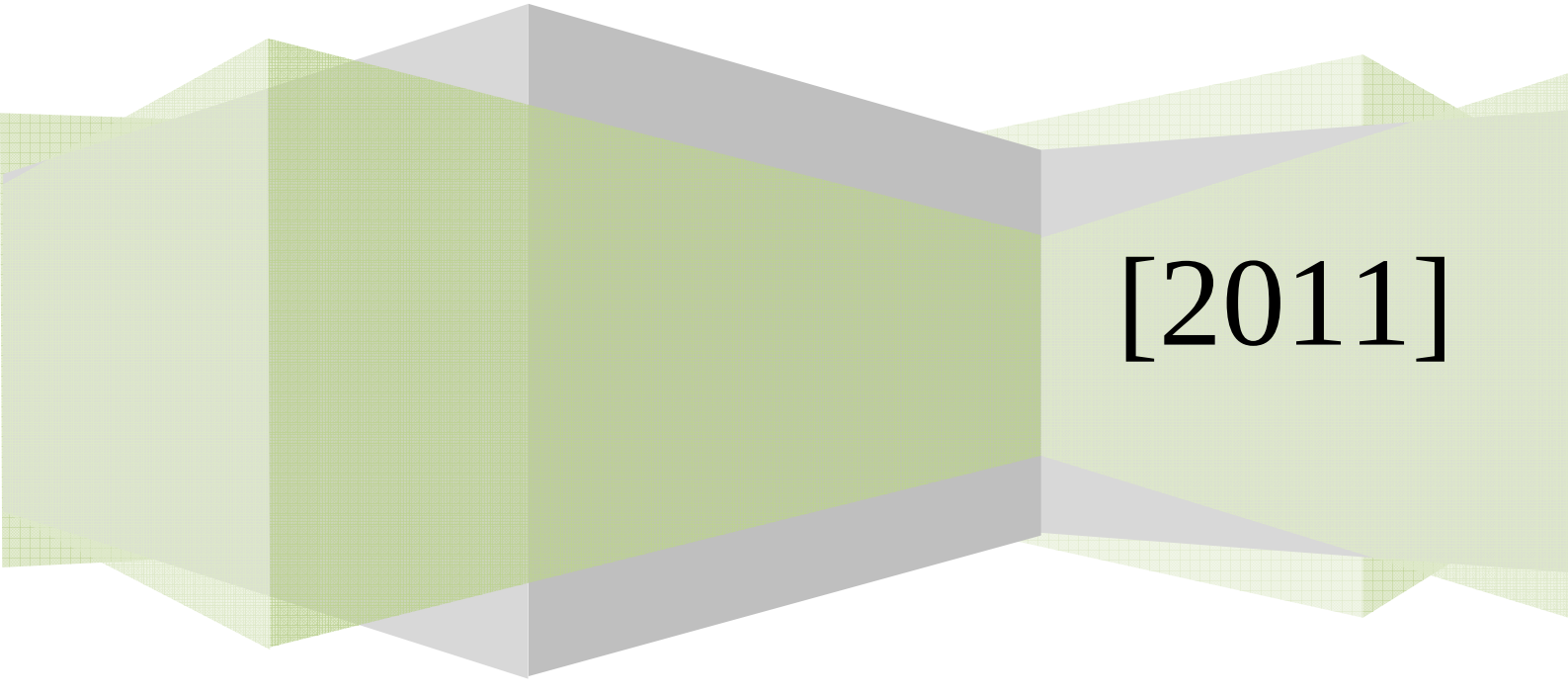
Hungarian Society for the Study of English

HUSSE10-LitCult

[Proceedings of the HUSSE10 Conference]



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HUSSE10-LitCult

Proceedings of the HUSSE10 Conference
27–29 January 2011

Literature & Culture Volume

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Literature & Culture Volume

HUSSE10–LitCult

Edited by

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Hungarian Society for the Study of English
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PREFACE

KINGA FÖLDVÁRY

The year 2011 marked a significant event in the history of HUSSE, the Hungarian Society for the Study of English: on January 27-29, the Institute of English and American Studies at Pázmány Péter Catholic University hosted the tenth HUSSE conference on the University's Piliscsaba campus. The large number of presenters and participants (over 200 registered members and non-members visited the campus during the three days of the conference), together with the diversity of topics discussed, and the high quality of scholarly work exemplified by conference papers, workshops and discussions, all testified to the success of the conference, but also proved that even in conditions less than favourable for research in the humanities, not only nationwide, but throughout the international community, there is still a vitality and enthusiasm that gives all of us cause for optimism.

Beside a number of other volumes and independent articles that have been inspired by discussions that took place during HUSSE 10, the current publication is the most representative one among all the fruits of the conference, with its 57 articles arranged in two volumes. Apart from two articles which are based on presentations at the 2009 HUSSE conference at Pécs, the rest of the collection reflects the achievements of HUSSE 10. Huba Brückner's writing at the head of the literature-culture volume is particularly significant as it invites all of us once again to offer our warmest greetings to Professor Donald Morse, whose 75th birthday was celebrated with a special panel at the conference, given by his friends and colleagues, dedicated to the various fields of his research and expertise.

The publication's two-part format has been suggested by the traditional subdivisions between disciplines within English studies: linguistics and applied linguistics on the one hand, literature, history, cultural and translation studies on the other. These divisions are, nonetheless, even if not completely arbitrary, certainly not the only possible arrangement of our rich and diverse material, since a number of the articles reflect interdisciplinary, experimental and innovative approaches that defy such easy classification – even so, the editors hope that the present arrangement will be seen as reasonable for practical purposes. The reason for deciding on an electronic, rather than a traditional paper-based edition was, most of all, the recognition that volumes of conference proceedings by their nature often fail to attract the wide audience that the quality of their contents would deserve. We sincerely hope that in these days of expanding global networks of communication, the format offered by the Hungarian Electronic Library (MEK) combines quality of presentation with accessibility of content, both of which are vital in the dissemination of high-standard research work worldwide.

All articles have undergone meticulous editing, both with respect to their content and their form, including language and style, and they are presented in a simple and easy-to-read format, as pdf documents, downloadable and printable, but not modifiable in any way. The editors wish and sincerely hope that the articles in both volumes will continue to inform and inspire English studies in Hungary and abroad for many years to come.

Piliscsaba, October 2011.

CELEBRATION

PROF. DONALD MORSE – A FOUNDING FATHER OF THE FULBRIGHT COMMISSION IN HUNGARY

HUBA BRÜCKNER°

Hungary joined the Fulbright Program in 1978 after receiving back the Holy Crown from the United States. At the beginning there was no Fulbright Commission in the country. As an early positive effect caused by the political changes at the beginning of the 90s, Hungary could become a Commission country. Professor Donald Morse had a pivotal role in establishing the Fulbright Commission and served as the first, founding chair of the 10 member board. From that on he has been always ready to support the Program and demonstrated that once a Fulbrighter, always a Fulbrighter.

Grantees of the U.S. – Hungarian Fulbright program as well as members of the Board and of the staff are all grateful to him and wish a happy 75th birthday to him.

The first privately endowed cultural exchange program started in England using the 6-million-pound estate of Cecil Rhodes[1]. The Rhodes scholarships enabled Americans, Germans, and British colonial subjects to attend Britain's elite universities. Thirty-two awards were earmarked each year for students from the United States.

One Rhodes scholar in 1925 was a young college graduate from Arkansas, J. William Fulbright. This man's eventual contribution to scholarly exchange may be regarded as Rhodes's unanticipated achievement. For the young, impressionable Fulbright, who had not seen an ocean, a major American city, let alone a foreign country, never forgot the enlightening, broadening experience of studying at Oxford and living in another civilization. He stayed abroad for four years and returned home with two Oxford degrees. "It was almost like a dream[2]," Fulbright recalled later. He ascended rapidly to the U.S. Senate. In 1944, with the war still raging, he spent a month in England at the Conference of Allied Ministers of Education. There, he was further inspired to promote the exchange of students. The purpose, he told the U.S. Senate Appropriations Committee hearing (1945), "is to try to bring about a fairer understanding of the history of each of these countries....instead of emphasizing the differences[3]." He decided that year to create an American scholarly exchange.

It was also Fulbright, the unusual first-year representative in Congress, who secured passage of the resolution calling for the creation of, and U.S. membership in, a United Nations organization. Fulbright would also fight for the Bretton Woods Agreement, which established the World Bank and the International Monetary Fund.

In 1945, this time in the U.S. Senate, Fulbright almost surreptitiously initiated an intellectual exchange program for the United States. It would become in the next decades the centerpiece of American private as well as public intellectual exchange programs. The new program would focus on "peoples" rather than governments.

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 2–10.

[1] *The Fulbright Difference*, 1948-1992; Edited by Richard T. Arndt and David Lee Rubin, Transaction Publishers, Rutgers – The State University, New Brunswick, New Jersey, 1993.

[2] *The Culture of Freedom – The Small World of Fulbright Scholars*, Leonard R. Sussman p.18., Rowan Littlefield Publishers, Inc. 1992.

[3] *Senator Fulbright Portrait of a Public Philosopher*, Tristam Coffin p.86. EP Dutton& Co., Inc.: New York 1966, Library of Congress catalog card number 66-11358.

The Mutual Educational Exchange Program of the Fulbright Program named in honor of Senator J. William Fulbright – who first proposed it – was established by the U.S. Congress in 1946.

As adapted to the Fulbright Program, the Rhodes model of converging multinationalism among a few nations became a global system of binational exchanges, each between the United States and a partner nation. Within each exchange, grantees move in both directions, ideally in balanced numbers. By this system the United States has exchanged grantees with around 150 nations. With each of 50 of those nations binationalism is further institutionalized by an executive agreement (made, on the U.S. side, by authority of the U.S. Congress) that establishes a binational commission to administer the exchange in the partner nation. The result is a worldwide network of binational exchanges, each responsive to the needs of both nations.

Such binationalism was a primary objective of Senator Fulbright. "I had not wanted this to be solely an American program," he wrote. "In each country, binational commissions were to develop the kind of program that made sense to them – what kinds of students, or teachers and professors, should be selected, what kind of research work. The binational commissions would make their recommendations to the [Fulbright Scholarship Board], which had the final authority, but the commissions' recommendations were usually followed..... The binational commissions and the way they have been administered have protected the program against political and cultural bias."[4]

No person has spoken more eloquently of that purpose of the program than Senator Fulbright himself:

> The essence of intercultural education is the acquisition of empathy – the ability to see the world as others see it, and to allow for the possibility that others may see something that we have failed to see, or may see it more accurately...
>
> The simple, basic purpose of the exchange program we initiated over forty years ago is to erode the culturally rooted mistrust that sets nations against one another. Its essential aim is to encourage people in all countries, and especially their political leaders, to stop denying others the right to their own view of reality and to develop a new manner of thinking about how to avoid war rather than to wage it.[5]

The History of The Program

A ten-person (later expanded to twelve) uncompensated Board of Foreign Scholarships appointed by the president was created to oversee the program. In 1990, the Congress honored the founder of the program by changing the name to the J. William Fulbright Foreign Scholarship Board.

Funding for the Fulbright program began in 1948 with the passage of the U.S. Information and Educational Exchange Act.

According to a survey made in 1958 with 100 former grantees on the value of the Fulbright program 95 percent said that living as a foreigner was maturing, one of their life's most valuable experiences. Their interest in international affairs increased, and by living abroad they gained considerable perspective on the United States. Their university superiors agreed the Fulbright awards had been beneficial not only for the grantee but for other faculty and students as well. Ninety-two percent of the Fulbrighters believed that receiving the award

[4] J. William Fulbright, *The Price of Empire* (New York: Pantheon, 1989), 215.
[5] J. William Fulbright, *The Price of Empire*, (New York: Pantheon, 1989), 217-219.

had been beneficial to their professional careers. More than half (53 percent) said they had maintained contact with individuals abroad on a professional basis.

The concept of binationalism and mutual benefits inherent in the Fulbright exchanges was increasingly recognized in academe and the Congress. In 1961 technological and scientific education were top national priorities. Education, at home and abroad, was a concern of Congress. It consolidated educational exchanges under the basic congressional mandate – the Mutual Educational and Cultural Exchange Act of 1961. The Fulbright-Hays Act sought "to provide for the improvement and strengthening of the international relations of the United States by promoting better mutual understanding among peoples of the world through educational and cultural exchanges[6]." Fulbright-Hays, still the operative legislation today, added significant programs to cultural exchange.

The Fulbright-Hays Act is the charter that continues to set the tone, coordinate, and provide legislative support for diverse educational and cultural exchanges. The act specifically requires the president to "insure that all programs....shall maintain their non-political character and shall be balanced and representative of the diversity of American political, social and cultural life. The President shall insure that academic and cultural programs....shall maintain their scholarly integrity and shall meet the highest standards of academic excellence or artistic achievement[7]."

For America, the Fulbright program may be the most important legislation affecting the nation's social and political culture since the Morrill Act of 1862 created the land grant universities and county-agent educationalists. The Fulbright program takes federal support for education a step further. The program supports the internationalizing of education in participating countries and enhances America's contribution to education in other countries. By its emphasis on individual scholarship the Fulbright program helps to develop civic culture, one of the necessary components for a functioning democratic society.

The program operates in around 150 countries worldwide. Since its inception over 60 years ago, approximately 300,000 Fulbrighters have participated in the program including 43 Nobel laureates, 60 Pulitzer Prize winners, one Secretary General of the United Nations Organization, many Heads of State as Prime Ministers and Ministers of Foreign Affairs, artists and ambassadors, professors and physicians, court justices and CEOs. These Fulbrighters, past and present have enabled the Fulbright Program to become the world's largest and most prestigious scholarly exchange program.

The goals declared in the proposal for launching the program did not change basically during the course of the years. The most important one among them is "to promote better understanding between the United States and other nations". It is a fact that those who have spent longer period in another country with the help of a scholarship, could get more familiar with its inhabitants, culture, values and problems. It is also true that they can better estimate the values of their own country. Due to their personal experiences, most of the former Fulbrighters became deeply devoted to mutual understanding. One of them is Professor Donald Morse, who came to Hungary first as a Fulbrighter and later had a pivotal role in establishing the Fulbright Commission in Hungary.

[6] *The Culture of Freedom The Small World of Fulbright Scholars,* Leonard R. Sussman, p.23. Rowman @ Littlefield Publishers, Inc.1992.

[7] *The Culture of Freedom The Small World of Fulbright Scholars,* Leonard R. Sussman, p.23. Rowman @ Littlefield Publishers, Inc.1992.

The Program in Hungary

At the end of the 1940's and in the next decades, according to the political situation, there seemed to be little prospect for Hungary – and also for other countries in the region – to participate in the Fulbright Program. In 1978 President Carter helped Hungary to receive back the Holy Crown, the Hungarian treasure and symbol of statehood that had been held for safe-keeping in Fort Knox since the end of World War II. In the following years the two countries made significant efforts to normalize relations including signing of a cultural agreement between the U.S. and Hungary. This resulted in favorable conditions in educational exchange under the auspices of the Fulbright Program.

In the Academic Year 1978/79 the program started with the participation of one Hungarian and one American citizen, each spending one month in each others' country. In the course of the years the number of grantees has gradually grown, and by the beginning of the 90's this number was already 30-40 on both sides. Thanks to the EEI (East European Initiative) and other special financial supports Hungary could have these higher figures of participants. There are no such extra financial resources for Hungary now this is why the present figures are around 30-30 grants for Hungarian and U.S. citizens.

The year 1990 has brought a significant change in the history of the program in Hungary. The Republic of Hungary and the United States of America signed an agreement on December 6, 1990 to establish a Hungarian-American Commission for Educational Exchange (Fulbright Commission). Hungary was one of the first countries in our region that joined the group of nations participating in educational exchange programs administered by the Fulbright Commission.

As a former U.N. fellow – who could spend 6 months in the U.S. by the help of UNDP (United Nations Development Project) and was studying the early use of computers in education – I applied for the position of the Executive Director of the planned new commission. This is the time when I first met Professor Donald Morse on a job interview. He was professional, with serious questions but friendly and supportive, too. To my great happiness I was selected for the position. From the very beginning on I could enjoy the great support of Donald. He had a deep knowledge of the program, a very broad experience in serving on different boards and a kind manner of giving advice to those who wanted to learn from him. I have been one of them.

We had a very challenging period at the end of 1991 and early 1992 to establish the Commission in Budapest. The Commission officially opened its doors for business in January 1992.

I'm specially grateful for the support and help we could get from the U.S. Embassy in Budapest (Mr. Daniel Spikes, Cultural Attaché) and from the leadership of the House of Professors (in which we had the office of the Commission). Donald Morse, the first and founding chair of the Board had a special role in the early history of the Commission and of the whole Fulbright Program in Hungary.

The Fulbright Board has 5 members who are citizens of the United States and 5 members who are Hungarian citizens. According to the bylaws a chair can be elected for one year from the members, but there is a planned rotation of the chairmanship e.g. once an American then a Hungarian – or vice versa – will chair the Board.

Members were delegated by the U.S. Embassy in Budapest and by the Ministry of Education and Culture on the Hungarian side. One Hungarian board member is delegated by the Hungarian Academy of Sciences.

After the establishment of the Commission there was a need for electing the first chair of the Board. Reflecting the perfect harmony of the board members and the mutual trust in each others American members proposed a Hungarian chairman-to-be and Hungarian members wanted the first chair to be an American. Finally all agreed on Professor Donald Morse hoping

that with his broad experience in running board meetings and structured way of conducting business he would serve as a model for those who will follow him. The decision was absolutely right. Donald introduced Robert's Rules in conducting the business of the Board. At the end of his term as chairman members re-elected him for a second year. This gesture was a clear indication of the high appreciation of his excellent leading role as the chair.

We were very busy to work out all the different aspects of running both sides of the Fulbright program (Hungarian grantees to the U.S. and American grantees to Hungary). Among our goals were running a nationwide program based on equal opportunity; merit based fair selection of the grantees; continuous support to the grantees both in the U.S. and in Hungary; expanding the scope of professional and cultural opportunities for the U.S. grantees to Hungary by organizing different study tours, visits to institutions, meetings and conferences supporting current development projects in the country, etc.

The staff of the Commission could always count on Donald's support and sympathy when initiating a new activity or idea. Many of these initiatives later became models for other Fulbright Commissions and programs, too.

When we announced the Fulbright grant opportunities for Hungarians we decided to visit the major Hungarian universities to promote the program and to give advice on how to become a successful applicant. In the first year of the operation of the Commission Donald Morse joined us to visit the József Attila Tudományegyetem in Szeged (today it is University of Szeged), to the Janus Pannonius University in Pécs (today University of Pécs), the Budapest University of Economics (today Corvinus University) and the Kossuth Lajos University in Debrecen (today University of Debrecen).

He actively participated in the presentations. During these visits we could meet the rector or one of the deans of these universities which gave us another opportunity to promote the program and to demonstrate that we do mean equal opportunity and running a nationwide program. All of these efforts were well received by the partners and Fulbright could be seen as a model in many different aspects of running a fellowship program.

The Commission organized orientation programs for the incoming U.S. grantees and for the outgoing Hungarians. During the week-long orientation for the U.S. grantees we wanted to introduce Hungary as their home country with its history, culture, education, international relations, etc. as well as to introduce a part of its natural and built beauty by visiting some places like the Danube Bend and/or Budapest.

During the orientation for the outgoing Hungarian grantees participants could get information about general conditions, education, some aspects of culture in the U.S. as well as practical advice on everyday life and conditions from newly returned Hungarian grantees. Those who participated in the program before the Commission age also could see the major differences in services offered to the grantees by the Commission. Donald – from the early year on – is a regular speaker and participant of these events who has a historical perspective, too.

During the course of the years we further developed our orientation programs, had many visits to different parts of the country (these are the monthly Fulbright programs for the U.S. grantees and their family members) and organized cultural programs, concerts for (and by) our grantees and Alumni, but all of these activities are rooted back to the early years of the Commission when Prof. Donald Morse served as the chair of the Board.

Országh Distinguished Fulbright Chair

Professor Morse teaching at the University of Debrecen had a survey on American studies programs at different Hungarian universities. This survey was requested by the U.S. Embassy in Budapest. Professor Morse visited all the universities and colleges with such programs and met

people in the field. He knew about the good traditions like the founding role of Professor László Országh at the Debrecen University in introducing an American Studies program in Hungary but he also recognized the needs for future support in this area. This is why we proposed a distinguished chair position in the Hungarian Fulbright program. Later he recalled his action:

> I asked the commission to consider taking some of our funds and investing them in the creation of a Distinguished Fulbright Chair in American Studies. While there were dozens of such Distinguished Fulbright Chairs around the world, this one would be different, for I proposed that we memorialize the Hungarian polymath László Országh, who had devoted his life to establishing American Studies in Hungary. Professor Országh paid a frightfully high price both personally and professionally for his devotion. Shortly after they came to power, the communists in 1950 abruptly closed the department that he had chaired at the University of Debrecen. Still he persevered. While Great Britain had recognized his accomplishments with the awarding of a Commander of the Order of the British Empire, no such American recognition had occurred. It took five years and lots of negotiations with the respective Hungarian and United States governments agencies, until, through the concerted efforts of many people, in 1997 the László Országh Distinguished Fulbright Chair of American Studies came into being. In the first three years, the Chair most appropriately resided at the University of Debrecen, where Professor Országh taught. After that, as a result of a national competition, the chair has been at the University of Szeged for the past two years. The Országh Chair remains the only Distinguished Fulbright Chair in the world not named for an American.[8]

Some Major Events

In 1996 the Fulbright Program had its 50th anniversary. The Fulbright Commission in full cooperation with the Hungarian Alumni Association hosted a worldwide Alumni Conference under the title of **"The Spirit of Global Understanding"**. The conference had contributed to further disseminating the Fulbright spirit worldwide including the altered conditions of Central and Eastern Europe.

In view of the Fulbright spirit the conference focused on the role of the Fulbright Program in fostering mutual understanding of nations, cultural and scientific collaboration. In this context special attention was paid to the role of the international scientific and educational exchange programs in preventing and dissolving conflicts.

The *Spirit of Global Understanding* conference brought together more than 250 Fulbright alumni to meet between August 14–17, 1996 in Budapest, Hungary. The conference was organized in the neo-renaissance palace of the Hungarian Academy of Sciences. The participants were representing 26 different countries of three continents, including Hungarians, Americans, Germans, Italian citizens, a representative of distant Sri Lanka and one of Panama.

The general atmosphere of the meeting was very warm, friendly. The awareness of the significance of individual contributions, as well as common efforts, was further increased by the presence and active participation of the distinguished guests of the conference. We were greatly honored by the messages that U.S. President Bill Clinton and Hungarian President Árpád Göncz had addressed to the conference participants, as well as by President Jimmy Carter's memorable speech delivered at the closing lunch.

In 2002 Fulbrighters in Hungary celebrated the tenth anniversary of the establishment of the Fulbright Commission in Budapest and the beginning of the history of the Hungarian Alumni Association. The celebrations (held again in the magnificent building of the Hungarian Academy of Sciences) included a conference **(Fulbright – Challenges and Responses)** and an anniversary gala with the active participation of then present and former U.S. and Hungarian

[8] *Hungarian Journal of English and American Studies* 8.2.2002. p. 170-171.

grantees. An exhibition about the history of the Fulbright program in Hungary and about the professional achievements of grantees to and from Hungary was organized, too. The anniversary celebrations – with a great number of international participants – gave an opportunity to those present to further develop the spirit of better understanding and mutual cooperation.

The organizers were extremely glad to welcome the participants of the New Century Scholars Program from 21 different countries. The then brand new component of the ever growing Fulbright Program is an excellent example of how to adapt a well established international exchange program to the needs and requirements of the 21st century. In the frame of the New Century Scholars Program, 30 participants (10 from the United States and 20 from 20 different countries of the world) worked together on a timely global issue (like Challenges of Health in a Borderless World).

Professor Donald Morse actively participated in these major events as organizer, adviser, speaker and chair. And if it was needed he was always at hand to give additional advice or help on the spot the situation requested. He helped the activities of the Commission as an experienced professional, a great supporter and a devoted good friend.

Knowing him as a very energetic active person full with new ideas it is hard to believe that we can celebrate his 75th birthday this year. He is a perfect example of the saying 'Once a Fulbrighter always a Fulbrighter'.

In the name of the ever growing Fulbright family – U.S. and Hungarian grantees, board members and other partners – I thank Donald for his great support, devotion and constant interest in and readiness to help the program.

Donald – thank you and we need you!

Happy birthday – God bless you!

Pictures

Official opening of the Fulbright Commission
on January 28, 1992

Right to left: Prof. Donald Morse; Mr. Daniel Spikes, Cultural Affairs Officer; Ambassador Charles Thomas; Dr. Huba Brückner

Orientation for Fulbright grantees

Orientation for U.S. Fulbright grantees

Conference of the returned Hungarian Fulbright grantees
Prof. Morse with Hungarian Fulbright Alumni

Huba Brückner
Hungarian-American Fulbright Commission
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MEDIEVAL AND EARLY MODERN LITERATURE AND CULTURE

EARLY IRISH PENITENTIALS

KATALIN CZOTTNER°

Early Irish penitentials constitute an example of the synthesising ability of Irish culture. They demonstrate how well the Irish were able to choose from the big basket of Christianity those elements that suited their character, temperament and frame of mind to merge them with their own parallel cultural elements and create something new that had a lasting effect on Western Christianity as a whole.

The *Libri Poenitentiales* are collections of sins with the appropriate penance attached to them to help priests at confessions prescribe the proper penance. The *Libri Poenitentiales* evolved as a result of the concurrence of several factors. Secular Christian spirituality needed reform badly by the 6th century AD. With the spread of the faith, the penitential practice of the early Church was not sufficient anymore. Public penance lost its moral function and reform was inevitable. There was a need for a set of moral teachings to base this reformed spirituality on, and a structure to organise it around. Last but not least a theological framework was needed that allowed for various ways to receive forgiveness of sins other than baptism and public penance.

Repentance has always been at the centre of Christianity, it already appeared in the Old Testament – the Book of Psalms in which the theme of repentance was markedly present was widely read – and both John the Baptist and Jesus called for repentance. In the early Church, repentance and conversion were the fundamental demands besides belief. Some kind of practice evolved very early based on St Paul's letters to the Corinthians.

Remission of sins during the apostolic age was possible only through baptism and those who committed major sins after baptism were excommunicated first without the hope of being reintegrated in the community of believers, later a one-time remission was allowed through the arduous and demanding procedure of public penance. The main aspect of the procedure was not necessarily its embarrassing public character, but the fact that it provided a one-off chance to receive forgiveness and that membership in the *ordo paenitentiae* was permanent. Those who entered the order were not allowed to marry, if married they were separated from their spouse, and they also had to give up their public or military office.[1]

The positive effects such a rigorous practice had on a defensive community – believers realising the social dimension of sin – disappeared with the general spread of Christianity, that is by the second half of the 5th century. The practice did not result in a morally refined Christian lifestyle, but in the postponement of either baptism or public penance until late in one's life, even until the deathbed. Instead of a lifetime of struggle against all forms of sin, smaller sins did not count much, as major ones became so emphasised.

The other problem arose from the fact that the procedure had become institutionalised. The Church began to behave like secular courts: it concentrated on the sin and not the individual who was supposed to be saved. This attitude was far from the idea that sin was a disorder in our relationship to God and that repentance should be the basic aspect of the life of the follower of Christ. Overzealous bishops accused anyone trying to solve the problem

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 12–16.

[1] J R Walsh and Thomas Bradley, *A History of the Irish Church 400-700 AD* (Dublin: The Columba Press, 2003), 141.

with complaisance that allowed the evil one to find a way into the hearts of believers.[2] They went as far as wanting to extend the procedure of public penance to all sins committed minor or major alike. This was the point when Pope St Leo the Great intervened. In his epistola entitled *Magna indignatione*, he expressed his view that Christians were allowed to make their confession privately to a priest, instead of having to confess publicly.[3] He did so in fear that Christians would end up not confessing at all because of the severe restrictions that followed public penance.[4]

In the meantime, another movement – monasticism – gained prominence in Christianity. In the deserts of Egypt and Syria more and more people lived in seclusion to achieve the "angelic life." These communities considered sin an obstacle on the way to perfection. Overcoming sin was a fundamental element of monastic existence. Sin was not attached to particular crimes, but it was considered the result of the weakness of human nature which could be overcome by following a life of asceticism. This lifestyle so strongly focused on spirituality and coupled with severe asceticism seems to have been very attractive to the Irish, however, their attitude to remission of sins and confession was somewhat different from that in mainstream Christianity.

The practice of auricular confession did not spread from one day to anther, however, when it did, there appeared a need for a systematic guide for the priests who imposed penance. We do not know when the first penitentials were compiled. The excommunication of Coroticus by St Patrick[5] leads historians to believe that Patrick in the middle of the 5th century was still thinking in terms of public penance. The earliest penitential booklet we have is that by Finnian and it is dated to the late 6th century. By this time, Ireland was the stronghold of monasticism

The spirituality behind the penitentials is based primarily on the works of John Cassian. He was the one to transmit the Egyptian monastic ideal to the west. The penitential of Finnian and more so that of Cummean prove that the eight evil thoughts[6] developed by Evagrios Ponticos and taken to the West by Cassian was a living system among the Irish.

Cassian not simply described what he had experienced in Egypt, but combined his own experiences with the ideas of Evagrios and developed a practice that aimed at the problems of monks living in community. While Evagrios saw the struggle for perfection as one between man and the demons that attack humans through thoughts, Cassian put the emphasis on the strife within man's psyche. Although demons suggest the evil thoughts or sins, the struggle takes place within man thus man fights the thought and not the demon.[7] Thus, sin becomes the illness of the soul which requires remedy. In his work – *De Institutis Coenobiorum* – Cassian categorises, analyses and reveals the interconnection of these thoughts without dealing with demons. This was quite acceptable for the Irish, who were not much interested in demons.

The eight sins follow each other in a specific order that is in the order of the spiritual development of the monk. The monk first had to surmount the desires of the body only then could he go on to fight off the desires of the soul. The fight against the desires of the body

[2] On the issue see, H. G. J. Beck, *The Pastoral Care of Souls in South East France During the Sixth Century*, (Analecta Gregoriana 51, Rome, Gregorian University, 1950), 187-222.
[3] S. Leo the Great, *Epistola Magna Indignatione*, PL 54.1209c.
[4] J T McNeill and H M Gamer, *The Medieval Handbook of Penance* (New York, Columbia University Press, 1938), 12, 22.
[5] St Patrick, *Epistola ad militibus Corotici*, PL 53.28
[6] The eight evil thoughts are Gula (gluttony), Fornicatio (fornication, lust), Avaritia (avarice/greed), Tristitia (sorrow/despair), Ira (wrath), Acedia (acedia), Vanagloria (vainglory), Superbia (hubris, pride). Evagrius Ponticus, *Praktikos*, 6. PG. 40.
[7] On the relationship between Evagrios and Cassian see: David Brakke, *Demons and the Making of the Monk*, (Harvard University Press, 2006), 244-5.

and the soul are connected by the strife against greed, while it reached its climax in overcoming vainglory and pride.[8]

However, when categorising sins, Cassian did not compile a penal codex, but analysed the nature of the soul on the analogy of the doctors' analysis of physical illnesses.[9] If sin is an illness, it requires cure. He created a model in which the sin-illnesses are cured by exercising their contrary virtue: if fever is cured with a cold pack, gluttony can be cured by fasting. Behind the Irish penitentials there lies the principle of *contraria contrariis sanatur*.[10]

The whole idea of sins being categorised and specific penance or cure imposed for small and great alike fitted well the Irish frame of mind. The parallel between the penitentials and brehon law (Irish secular law) is evident. Although the earliest collection of secular law tracts is dated later than the first penitentials and influenced by Latin canon law, the evidently Irish character that any crime can be punished by the payment of a particular fine is obvious. The amount of the fine depended not only on the crime itself, but also on the social ranks of the offender and the offended party. Compilers of penitentials not only considered the sin itself, but also took into account other aspects, such as voluntariness, motivation, or the extent of the sin and the status of the sinner.

Since Cassian considered sin part of human life which has to be examined and warded off, penitence was put in a new perspective. In his system, penitence was a cure, and this resulted in a shift of emphasis from the community to the individual. In the realm of the monastic community, the person to diagnose the problem was the spiritual guide. The disciple had to recount his every deed and thought to the *abba*, the *pneumatikos pater*. The *abba*, being an older, more experienced monk, did not only teach his disciple the techniques of asceticism, but with his continual presence, example and advice, helped him on the way to the "angelic life".

The spiritual guide was also considered the doctor of the soul – *cura animarum* – whose task it was to cure the sinful, ill soul. The roots of repeated, private confession and spiritual guidance in Ireland may be found on the one hand in the ideals of eastern monasticism transmitted by Cassian, but the reason for it becoming so prominent was that the Irish were able to link it to the role of *anamchara* reaching back to druidic traditions. The meaning of the term *anamchara* is spiritual friend.[11] In Irish monastic communities every monk had a spiritual friend to whom they opened their heart and mind, to whom they confessed their every sin down to the smallest thought. The *anamchara* was a guide who helped the person through the difficulties of life.[12] Revealing one's sinful deeds and thoughts was the first step in healing the spiritual wounds inflicted by sin.

And finally, there was a need for a theological foundation of remission of sins committed after baptism other than public penance. Once again, the Irish turned to the east. The Greek Church followed a different line of thought in the question than the Roman Church. Based on a number of Biblical references[13] and the practice and teaching of the desert fathers, the Cappadocian fathers – among them Gregory of Nazianzen – emphasised that remission of sins was possible even after Baptism if the penitent deeply repented the sins he had committed.[14]

[8] Evagrius Ponticus, *De octo spiritibus malitiae*, PG 79.
[9] See T. O'Loughlin, *Celtic Theology*, (London: Continuum, 2000), 52-56.
[10] J T McNeill, 'Medicine for Sin as Prescribed in the Penitentials,' *Church Hisotry*, 1 (1932): 14-26.
[11] Some etymologies consider it the compound of the Latin *animae* and *carus*.
[12] See Hugh Connoly, *Irish Penitentials and their Significance for the Sacrament of Penance Today*, (Dublin: Four Courts Press, 1995)
[13] Key Biblical texts in this respect were Psalm 6:6-8, Luke 7:36-58, and Mathew 5:4.
[14] O'Loughlin, *Celtic Theology*, 54

The Biblical texts provide the basis for the theological elaborations concerning the possibility of receiving forgiveness for sins committed after baptism through repentance with tears.[15] Still, they had not only the Bible to turn to, but also the practice of the desert fathers among whom many lived their days in constant prayer and shedding of tears in order to gain forgiveness for their sins.[16] This teaching was elaborated and taken to the west again by Cassian.[17] Nevertheless, there was another source to rely on in this question. A homily of Gregory of Nazianzen on the topic was translated to Latin by Rufinus.[18] Either through Cassian or Gregory's translated homily or both the idea of baptism of tears reached Ireland and Cummean – the mid 7th century author of the most detailed and unified early penitential.

The influence of Cassian on early Irish penitentials is unmistakable and Cummean shows the clearest parallels. He structured his work around the eight vices described by Cassian in his *Institutions* (5,1) and *Conferences* (5,18). Most of the sins considered in the work fall under either lust or pride. The first because as Cassian states it is the one temptation that stays with man the longest, and also because out of the eight evil thoughts that is the one most would consider a moral problem, while the later because pride was considered the worst of the eight thoughts, since it was Lucifer's fault and the cause of the fall.

As a cure, Cummean introduced the symbolism of healing already in the prologue. He described the soul saving medicines – *medicinae salutaris* – and went on to elaborate on the theory of contraria as used by Cassian.

These parallels with Cassian appear already in the earlier penitential of Finnian. Cummean however included in his work something else from Cassian, something that provided believers with various possibilities – in particular twelve ways – to receive remission of sins.[19] Although Cassian was read in monastic communities, this idea was new to the secular world of the West in contrast with the prevailing practice of public penance existing in the Church of the time. The twelve ways are as follows:

1. baptism with water
2. disposition of love (Luke 7:47 – the woman who loved much and had much forgiven her)
3. almsgiving
4. shedding of tears
5. acknowledgement of crimes
6. affliction of the heart and the body (a penitential exercise)
7. renunciation of vices (emphasises the journey of the disciples of Christ)
8. intercession of the saints – via prayer
9. acts of mercy
10. helping someone to convert from sin
11. offering forgiveness to another
12. baptism with blood (martyrdom).[20]

[15] For a wider elaboration of the issue see T O'Loughlin and H Conrad-O'Brian, 'The "baptism of tears" in early Anglo-Saxon sources', *ASE* 22 (1993): 65-83.

[16] The desert fathers' ideas on tears and weeping are best summarised in the saying of Abba Poemen: "One who wishes to purify one's faults purifies them with tears; one who wishes to acquire the virtues acquires them with tears. Weeping is the way that the Scriptures and the Fathers give us, when they say: "Weep!" Truly, there is no other way than this."

[17] Johannes Cassianus, *Collationes patrum*, PL 49.

[18] Gregory Nazianzen, Oratio XL/9. "You perhaps, as a good and pitiful husbandman, will entreat the Master still to spare the figtree, and not yet to cut it down, though accused of unfruitfulness; but to allow you to put dung about it in the shape of tears, sighs, invocations, sleepings on the ground, vigils, mortifications of soul and body, and correction by confession and a life of humiliation."

[19] Johannes Cassianus, *Collationes patrum*, XX. 8. PL 49.

[20] Cummean, *Libri Poenitentiales*, PL 87.

The twelve ways do not limit, but mutually supplement each other. By adopting these twelve ways, Cummean created a framework where the individual could receive remission of his sins in a way most suited to his spiritual needs. The intentions of the sinner were markedly important and this new approach allowed for repeated corrections on the way to a morally more refined state. In Cummean's view a Christian is not he who was baptised at infancy, but one who grows conscious of his faults and strives to correct them all through his life.

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"IN WELE AND WO" – TROTHPLIGHTS OF FRIENDS IN MEDIEVAL ENGLISH LITERATURE

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Friendship has been a popular topic throughout world literature. As the classics, the Bible, the Christian fathers and so many others concerned themselves with the issue of friendship, so did medieval writers. Thus, we can find epics and romances, lyrics, and even religious works with friendship in their central focus – all of them showing a different aspect of this relationship. In this paper I will concentrate on how this special bond is formed: what words the parties use when they swear their oath of brotherhood to each other and what are the conditions that should be met in order that this oath can be sanctified. To answer these questions I will analyse the trothplights that can be found in two romances – *Amis and Amiloun* and *Athelston* – and two Chaucerian tales – *The Knight's Tale* and *The Pardoner's Tale*.

The story of Amis and Amiloun describes a deep, self-sacrificing affinity between two young knights who swear 'trouth plyght' to each other. At the beginning of the romance we learn about two young boys, Amis and Amiloun, who were born on the same day, and they look so alike that they are distinguishable only by their clothes. They are brought up together and when they reached the age of twelve, the duke of that country accepts them into his service because the boys are good, virtuous, handsome etc., so they show all the qualities of a perfect knight. They swear blood-brotherhood, but then they have to depart. However, when Amis asks Amiloun to fight a judicial duel in place of him, Amiloun does not make any objection, in spite of the fact that he is aware of his friend being guilty and is told that God will punish him if he partakes in the fight. He does so and as a punishment, he becomes a leper and beggar. At the end of the story, Amis is told that his friend can be healed if he kills his two children, so he does so, and Amiloun recovers. As a reward for Amis's love towards his friend, his children are also brought back to life.

The story proves that their relationship is an idealized friendship and we can consider the two sworn brothers the personifications of perfect friendship for even their names originate from the Latin word for friend: *amicus*. No wonder then, that their trothplight is an ideal one, containing all the possible formulae a vow like this should include, and it is considered so important that as early as in the 20th line we are informed about it, and it is mentioned several times later on as well. Furthermore, we can find four instances when the oath is fully elaborated. Firstly, we learn of their actual oath sworn while being in the duke's service, and the text also mentions that they pledge loyalty to each other because they love each other so much:

(Vow 1)
So wele tho children loved hem tho,
nas never children loved hem so,
noither in word no in dede.
Bitwix hem tvai, of blod and bon,
Trewer love nas never non,
In gest as so we rede.
'On a day the childer war and wight
Trewethes togider thai gun plight,

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 17–24.

While thai might live and stond,
That bothe bi day and bi night,
In wele and in woe, in wrong and right,
That thai schuld frely fond
To hold togider at everi nede,
In word, in werk, in wille, in dede,
Where that thai were in lond;
Fro that day forward nevermo
Failen other, for wele no wo –
Therto thai held up her hond.[1]

Secondly, Amiloun reaffirms his oath when after learning of his parents' death he decides to go home and departs from his friend. This time the vow is sealed by the friends by each taking one of the identical cups Amiloun has had prepared beforehand.

(Vow 2)
Brother, as we er trewthe plight,
Both with word and dede,
Fro this day forward nevermo
To faily other, for wele no wo,
To help him at his nede –
Brother, be now trewe to me,
And y schal ben as trewe to the,
Also God me spede![2]

Thirdly, Amis also repeats his vow when the false steward in the court of the duke tempts him to betray his friendship with Amiloun.

(Vow 3)
Mi treuthe y plight
To Sir Amiloun, the gentil knight
Thei he be went me fro,
Whiles that y may gon and speke
Y no schal never mi treuthe breke,
Noither for wele no wo!
'For, bi the treuthe that God me sende,
Ischave him founde so gode and kende
Seththen that y first him knewe.
For ones y plight him treuthe, that hende,
Whereso he in warld wende,
Y schal be to him trewe.
And yif y were now forsworn
And breke mi treuthe, y were forlorn –
Wel sore it schuld me rewe!
Gete me frendes whare y may,
Y no schal never, bi night no day,
Chaunge him for no newe.[3]

[1] "Amis and Amiloun," in *Of Love and Chivalry: An Anthology of Middle English Romance*. ed. Jennifer Fellows, (London: Everyman's Library, 1993) lines 139-156.
[2] "Amis and Amiloun," lines 293-300.
[3] "Amis and Amiloun," lines 367-384.

Fourthly, Amis renews his pledge after Amiloun successfully defeats the steward and saves his life and his honour.

(Vow 4)
Brother', he seyd, 'yif it be so
That the betide care other wo
And of min help hast need,
Savelich com, other sende thi sond,
And y schal never lenger withstond,
Also God me spede!
Be it in peril never so strong,
Y schal the help in right and wrong,
Mi liif to lese to mede.[4]

In addition, there is another, similar, propositional oath in the story, but it is taken not by the two protagonists but by the steward, who – as I mentioned – wants Amis to forget about Amiloun and make friends with him instead.

(Vow 5)
Sir Amis, he seyd, do bi mi red,
And swere ous bothe brotherhed,
And plight we our trewthes to.
Be trewe to me in word and dede,
And y schal, s God me spede,
Be trewe to the also.[5]

If we analyse the structure of these four plus one oaths, we can find some elements that appear in all – or at least more than one – of them, which might mean that they are fundamental constituents of a trothplight of friends. Accordingly, each trothplight has to contain the answer to the following questions:

- What does the oath-taker promise to do?
- When and until when will he do it?
- Where will he do it?
- In what circumstances will he do it? and
- How will he do it?

It seems that there are also two optional elements, namely, a demand and promise part, in which the oath-taker demands that the other party should do something and promises that he will do it in return, and secondly, a description of what will happen to the oath-taker if he breaks his vow. Finally, an essential element of the vows is that the parties should swear to God.

The following two charts summarise the formulae the friends use in their vows:

What	**When**	**Where**	**What circumstances**
To hold togider at everi need (Vow 1)	*While thai might live and stond* (Vow 1)	*Where that thai were in lond* (Vow 1)	*In wele and in woe* (Vow 1(2x), 2, 3)

[4] "Amis and Amiloun," lines 1441-1452.
[5] "Amis and Amiloun," lines 361-366.

Nevermo Failen other (Vow 1, 2)	*bothe bi day and bi night* (Vow 1, 3)	*Whereso he in warld wende* (Vow 3)	*in wrong and right* (Vow 1 ,4)
To help him at his need (Vow 2, 4)	*Fro that day forward nevermo* (Vow 1, 2)		*at everi nede* (Vow 1)
schal never mi treuthe breke (Vow 3)	*Whiles that y may gon and speke* (Vow 3)		*in peril never so strong* (Vow 4)
Y schal be to him trewe (Vow 3)			*schal help in right and wrong* (Vow 4)
Y no schal never Chaunge him for no newe (Vow 3)			

How	**Swear (action)**	**Demand and promise**	**What happens if not**
In word, in werk, in wille, in dede (Vow 1)	*Therto that held up her hond* (Vow 1)	*Brother, be now trewe to me,* *And y schal ben as trewe to the* (Vow 2)	*And yif y were now forsworn* *And breke mi treuthe, y were forlorn –* *Wel sore it schuld me rewe!* (Vow 3)
word and dede (Vow 2, 5)	*Also God me spede* (Vow 2)		
Mi liif to lese to mede (Vow 4)	*bi the treuthe that God me sende* (Vow 3)		
	Also God me spede! (Vow 4)		

Although these formulae might seem commonplaces, the story proves that they are not said superfluously: the friends really have to prove that they hold together at every need and help the other in bad times, even if it might cost their life. They have to resist the temptation to change the other for a new one, and we are told that they kept their promise until the day of their death – which, of course – was the same day for both of them.

The mainspring of the second romance in question, *Athelston*, is similar to the aforementioned poem: four men, who are reported to be messengers, swear an oath of brotherhood and truth to each other. One of them, Athelston, becomes king when his cousin, the king dies. Athelston then makes two of his sworn brothers earls and the third Archbishop of Canterbury. One of the earls, Wymound betrays the other earl, Egelond, because he is jealous of him, and accuses him of treachery to Athelston. Thus, the king wants to kill the loyal Egelond and his family, but the fourth friend, Alryke, the Archbishop – with the support of the people – manages to save their lives. The dispute is set by an ordeal by fire, through which the innocence of Egelond is proved. The story ends with the execution of the traitor Wymound.

Compared to the story of Amis and Amiloun, we find several similarities and also some differences concerning the issue of friendship or sworn brotherhood in *Athelston*. The oath of the four characters is the following:

> By a forest gan they mete
> With a cros, stood in a strete
> Be leff undyr a lynde,
> And, as the story telles me,
> Ylke man was of dyvers cuntré,
> In book iwreten we fynde –
> For love of here metyng thare,
> They swoor hem weddyd bretheryn for evermare,
> In trewthe trewely dede hem bynde.[6]

The description of the oath here is far less elaborated than that of the two knights, and we cannot find the same elements in it, except for the presence of God.

Still, we can acquire some very important pieces of information from it: firstly, that the characters are from different countries; secondly, that they swear brotherhood because they love each other; and finally, the fact that they have chosen to meet by a wayside cross allows us to assume that they find it essential that their oath should be approved by God. However, in contrast with the story of Amis and Amiloun, the poem does not provide us any information concerning the reason for their love and neither allows us to find satisfactory basis of the urge and circumstances that make them bind themselves to each other by this oath. While the affection of the two knights towards each other originates from their boyhood friendship and from the extreme resemblance both in their personalities and in appearances, we do not know of any reasons like this with respect to the love of the four brothers of *Athelston*. On the contrary, the fact that they have come from different countries makes it clear that they cannot have had a common upbringing, which in the case of Amis and Amiloun greatly contributed to their amity.

In addition to the aforementioned differences between the two romances, there is another one, which reveals an important feature of trothplights of friends. While in *Amis and Amiloun* the friends are referred to as sworn brothers, in *Athelston*, almost exclusively wedded brothers are mentioned. Why is this special term? The answer is obvious, but not from *Athelston***.** As John C. Ford points out, if we compare the oath of Amis and Amiloun and the one taken at a wedding service by the bride and the bridegroom, we can find striking similarities. The description of the oath of the two knights is the following:[7]

> Brother, as we er trewthe plight,
> Bothe with word and dede,
> Fro this day forward nevermo
> To faily other, for wele no wo,
> To help him at his nede –
> Brother, be now trewe to me,
> And y schal ben as trewe to the,
> Also God me spede![8]

[6] "Athelston," ed. Ronald B. Herzman, Graham Drake, and Eve Salisbury (in *TEAMS Middle English Texts* http://www.lib.rochester.edu/camelot/teams/athelfrm.htm [accessed 10 March 2007]), lines 16-24.
[7] Note that I could have chosen any of the aforementioned four variants; the wording is very similar.
[8] "Amis and Amiloun," lines 293-333.

And below is a wedding vow reconstructed by Ford:

> I .N. take the .N. to myn wedded wyf,
> To have and to holde from this day forward,
> For beter, for wers, for richer, for porere,
> For fayrere for fowlere, in seknes and in helthe,
> Til deth us departe, yif holy chirche it will ordeyne:
> And therto I plithe the myn trewthe.[9]

The parallels are evident: in both texts we can find "from this day forward", "in good times and in bad", "until we are alive", and so on, and of course the act of calling upon God to witness their pact is also similar.

It might be also important to note that we can find similarities in not only the words but also in the acts of the friends and of the future spouses: namely, that the parties seal their oaths by exchanging symbolic gifts, which are the rings in the case of a wedding and two golden cups, for instance in *Amis and Amiloun*. What does this similarity between the trothplight of friends and marriage vows tell us about the friends in *Athelston*? In my opinion, although the oath is not fully elaborated in the romance, the mere fact that the four companions are referred to as "wedded brothers" – and they call each other so, as well – might remind the reader of the nuptial vow, and at the same time of the vows of sworn brothers. Thus, the reader will know what the parties promise to each other and in what form they do it. Therefore, I assume that by using the expression 'wedded brothers', the author implies that Athelston and his friends intended to form a relationship similarly close to that of Amis and Amiloun, but at the same time, he deliberately omitted the exact words they said, in order to show that this bond is not so strong after all.

Unlike in *Amis*, in *Athelston*, besides Alryke, we do not find any characters showing clearly the qualities of a true friend. The reason for this in the case of Egelond and Wymound is that the former has only a passive role in the poem being imprisoned almost through the whole romance, while the vicious role of the latter is made clear from the beginning and therefore it is evident that he cannot be a genuine friend.

In the case of Athelston, however, we cannot speak of true friendship either: a true friend would not believe accusations like these even if they came from another person of his group of friends, and similarly, he would not have the intention of giving his sworn brother and his family to death without making it certain that the other is guilty.

Similar is the story of Palamon and Arcite, who, although being sworn brothers, turn into mortal enemies – and the cause is again jealousy. But while Wymound was jealous of Egelond because the king seemed to love him more, Palamon and Arcite fight for the love of a woman, Emely.

At the beginning of the tale, we meet Palamon and Arcite as two knights who resemble Amis and Amiloun to a great extent. Although Chaucer does not linger on the description of the earlier circumstances of the young friends, and he does not go into details about their relationship either, in the course of the story, he gives some clues: firstly, they are cousins born in an aristocratic family (we can also assume that they were brought up together), which we learn from lines 160-161: They "weren of the blood royal | Of Thebes,

[9] John C Ford, "Merry Married Brothers: Wedded Friendship, Lover's Language and Male Matrimonials in Two Middle English Romances", (in *Medieval Forum*. ed. George W. Tuma and Dinah Hazell. hosted by: English Department, San Francisco State University. http://www.sfsu.edu/~medieval/Volume3/Brothers.html [accessed 10 March 2007]).

and of sustren two y-born"[10]; secondly, similarly to the above-mentioned pair of friends, they look alike (at least as regards their clothing and arms), and never leave one another – even in the field they lie together after the lost battle: "Two yonge knightes, ligging by and by | Both in one armes wrought full richely" (lines 153-154.). Moreover, when Palamon reproaches Arcite with betraying him by loving Emely, we also learn about their oath of loyalty and support, which is identical to those we read in the story of *Amis and Amiloun* and in *Athelston*:

> It were to thee no greet honour
> For to be false, ne for to be traitour
> To me, that am thy cosin, and thy brother,
> Y-sworn full deep, and ech of us til other,
> That never, for to dien in the paine,
> Till that the deeth departe shall us twaine,
> Neither of us in love to hinder other,
> Ne in noon other cas, my leve brother;
> But that thou sholdest trewely forthren me
> In every cas, as I shall forthre thee.[11]

Palamon says that they swore to love each other and to help the other even in death and in pain, until they are alive. The fact that this oath is mentioned only at the time it is broken implies that – similarly to the friends in *Athelston* – the bond between these knights is not an unbreakable one either.

Likewise, the friendship of the three fellows depicted in the Pardoner's tale is not a genuine one either, in spite of the fact that they also swear brotherhood, and their oath is very similar to what is typical of sworn brothers. They swear to God that they will live and die for each other as though they were born brothers:

> I shall him [i.e. Death] seek by way and eek by treete
> I make avow to Goddes digne bones!
> Herkneth, fellaws – we three been all ones:
> Let ech of us hold up his hand til other,
> And ech of us become other's brother.[12]

This oath is not elaborated either, but this is not the only thing that might indicate that their relationship is the odd one out. While in the three stories discussed above the motivation of swearing brotherhood was love, in this tale the parties form an alliance in order to kill somebody (Death himself), and we do not hear of any affection they might have towards each other. As we might assume, before they learn of the death of their comrade, the only thing that has bound them together is pleasure-hunting. They commit several vices, and while being aware of the sinfulness of their actions, they enjoy committing them and even encourage one another by making fun of these sins. And this is also a crucial difference: these three fellows are the least virtuous of all the friends we mentioned above. While Amis and Amiloun and Palamon and Arcite are reported to be gentle knights, who possess all the knightly virtues, in the *Pardoner's Tale* we do not encounter a single deed of the three

[10] Geoffrey Chaucer. "The Knight's Tale," in *The Canterbury Tales. A Selection*. (London: Penguin Books Ltd, 1996).pp 37-103.
[11] Chaucer, "The Knight's Tale," lines 271-280.
[12] Geoffrey Chaucer. "The Pardoner's Prologue and The Pardoner's Tale," in *The Canterbury Tales. A Selection*. (London: Penguin Books Ltd, 1996), lines 366-370.

comrades that might be regarded as virtuous. Next to them, even the traitor Wymound seems to be righteous, since his sin was motivated by love – more exactly, he wanted to be loved.

From the above, we can conclude: firstly, that although all the four stories include trothplights, the bond between the characters may be strong or less strong, with respect to how elaborated the vow is and how often it is mentioned; and secondly, the more virtuous the parties, the more effective their trothplight. This, however, also raises a question: if somebody is virtuous and is determined to stick to their vows, which code of conduct should he follow: the knightly one, the lovers' one, or the one that binds friends, if these rules clash? But this might be the topic of another paper…

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PETRARCHAN LOVE OR POLITICS? SIR WALTER RALEGH AND THE CULT OF ELIZABETH I

ERZSÉBET STRÓBL°

"… I sue to serue
A Saint of such Perfection,
As all desire, but none deserue"

The cult of Queen Elizabeth is one of the important forms of cultural rhetoric in early modern England. It provides a common motif in the literature of the late 16th century, lending a common denominator to vastly different works, as for example, the works of George Gascoigne and William Shakespeare. Sir Walter Ralegh's lyric and prose works addressed to his sovereign present a unique moment of this cult. Ralegh belonged to the innermost circles of the court, and was on intimate terms with the queen. His writings both manipulate the conventions of the cult and create new imagery for the celebration of the queen.

Ralegh[1] came from a humble background, and his quick rise to such prominent position was due to his unique personality and exceptional skills. He was a soldier, a sailor, a businessman, a politician, an explorer, a colonizer, a military engineer, a man of scientific interests, a gifted musician, a man of letters, and a poet. Ralegh was well known for his lucky ability of self-advancement through the manipulation of these talents. Poetry and prose writing was one of those pursuits that Ralegh was quick to utilize in furthering his own position. He donned the contemporary discourse of the cult of the English queen and added a personal flavour to it. He assimilated the language of Platonic love and addressed her sovereign in lyric poetry. His own interests carried his mind overseas and thus he transformed his royal "mistress" into the Lady of the Sea, Cynthia. In his prose writing about his journey to Guiana, he positioned himself as the facilitator of the overseas cult of Queen Elizabeth, and narrated the Native Americans' awe and loyalty to the English queen.

The following paper will examine these three aspects of Ralegh's rhetoric about Queen Elizabeth and the manner he adopted, assimilated and transformed earlier discourses of her cult. Firstly, his courtly poems written in the Petrarchan tradition will be analyzed. These works occupy an exceptional place in the cult as they lie on the borderline between intimate utterance and public display of poetic skills. The second part of the paper will deal with the verse fragment popularly referred to as *The Ocean to Cynthia*. Its central metaphor for the queen is Cynthia, the Lady of the Sea, while Ralegh becomes the Shepherd of the Ocean. Its tone is passionate and dismal, transforming the trope of love for the royal mistress into a bitter complaint about her neglect. The third aspect of Ralegh's use of Elizabeth's cult appears in his *The Discovery of Guiana* (1596) which represents an interesting manipulation of the cult's language to further the colonization project of Ralegh. In all three forms of Ralegh's use of the cult-rhetoric the poet's own self-dramatisation is a central element: his

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 25–36.

[1] Ralegh's name appears in contemporary orthography in seventy-three different ways. Sir Walter used the form *Ralegh* on all his correspondence and in his books from June 9, 1584 until his death. This is the way how his name is spelt in modern literary criticism, xet the older *Raleigh* form is often used especially in works on history. The name variations are enumerated in the Appendix of Williams Wallace, *Sir Walter Raleigh* (Princeton, New Jersey: Princeton University Press, 1959), 319-20.

role and importance as Petrarchan lover, as the Shepherd of the Ocean and as the mediator between England and the New World.

I. **Ralegh's Court Poetry**

According to popular legend – reported in the 1662 biography of Thomas Fuller – one of the means of Walter Ralegh to attract the attention of Queen Elizabeth was his poetry. When Ralegh was still new at court, his ambition for the queen's favours "made him write in a glass window, obvious to the queen's eye, 'Fain would I climb, yet fear I to fall.' Her majesty, either espying or being shown it, did underwrite, 'If thy heart fails thee, climb not at all.'"[2] This couplet touches on the essence of Ralegh's career: his daring reliance on his personal relation to his queen. The lines were dismissed as mythmaking until in the middle of the 19th century a further verse exchange between the queen and her favourite was discovered. The poem of Ralegh starts with the following lines:

> Fortune hath taken away my love,
> My life's joy and my soul's heaven above.
> Fortune hath taken thee away, my princess,
> My world's joy and my fantasy's mistress. (1-4)[3]

The poem was written around 1589 presumably after a period of disfavour or about the anxiety of competition with the newest favourite of the queen, Robert Devereux, the Earl of Essex. The verse is in the vein of Petrarch: the author mourning over his unrequited love and his changing fortune. The answer of Elizabeth does not respond to the seriousness of Ralegh's tone but is endearing, to an extant even diminutive:

> Ah, silly Pug, wert thou so sore afraid?
> Mourn not my Wat, nor be thou so dismayed.
> It passeth fickle Fortune's power and skill
> To force my heart to think thee any ill. (1-4)[4]

How far is this verse exchange an instance of intimate communication between Ralegh and the queen? Could the feeling expressed by Ralegh represent a public form of reverence for the queen? Verse exchanges communicated in manuscript form were common in the Renaissance aristocratic courts, and were not considered confidential. It was below the majesty of a gentleman to enter the business of publishing, but to circulate verse compositions was highly esteemed and appreciated. Margaret Downs-Gamble, writing on this practice says: "This Renaissance strategy is … a rhetorical and dialectical signal of two simultaneous acknowledgments: firstly, that the writer is consciously engaged in discourse with another and, secondly, that the writer is aware of witnesses to the exchange."[5] Ralegh's and Elizabeth's exchange also had its audience and fashioned an image both of Elizabeth and her courtier Ralegh. George Puttenham in *The Art of English Poesie* quotes lines 9-12 from Ralegh's poem as an example of "anaphora, or the figure of report," and lines 21-22 as "epizevxis, the underlay, or coocko-spell,"– which shows Ralegh's importance in general –,

[2] Quoted in Wallace, *Sir Walter Raleigh*, 21.
[3] In Leah S Marcus, Janel Mueller, Mary Beth Rose, eds., *Elizabeth I, Collected Works* (Chicago and London: The University of Chicago Press, 2000), 307-8.
[4] Marcus, *Elizabeth I*, 308-9.
[5] Margaret Downs-Gamble, "New Pleasures Prove: Evidence of Dialectical *Disputatio* in Early Modern Manuscript Culture," *Early Modern Literary Studies* 2.2 (1996):15.

and lines 11-12 from the poem of Elizabeth as an example of "sententia, or sage sayer"[6] to demonstrate one of the queen's virtues. Furthermore, the two poems appeared together as a broadside ballad, though anonymously and somewhat altered, with the title "The lover's complaint for the Loss of His Love" and "The Lady's Comfortable and Pleasant Answer."[7] Thus Ralegh's lyric was not a private form of expression, on the contrary, it served to favourably position its author within a court of learning and to fashion his self. Furthermore, it was an act of publicly propagating the queen's cult as a form of service due to a beautiful and virtuous lady.

The verse exchange of Ralegh and Elizabeth negotiated the differing positions of the authors. Ralegh uses the convention of Petrarchan love poetry; in his verse he yearns for the love, attention and favours of his lady, the queen. The genre allows him to complain about his position and even about the lack of receiving favours. Elizabeth as the lady and mistress is justified to receive or reject the flattery of the wooer. Within Elizabeth's gender flavoured court Petrarchism proved to be a useful means of communication. John Guy describes this unique setup: "Elizabeth … allowed herself to be wooed and courted, and even to have love made to her, [observing that these] dalliances detracted but little from her fame and nothing at all from her majesty … to succeed at court politicians had to pretend to be in love with the queen; the conduct of the game of courtship was Elizabeth's most effective tool of policy."[8] Ralegh's poetry to Elizabeth is just one example of a common form of expression.

In technical terms this courtly exchange meant the use of "echo-lines"[9] that were taken over from the other poem and were restated in another context to alter, mock or correct its original meaning. Ralegh's lines "Dead to all joys, I only live to woe:/ So is fortune become my fantasy's foe" (7-8) are ridiculed by Elizabeth's "Dead to all joys and living unto woe,/ Slain quite by her that ne'er gave wise men blow" (18-19); or Ralegh's final couplet "But love, farewell – though Fortune conquer thee,/ No fortune base nor frail shall alter me" (23-4) are refuted by "No Fortune base, thou sayest, shall alter thee?/ And may so blind a witch so conquer me?" (5-6) in Elizabeth's answer. The verse exchange becomes an intellectual challenge and game in which both parties are ready to show off their skill.

The Petrarchan language can be detected in most of Ralegh's other courtly poems too. In *Sir Walter Ralegh to the Queen* the courtier is a true lover of his sovereign calling her "deare Empresse of my Heart, The Meritt of true Passion," a "Saint of such Perfection" whom he "sue[s] to serue … as all desire, but none deserue."[10] The most direct allusion to Petrarch and his poetry appears in the commendatory verse for Spenser's *The Faerie Queen.* The first line "Methought I saw the graue, where Laura lay" recalls Petrarch's idol Laura, her "liuing fame" which "faire loue" and "fairer virtue kept."[11] As the poem proceeds Laura's image is obscured and replaced by the vision of the Fairy Queene "at whose approach the soule of Petrarke wept" (7), and "the hardest stones were seene to bleed" (11). In the poem *As you came from the holy land* the love discourse is softened into a ballad-like conversation: "As you came from the holy land/ of Walsinghame/ Met you not with my true loue/ By the way as you came?/ How shall I know your trew loue/ That haue mett many one."[12] The theme, the pilgrimage to the priory in Walsingham dates back to the early century, yet its resetting by Ralegh as the praise of Elizabeth is clearly Petrarchan: "She is neither white nor

[6] Agnes M. C. Latham, *The Poems of Sir Walter Ralegh* (London: Routledge and Kegan Paul, 1951), 9.
[7] A printed version may have come out in the 1590s, but by 1640s they were certainly in print. See Marcus, *Elizabeth I*, 307 footnote 1.
[8] John Guy, *The Reign of Elizabeth: Court and Culture in the Last Decade* (Cambridge: Cambridge University Press, 1995), 3.
[9] Downs-Gamble, "New Pleasures Prove," 13.
[10] Latham, *Poems of Ralegh*, 18-19.
[11] Latham, *Poems of Ralegh*, 13.
[12] Latham, *Poems of Ralegh*, 22-23.

browne/ Butt as the heauens fayre/ There is none hathe a form so diuine … Suche an Angelyke face,/ Who lyke a queene, lyke a nymph, did appear" (lines 9-11, 14-15).

The Petrarchan rhetoric of court poetry was woven together with further elements of Elizabeth's cult. By the 1580s the cult assumed motifs of pagan mythology, especially images of the Diana cult of French consorts to which in England the praise of virginity was added. The following verse by Ralegh mirrors this official image in a generalized, impersonal tone:

> Praise be Diana's fair and harmless light,
> Praised be the dewes, wherewith she moues the floods;
> Praised be hir beames, the glorie of the night,
> Praised be her power, by which all powers abound.
> Praised be hir Nymphs, with whom she decks the woods,
> Praised be hir knights, in whom true honour liues, (1-6)
> A knowledge pure it is hir worth to kno,
> With Circes let them dwell that thinke not so. (17-18)[13]

The imagery shows Elizabeth as the Moon goddess, Diana, whose heavenly sphere is placed above the terrestrial world ("In heauen Quuene she is among the spheares"). She has special powers above the ocean ("she moues the floods"), above the dews of the Earth, and above the influence of other stars ("By hir the virtue of the starrs downe slide"). She is not subject to the passing of time ("Time wears her not, she does his chariot guide,/ Mortalitie belowe hir orbe is plaste") thus she is s*emper edem* – "always the same" – according to her motto.

Within the poem, Ralegh positions himself and the court as part of this perfect image. Elizabeth's majesty is enhanced by the virtue of her court, "hir Nymphs, with whom she decks the woods" and "hir knights, in whom true honour liues." The importance of the courtiers as the interpreters of the eulogy of the queen is underlined in the last couplet ("A knowledge pure it is hir worth to kno,/ With Circes let them dwell that thinke not so"). Yet this statement allows the possibility of an alternative view on the queen's majesty, and furthermore, introduces a dark and ominous tone with mentioning of Circe to whose realm those are assigned who do not share the belief in "Diana's" virtues. Circe, the enchantress, in the context of the Diana imagery reminds the listener that Diana was often seen in mythology as a "triformis" goddess: she was Cynthia, the moon in heaven, Diana, the chaste huntress on Earth, and Hecate, the enchantress in the underworld. Thus, the images of Diana/Elizabeth and Circe were brought into close relationship. The imagery's correct interpretation relied entirely on the "fair nymphs" and "honourable knights" of Elizabeth's court. In other words, the queen was reminded that effectiveness of the cult discourse depended on the court that was actively involved in interpreting and accepting its figures of speech.

Ralegh mobilized the other metaphorical devices of Elizabeth's contemporary praise too, among them the references to classical mythology. In one of the last poems he wrote to the queen, he enumerates the various allegorical goddesses personifying her:

> Now we have present made
> To Cynthia, Phoebe Flora.
> Diana, and Aurora.
> Bewty that cannot vade.[14]

[13] Latham, *Poems of Ralegh*, 10-11. It was first printed anonymously in *The Phoenix Nest* (1593).
[14] The poem is not included in Latham's collection, it appears in Walter Oakeshott *The Queen and the Poet* (London: Farber and Farber, 1960) 205-206.

The first line presumably alludes to the fact that the poem accompanied an entertainment in the honour of the queen, where the various names "Cynthia, Phoebe, Flora, Diana, and Aurora" referred to the different allegorical figures in which Elizabeth was mirrored. Among these commendatory epithets the name Cynthia stands first. Although the name was commonly applied to the queen from the early 1590s onwards,[15] Ralegh was one of the first poets to embrace the complex metaphorical possibilities inherent in this epithet. He donned the poetical persona of the Shepherd of the Ocean above which Cynthia ruled as the moon, perhaps referring to the nickname with which the queen often addressed him, Wat or Water. In Ralegh's poetry the Cynthia device occupied a central role. From the circa 1300 lines of poetry that can be safely attributed to him excluding his metrical translations, nearly half, that is 564 lines, belong to the Cynthia poems. Let us now examine this body of verse.

II. *The Ocean to Cynthia*

The verse that belongs to the Cynthia group always posed a problem for literary scholars. On the one hand, it is fragmentary, part of a bigger body of lost poems and as such cannot be comprehensively studied. On the other hand its dark mood poses questions about its place in the official rhetoric of the court and in Ralegh's personal career. C. S. Lewis describes *The Ocean to Cynthia* as "the monotony, the insanity, and the rich, dark colours of an obsessive despair."[16] Latham, the editor of Ralegh's poetry, admires the metrical fluency, the bold similes and turbulence of the work,[17] yet claims that "the meaning in several places is very dark and I cannot claim that I am more enlightened than another."[18] Greenblatt calls the attention to the constantly shifting images of the queen and the voice of the author, and the sense of disorientation and bewilderment that the reader faces. He points out that the poem in this form is unfinished and was apparently abandoned as Ralegh must have "realized that what he had written could only enrage the queen still further."[19] In spite of the difficulties of the interpretation of the fragments, all critics agree that the extant verses are just part of a bigger, lost corpus of Cynthia poems, that they are unfinished, and that they are in this form not meant for the eyes of the queen. Can we then treat them as part of the phenomenon we call the cult of Elizabeth Tudor?

The answer is certainly positive. The poem springs from the various conventions of the queen's cult, even if it is a personal expression of it articulated at a dark and hopeless moment of the author. Yet one cannot agree with E.C. Wilson's opinion, who sees the poem as the "elaborate idealization of the queen" and the "best specimen extant of the intricate fusion of varied forms and sentiments into amorous eulogy of her."[20] The fragments of the Cynthia poems do possess a pessimism and frustration that surpass the category of "amorous eulogy" and "elaborate idealization" and border on criticism.

The existing fragments were discovered at Hatfield House among the Cecil Papers, and were first printed in 1870. They encompass four different works: "If Synthia be a Qveene, a princes, and svpreame", "My boddy in the walls captived", "The 11th: and last booke of the Ocean to Scinthia", and "The end of the bookes, of the Oceans love to Scinthia, and the beginninge of the 12 Boock, entreatinge of Sorrow", of which the third, *The Ocean to*

[15] A few examples are John Lyly's Endymion (1588), Edmund Spenser's *The Faerie Queene* (1590), and George Chapman's *The Shadow of Night* (1594).
[16] C. S. Lewis, *English Literature in the Sixteenth Century Excluding Drama* (Oxford: Clarendon Press, 1954), 520.
[17] Latham, *Poems of Ralegh*, 13-14.
[18] Ibid. 127.
[19] Stephen J. Greenblatt, *Sir Walter Ralegh* (New Haven and London: Yale University Press, 1973), 79.
[20] Lewis, *English Literature in the Sixteenth Century*, 304 and 312.

Cynthia, is the longest and most interesting. Though it contains no date, it is most likely that it was written after Ralegh's disgrace for marrying one of Elizabeth's maids-of-honour, Elizabeth Throgmorton, for which he was confined to the Tower for several months. The poem appears under the heading the "11th and last book" [21] thus the surviving part may be the last and most bitter part of a larger group of poems.

The Ocean to Cynthia has no formal structure, the lines are like "fludds of sorrow and whole seas of wo" (140) raging and running at large against the "highest mountaynes wher thos Sedars grew" (483). These "tempestius waves" (270) of complaint consist of long and forceful sentences, which gather force slowly, build up tension by accumulating parallel images, and rise high only to ebb away and drown "in deapts of misery" (142). The continuous beating of "the trobled ocean" (484) illustrates the immense depth, and breadth of the affection of the poet and underlines its never changing constancy which "is not of tyme, or bound to date" (301) and which "would not, or could not be quencht, with suddayn shoures" (303). The imagery of water prevails throughout the poem but is never as energetic as in the slightly threatening and sexually burdened lines:

> And as a streame by stronge hand bounded in
> From natures course, wher it did svmetyme runn,
> By some small rent or loose part douth begin
> To finde escape, till it a way hath woone,
>
> Doth then all vnawares in sunder teare
> The forsed bounds and raginge, runn at large,
> In th' auncient channels as they wounted weare,
> Such is of weemens love the carefull charge,
>
> Helde, amd mayntayende with multitude of woes,
> Of longe arections such the suddayne fall. (221-30)

Next to the images of water Ralegh built on the conventions of pastoral poetry, recalling especially the gloomy lines of Spenser's *December Eclogue.* A pastoral setting forms the frame of the poem. The first image is of a lonely shepherd who "all in the shade yeven in the faire soon dayes/ Vnder thos healthless trees …sytt[s] alone" (25-6) without the "feeding flockes" or the "sheapherds cumpunye/ That might renew … [his] dollorus consyte" (29-30). The final lines of the poem return to the Arcadian landscape: "Unfold thy flockes, and leue them to the fields/ To feed on hylls, or dales, wher likes them best,/ Of what the summer, or the springe tyme yields,/ For love, and tyme, hath geven thee leue to rest" (497-500). This pastoral air suits the praise of the beauty and virtues of the mistress: "Oh, worthiest spirit… eyes transpersant …princely form … heaven on earth transparent, the seat of ioyes, mass of mirakells … eyes (the store of ioyes) … regal lookes" (from lines 39-51).

Closely upon the praise the sound of despair is sounded. It is not a humble undertone, it is a harsh outcry against the inconstancy of the affections of the beloved. While in the Petrarchan discourse it is usual to complain about the cruelty of the mistress who does not return the feeling of love, Ralegh's sentences represent a "change of passion/ From wo to wrath, from wrath returne to wo," (158-59) which far exceeds the limits of accusation allowed by the convention. It is not the lack of love which he regrets, but the inconstancy, the deceit and the dishonesty of the mistress:

[21] Latham, C. S. Wilson, Philippa Berry, Tashma-Baum, and Louise Montrose call it the 11th, while Greenblatt, Stillman refer to the 21th book. The former argue that there is only a flourish on the number 1 in the manuscript and that it is more probable that Ralegh thought about the classical grouping of twelve books when he wrote the poem (e. g. Spenser's *The Faerie Queene* was also planned to be twelve books).

> Vnlasting passion, soune outworne consayte
> Wheron I built, and onn so dureless trust!
> My minde had wounds, I dare not say desaite,
> Weare I resolved her promis was not Just. (295-298)

While there is nothing to complain about the lack of affection in a person, the poet feels justified for his anger as the change of affection was unjustly brought about by an incident in which his own defence was dismissed: "Her hard hart … her estranged minde/ …have forgotten all thy past deservinge,/ Holding in minde butt only thyne offence/… And thincks all vayne that pleadeth thy defence" (369, 372-3, 375). The mistress's cruelty is painted with unusual brutality:

> Thes be the Tirants that in fetters tye
> Their wounded vassals, yet nor kill nor cure,
> But glory in their lastinge misery
> That as her bewties would our woes should dure (196-99)

Ralegh's chosen image of the tyrant is a risky one. It addresses a monarch with a title which could be in another context high treason. This is the first point where the rhetoric of Ralegh steps out of the boundaries of official eulogy and assimilates elements of the negative representations of Elizabeth. Ralegh carries the audacity of his language further by pointing out to a monarch who had the "heart and stomach of a king" (*Tilbury Speech*, 1588)[22] that her weakness arose from her feminine nature:

> Yet will shee bee a woman for a fashion
> So douth shee pleas her vertues to deface. …
> So hath perfection, which begatt her minde,
> Added therto a change of fantasye
> And left her the affections of her kynde
> Yet free from every yevill but crueltye. (201-4, 209-212)

The customary blazon of the mistress is used sarcastically to emphasize the vice instead of the virtue of the lady:

> A prisoner in her brest I could not bee,
> Shee did vntye the gentell chaynes of love …
>
> This did that natures wonder, Vertues choyse,
> The only paragonn of tymes begettinge
> Devin in wordes, angellicall in voyse;
> That spring of ioyes, that floure of loves own setting (334-35, 344-347)

For Ralegh the application of the cult discourse turns "an Idell labor"(357) with which "twleue years intire …[he] wasted" (120). As the poem slips from the polite love discourse into bitter complaint Ralegh poses the question that is ever since asked in connection with his poetry. Was his love just a false, deceitful, premeditated flattery? The context of the lines rejects the accusation, but the mental linking of the cult's eulogy and the language of flattery is unlucky and untactful:

> My love was falce, my labours weare desayte.
> Nor less then such they ar esteemed to bee,

[22] Marcus, *Elizabeth I*, 326.

> A fraude bought att the prize of many woes,
> A guile, whereof the profits vnto me –
> Could it be thought premeditate for thos? (465-69)

The poem slowly turns into a boundless expression of self-pity above "the broken monuments of … great desires" (14). How material these monuments were can only be assumed from lines "But all onn yearth as from the colde stromes bendinge/ Shrinck from my thoughts in hyghheauens and below" (35-36) and "from fruitfull trees I gather withered leues" (21).

Within the poem both the political and private bodies of Queen Elizabeth appear. The private, endearing image is expressed by the name of Belphoebe or Cynthia meaning "a most virtuous and beautifull Lady" (16), a definition provided by Spenser in his "Letter of the Author" of his *The Faerie Queene*. But while Spenser stresses the magnificence of the pubic image with the choice of the name *Gloriana*, Ralegh envisions a more threatening image of her as a lion:

> Thos streames seeme standinge puddles which, before,
> Wee saw our bewties in, so weare they cleere.
> Bellphebes course is now obserude no more (269-71) …
> A Queen shee was to mee, no more Belphebe,
> A lion then, no more a milke white Dove (327-28)

Instead of the favourite that could address her queen as Belphoebe Ralegh moved into the position of a simple subject. If Ralegh's conceit was to persuade the queen to assume her old image of the "milke white Dove" by expressing his boundless sorrow, he probably went too far.

The Ocean to Cynthia which had started with the intention to express "in simpell wordes … my woes" (2) turned into a passionate torrent of self-pity and self-justification that did not shrink back from the covert criticism of the queens eulogy and femininity. The poem captures a unique moment in the history of the cult of Elizabeth, when one of the "insiders", one of the best known active contributors and manipulators of the cult overreaches his intentions and produces a piece that is redolent of treason.

III. The Cult in the New World

Sir Walter Ralegh in his *The Discovery of Guiana* (1596) described himself as a person who established the "cult" of Elizabeth Tudor among the natives of America.

The cult image Ralegh presents in his pamphlet was different from his *Cynthia* in his lyric poetry. The imagery of *The Discovery of Guiana* is based on the popular narratives published about voyages and expeditions, which fashioned Elizabeth as the supreme governor of the seas well before the victory above the Spanish Armada.

Elizabeth was referred to as the Ruler of the Seas, without any "courtly" overtones, in various texts to justify the overseas expansion of England. Richard Hakluyt in his *The Principall Navigations* (1589) tells the story of Drake who used a public image of the queen, in the form of a sixpenny piece bearing her image, to institute his occupation and taking of the land of Nova Albion in 1579. [23] Drake set up a monument with a plate carrying Elizabeth's name, beneath which he placed the numismatic image of the queen and her arms.

[23] Richard Hakluyt, *The Principall Navigations Voyages and Discoveries of the English Nation.* (Cambridge: At the University Press, 1965), 643 I.

In his poem, *De Navigatione* (1582), Stephen Parmenius of Buda gives a full-scale apology for the voyages of the Elizabethans to the New World.[24] He refers to the simple life form of the Native Americans as representing the pattern of the ancient Golden Age, and voices his anxiety about the threat posed by the colonization of them by Catholic countries. In this context, he invites Elizabeth Tudor to restore peace and justice, virtues he associates with her reign (line 246). Parmenius's poem was written to propagate the second voyage of Sir Humphrey Gilbert, the half-brother of Sir Walter Ralegh, to Newfoundland. For the expedition Ralegh built a ship of 200 tons, the *Bark-Rawley* and bought shares in the venture. In the account of his own expedition of 1596 to Guiana it is no coincidence that he echoed the tropes of justification offered by Parmenius for Gilbert's journey.

Ralegh's *The Discovery of Guiana* presents the journey as a promise for England's new wealth that could compete with the Spanish plunders, "a better Indies for her Majesty than the king of Spain hath any."[25] The main theme is thus the description of the wealth of the new land. In the work the word 'gold' occurs 113 times, thus prophesying profit and success both for the queen and the land's new "governor." Yet Ralegh is careful not to position himself in front of the queen as it happened with the Earl of Leicester in the Netherlands in 1586, when Leicester assumed the role of the supreme civil and military authority without the approval of Elizabeth and aroused her anger accordingly. In Ralegh's text the queen's superiority and sovereignty is emphasized and her name is mentioned at least 36 times in various contexts. But Ralegh self-assuredly defines his own role as a trustworthy mediator and transmitter of the power of Elizabeth Tudor:

> The West Indies were first offered her Majesty's grandfather by Columbus, a stranger, in whom there might be doubt of deceit; and besides it was then thought incredible that there were such and so many lands and regions never written of before. This Empire is made known to her Majesty by her own vassal, and by him that oweth to her more duty than an ordinary subject; so that it shall ill sort with the many graces and benefits which I have received to abuse her Highness, either with fables or imaginations.[26]

Time after time in the text, as meeting new people and tribes are described, Ralegh stresses his own importance in subjecting the natives to the sovereignty of Queen Elizabeth. He paints the image of the queen in superlatives to arouse the wonder of pagans, thus using and abusing the cult of Elizabeth at the same time:

> upon the river of Caroli are the Canuri, which are governed by a woman who is inheritrix of that province; who came far off to see our nation, and asked me divers questions of her Majesty, being much delighted with the discourse of her Majesty's greatness, and wondering at such reports as we truly made of her Highness' many virtues.[27]

The extent of the praise can be guessed from the story about the amazement of the natives above the Queen's image: "I shewed them her Majesty's picture, which they so admired and honoured, as it had been easy to have brought them idolatrous thereof."[28] The Catholic powers often criticized Elizabeth's cult as a form of idolatry, and Ralegh's rhetoric borders

[24] Stephen Parmenius, *De Navigatione (1582)*, In: *The New Found Land of Stephen Parmenius*, edited by B. Quinn and Neil N. Cheshire. (Toronto and Buffalo: University of Toronto Press, 1972), 74-105. Translation by Neil N. Cheshire.
[25] Walter Ralegh, *The Discovery of Guiana* (1595), Modern History Sourcebook edition, accessed November 14, 2008, http://www.fordham.edu/halsall/mod/1595raleigh-guiana.asp. 4.
[26] Ralegh, *The Discovery of Guiana*, 47.
[27] Ibid. 44.
[28] Ibid. 9.

on such an attitude in Guiana.[29] Ralegh does realize that his praise transforms his Christian sovereign among the American natives into an idol. The devices of the cult discourse outside their cultural borders and context fail to be understood as conventions, and transform the mortal Elizabeth into a goddess, much to the material advantage of Ralegh.

The image of the queen shown by Ralegh to the natives appears, once again as in the incident of Drake, on a coin. The coin becomes a talisman-like object representing the power and presence of the queen among the people of Guiana: "I gave among them many more pieces of gold than I received, of the new money of twenty shillings with her Majesty's picture, to wear, with promise that they would become her servants thenceforth."[30] The wearing of the image of the queen as a form of respect has been accounted several times by contemporaries and was now transported by Ralegh to the shores of South America. The twenty shilling pieces became cultic objects materializing Elizabeth's cult in a tribal society.

Similarly to the poem of Stephen Parmenius, Ralegh established a firm basis for his project of colonizing Guiana by presenting Elizabeth as a liberator, who frees the American people from Spanish oppression:

> I made them understand that I was the servant of a queen who was the great cacique [captain] of the north, and a virgin, and had more caciqui under her than there were trees in that island; that she was an enemy to the Castellani in respect of their tyranny and oppression, and that she delivered all such nations about her, as were by them oppressed; and having freed all the coast of the northern world from their servitude, had sent me to free them also, and withal to defend the country of Guiana from their invasion and conquest. … so as in that part of the world her Majesty is very famous and admirable; whom they now call Ezrabeta cassipuna aquerewana, which is as much as 'Elizabeth, the Great Princess, or Greatest Commander.'[31]

In the conclusion of his pamphlet Ralegh described Guiana as a land that "hath yet her maidenhead" (46) and that has been "never conquered or possessed by any Christian prince" (46). The state of Guiana's intactness is underlined with expressions all hinting at the possible aggressive subjection of the land: "Guiana is a country … never sacked, turned, nor wrought; the face of the earth hath not been torn, nor the virtue and salt of the soil spent by manurance. The graves have not been opened for gold, the mines not broken with sledges, nor their images pulled down out of their temples. It hath never been entered by any army of strength."[32] The words of aggression (*torn, sacked, turned, wrought, broken, pulled down, entered, conquered*) reminds one of the relish of deflowering this maiden land and hint at the final aim not of protecting but of possibly sacking the country.

The Discovery of Guiana is an apology by Ralegh which both offers a "gift," the riches of Guiana, to Queen Elizabeth, and renders a description of the spreading of her fame in the New World. But Ralegh dramatizes his own role too with the help of the cult. He positions himself as the captain of "*Ezrabeta cassipuna aquerewana,*" the "Great Princess", whose title for the land is realized through his own daring and service of Elizabeth Tudor.

IV. Petrarchan Love or Politics?

Ralegh's lyric poetry and his tribute to the queen in his narrative account of his journey to Guiana may be interpreted as political acts of self-advancement. As Ralegh was a courtier he

[29] Louis Montrose, *The Subject of Elizabeth: Authority, Gender, and Representation* (Chicago: The University of Chicago Press, 2006), 100-103.
[30] Ralegh, *The Discovery of Guiana*, 40.
[31] Ibid. 9.
[32] Ibid. 46.

had first-hand knowledge of the official eulogy of the court which he assimilated in his early courtly poetry and extended with his own device of the Lady of the Sea. While *The Ocean to Cynthia* does not fit comfortably into the line of praise, it strictly observes the rhetoric of the cult. *The Discovery of Guiana* expanded the geographical borders in which Elizabeth's cult was applicable and justified with its discourse the overseas colonisation projects of many English explorers.

Yet in all of his writings Ralegh expresses devotion and loyalty to his queen. Closely upon the political calculations a sincerity of affections is demonstrated. Is it then Petrarchan love or politics? Both, I believe. The mode of Ralegh's poetry and writing gains justification from a broad social phenomenon, the cult of Elizabeth, where a society shared in the observance of the intricate ritual worship and celebrations of its queen, Elizabeth Tudor.

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Self and Reflection Studies in Poetry

THE READER'S PILGRIMAGE
NARRATION AND TEXTUAL LEVELS IN *CHILDE HAROLD'S PILGRIMAGE*

JÚLIA BÁCSKAI-ATKÁRI°

The aim of the present article is to investigate the narrative structure of Lord Byron's *Childe Harold*, with particular interest in its relation to the genre of the novel in verse, the first example of which is Byron's *Don Juan*. As has been noted for instance by Hermann Fischer and Mihály Szegedy-Maszák[1], although *Childe Harold* itself is not a true novel in verse itself, it contains many traits that will be fully developed in *Don Juan*, thus it is one of the most important predecessors of the genre.

One key feature of *Childe Harold* is unquestionably the importance of the narrator: the figure thereof becomes overwhelmingly important in the text; furthermore, there is an intricate interdependency to be observed in the relation of the hero, the narrator, and the author. From the reader's point of view, this is mostly perceived as the loss of clear-cut boundaries among these figures. Apart from this, a second aspect that has to be considered is that there are several layers of the text: besides the cantos written in verse (the core text), there are a number of notes written by Byron (later of course also by the editors such as Murray), not to mention the prefaces that also contain Byron's comments. These are not only of a mere explanatory purpose but cause a certain playfulness in the text, forcing the reader to shift between the individual levels from time to time.[2]

1. The Eye and the Voice

The very first question to be asked is about the status of Childe Harold in the text: whether he can be considered to be a hero or not. Judging from the title, of course, the answer seems to be positive: a text entitled *Childe Harold' Pilgrimage* should have a hero called Childe Harold, around whom the events should be centred.

Yet, Byron's preface to the first two cantos already indicates that there is something else going on; consider:

> A fictitious character is introduced for the sake of giving some connection to the piece; which, however, makes no pretension to regularity. It has been suggested to me by friends, on whose opinions I set a high value, that in this fictitious character, 'Childe Harold', I may incur the suspicion of having intended some real personage: this I beg leave, once for all, to disclaim – Harold is the child of imagination, for the purpose I have stated. In some very trivial

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 38–45.

[1] See Hermann Fischer, *Romantic Verse Narrative: the History of a Genre* (Cambridge: Cambridge University Press, 1991) and Mihály Szegedy-Maszák, *Kubla kán és Pickwick úr: Romantika és realizmus az angol irodalomban* (Budapest: Magvető Kiadó, 1982), 81–82.

[2] The importance of Byron's notes is of course worth mentioning not exclusively in terms of structural relations holding in the text but also as a means of expressing Byron's ideas and thoughts concerning several issues, particularly on the state of contemporary Greece. See also Leslie A. Marchand, *Byron: A Portrait* (London: John Murray, 1971), 94; Paul Elledge, "Chasms in Connections: Byron Ending (in) *Childe Harold's Pilgrimage* 1 and 2" in *Byron*, ed. Jane Stabler (London: Longman, 1998), 124–125.

> particulars, and those merely local, there might be grounds for such a notion; but in the main points, I should hope, none whatever.[3]

Apart from separating himself in person from Harold, the author reveals an important quality of the text: Harold has a function – the function of making the text coherent – and his own character as such is thus merely subsidiary to this function.

That this is so is further reinforced by the appendix to the first preface, written by Byron a year later (in 1813):

> I now leave 'Childe Harold' to live his day, such as he is; it had been more agreeable, and certainly more easy, to have drawn an amiable character. It had been easy to varnish over his faults, to make him do more and express less, but he never was intended as an example, further than to show, that early perversion of mind and morals leads to satiety of past pleasures and disappointment in new ones, and that even the beauties of nature, and the stimulus of travel (except ambition, the most powerful of all excitements) are lost on a soul so constituted, or rather misdirected. Had I proceeded with the poem, this character would have deepened as he drew to the close; for the outline which I once meant to fill up for him was, with some exceptions, the sketch of a modern Timon, perhaps a poetical Zeluco.

Basically, this is to say that Harold *illustrates* the consequences of 'early perversion of mind and morals': thus he is used as an example of a phenomenon naturally more general than himself. Again, this contributes to his functional character rather than a personal one.

Byron's interpretation of his hero is actually justified by the text itself. The narrative part of Harold's story is little more than this: after living a considerably sinful life, Harold starts suffering from a kind of disillusionment and therefore decides to leave his country and to travel. This raises the question of what the point of the whole work can be – after all, this is not too much to make a story. However, Harold's journey is not really about his deeds but rather about what he sees: the cantos mostly contain the descriptions of the places he is assumed to visit. In this sense, Harold is assigned the role of the focalizer instead of the focalized: he is not much seen but what he sees becomes important.

In terms of the relationship between the hero and the narrator, Harold is, as if it were, the *eye* and the narrator is the *voice*: Harold does not speak but what he sees and thinks is transmitted via the narrator. However, this is not perfectly so: the narrator's speech increasingly overwhelms Harold's perception and cognition and what the reader is presented is rather those of the narrator.

From time to time, the narrator shows the focalizer explicitly. This has two roles: on the one hand, it reassures the connection between the various parts of the journey, indicating that Harold is still there; on the other hand, these are also narrative gestures of alienation, whereby the narrator makes it clear that what has been said does not personally belong to him. Alienation is necessary because most of the text is shared between Harold and the narrator: this is the first merger in the text, blurring the boundaries separating the hero and the narrator. By way of alienation, the narrator tries to deny this and to reinforce the boundary.

However, Harold becomes less and less important as the text proceeds: this means a deconstruction of the established structure, which was based on the assumption that Harold was the central figure of the text (even if, as has been seen, the narrator did not always keep to this). The shift is gradual but can most strikingly perceived in Canto III.[4]

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[3] In writing this essay, I used the following edition of the work in question: Lord George Gordon Byron, *Selected Poems* (London, Penguin Books Ltd., 2005).

[4] On the turn exemplified in Canto III, see also Susan J. Wolfson and Peter J. Manning, introduction to *Don Juan*, by Lord George Gordon Byron (London: Penguin Books Ltd., 2004), vii. A partly similar opinion can be traced in Galperin's essay: "(…) it is scarcely a surprise that (…) it would be Harold, whose access to the visible

First, there are certain personal references of the narrator; such as the beginning of Canto III, which contains the addressing of his daughter. Second, there appears some sort of shared experience between the hero and the narrator, which can best be described by the notion of spleen. Third, the narrator is no more only the source of the text but also becomes the theme thereof; consider, for instance, stanza 6 from canto III:

> 'Tis to create, and in creating live
> A being more intense, that we endow
> With form our fancy, gaining as we give
> The life we image, even as I do now.
> What am I? Nothing: but not so art thou,
> Soul of my thought! with whom I traverse earth,
> Invisible but gazing, as I glow
> Mix'd with thy spirit, blended with thy birth,
> And feeling still with thee in my crush'd feelings' dearth.

The shift in the relative importance of the two characters is also reflected in their roles. Initially, it is the narrator who accompanies Harold; later on, there is a change in the roles and so finally it is rather vice versa. Moreover, Harold ultimately disappears, which is also indicated linguistically: if he is referred to at all, he is referred to as "the Pilgrim" – thus his name is lost and he only becomes an iconic figure who has some role in the text. Together with all this, the narrator's alienation from the hero is rather exchanged for an admitted merger, as exemplified by the end of Canto IV (stanzas 175–176):

> But I forget. – My Pilgrim's shrine is won,
> And he and I must part, – so let it be, –
> His task and mine alike are nearly done;
> Yet once more let us look upon the sea;
> The midland ocean breaks on him and me,
> And from the Alban Mount we now behold
> Our friend of youth, that ocean, which when we
> Beheld it last by Calpe's rock unfold
> Those waves, we follow'd on till the dark Euxine roll'd
> Upon the blue Symplegades: long years –
> Long, though not very many, since we have done
> Their work on both; some suffering and some tears
> Have left us nearly where we had begun:
> Yet not in vain our mortal race hath run,

(and whose visibility in turn) had previously separated the gaze from the constraints of authority, who is suddenly and henceforth *in*visible. For in the very way that he had earlier resisted thought, or had exposed the imposition of narrative upon life, Harold is, in the present mandate, unthinkable. The customary explanations for Harold's disappearance, then – for example, that Byron no longer needs him or that Harold and the speaker are properly one – are not invalid so much as they are irrelevant. What matters now is that with Harold's invisibility (after which he is no longer sightable, much less recognizable) the possibilities and subversions to which his visibility and the visible in general have provided access are absent in kind. (…) After all, no matter how much the 'experience' of *Childe Harold* 3 owes to Harold's *disappearance*, it owes palpably more to the speaker's *presence*, which, in the absence of a counter-example, furnishes the reader with a direct access to poetic authority. The pleasure that canto 3 has long afforded readers – and the critical approbation for which it has been responsible – is here to be derived, owing largely to the omniscience, the capacity to totalize, to which the reader, as much as the speaker, is suddenly exposed." William H. Galperin, "The Postmodernism of *Childe Harold*" in *Byron*, ed. Jane Stabler (London: Longman, 1998), 140. However, it is important to note that Galperin emphasizes the importance of the turn whereas, as pointed out by the previous sections of the present paper, the relationship between the hero and the narrator is complex from the very beginning on and the change in Canto III results from a long and gradual process rather than a sudden turn.

> We have had our reward – and it is here;
> That we reap from earth, sea, joy almost as dear
> As if there were no man to trouble what is clear.

This is actually reinforced by Byron's preface to this last canto:

> With regard to the conduct of the last canto, there will be found less of the pilgrim than in any of the preceding, and that little slightly, if at all, separated from the author speaking in his own person. The fact is, that I had become weary of drawing a line which every one seemed determined not to perceive: like the Chinese in Goldsmith's 'Citizen of the World', whom nobody would believe to be a Chinese, it was in vain that I asserted, and imagined that I had drawn, a distinction between the author and the pilgrim; and the very anxiety to preserve this difference, and disappointment at finding it unavailing, so far crushed my efforts in the composition, that I determined to abandon it altogether – and have done so. The opinions which have been, or may be, formed on that subject, are now a matter of indifference; the work is to depend on itself, and not on the writer; and the author, who has no resources in his own mind beyond the reputation, transient or permanent, which is to arise from his literary efforts, deserves the fate of authors.

One of the intricacies of *Childe Harold* thus lies in the complex relationship between the hero and the narrator, which also changes throughout the work. The question arises how this is all related to *Don Juan*.

2. Don Juan and Childe Harold – Playing (in) Different Narrative Games

One of the most obvious differences between the two texts is that in *Don Juan* a higher degree of reflexivity can be observed:[5] the narrator constantly reflects on both the diegetic and the extradiegetic level of the text, thus making his person more emphatic from the very beginning onwards.

As I have shown, in *Childe Harold* there is no radical separation of the narrator and the hero: they can be separated as the eye and the voice but even so, they seem to be various aspects of one person. This is further reinforced by the ultimate merger of the two figures. On the other hand, even if there is occasional distancing by way of alienation, this only gives the reader a negative definition of the narrator: he tells us what he is *not* but never what he actually *is*.

What can be observed in *Don Juan* is exactly the opposite; let us see the very beginning of Canto I:

> I want a hero, an uncommon want,
> When every year and month sends forth a new one,
> Till after cloying the gazettes with cant,
> The age discovers he is not the true one.
> Of such as these I should not care to vaunt;
> I'll therefore take our ancient friend Don Juan.
> We all have seen him in the pantomime
> Sent to the devil somewhat ere his time.[6]

[5] For details, see Júlia Bácskai-Atkári, "The Ironic Hero: Narration in Lord Byron's *Don Juan*" *Első Század* 1 (2008): 45–89.

[6] The excerpts of *Don Juan* are from the following edition: Lord George Gordon Byron, *Don Juan* (London, Penguin Books Ltd., 2004).

Thus in *Don Juan* the dominance of the narrator can be traced from very early on: the narrator's *I* is strongly personified[7] and forceful. What is more, he chooses the fittest hero for his poem: his decision is in a way arbitrary, and definitely over-dominant, as in this sense the hero seems to be of secondary importance only. Last but not least, he chooses a story well-known to the readers,[8] which will also allow him to digress from it, since there is a limited need for satisfying the reader's interest.

Even so, the role of the story will be important in *Don Juan*: this makes possible a number of reflections both on the diegetic and the extradiegetic level of the text, which result in a complex but playful structure. Let us see one example from Canto I (stanza 207):

> If any person should presume to assert
> This story is not moral, first, I pray
> That they will not cry out before they're hurt,
> Then that they'll read it o'er again and say
> (But doubtless nobody will be so pert)
> That this is not a moral tale, though gay.
> Besides, in canto twelfth I mean to show
> The very place where wicked people go.

The reason why there are no such reflections to be found in *Childe Harold* is quite simple: first, *Childe Harold* lacks a story and thus there is no story to reflect on; second, the narrator is not personified enough, which also leads to reduced reflexivity: reflections in *Don Juan* are done by a strongly personal narrator, who constantly keeps interacting with his readers.[9]

Besides this, there is of course a rather different treatment of literary norms: *Don Juan* tends to mock traditional genres, especially the epic.[10] Consider the beginning of Canto III:

> Hail muse! et cetera. We left Juan sleeping,
> Pillowed upon a fair and happy breast (…)

[7] In a comparative study of Byron and Sterne, Horn claims that "in a way, 'I' is the key-note of both *Tristram Shandy* and *Don Juan*: they are characterized by (…) a preponderance of the subject, self-assertion on the part of the author. This is manifest in two forms: first, in the all-pervading presence of Byron and Sterne; then, in the assertion of their arbitrary will." András Horn, *Byron's "Don Juan" and the Eighteenth-Century English Novel* (Winterthur: Buchdruckerei Geschwister Ziegler & Co., 1962), 28. The dominance of this poetic *I* is crucial in understanding how the narrator of *Don Juan* dominates the text and the reader. A similar opinion can be traced as early as in Emil Koeppel, *Byron* (Budapest: Magyar Tudományos Akadémia, 1913), 177.

[8] See Moyra Haslett, *Byron's* Don Juan *and the Don Juan Legend* (Oxford: Clarendon Press, 1997), 75–77. For contemporary reception see also Fiona MacCarthy, *Byron: Life and Legend* (London: Faber and Faber Ltd., 2003), 348–349, 365–367, 441; Calwyn Edward Vulliamy, *Byron* (London: Michael Joseph Ltd., 1948), 22, 164, 177–180, 231; or William St Clair, "The Impact of Byron's Writings: An Evaluative Approach" in *Byron: Augustan and Romantic*, ed. Andrew Rutherford (London: Macmillan, 1990), 13–21, 23–24. For possible (and modified) sources of Byron's *Don Juan* consider Richard Ackermann, *Lord Byron* (Heidelberg: Carl Winter's Universitätsbuchhandlung, 1901), 149.

[9] See also Jerome McGann, *Byron and Romanticism* (Cambridge: Cambridge University Press, 2002), 120: "(…) the structure of the work is communicative exchange. Throughout his career Byron's books cultivate direct communication with the people who are reading them – addressing such people (often by name) and responding to what they are themselves saying (as it were) *to* Byron's poems, His work assumes the presence of an audience that talks and listens – an audience that may hear as well as overhear, and that may have something to say in turn." About contemporary reception of this particular tone, see G. Steffan, "*Don Juan*: A Thousand Colors" in *Byron: A Collection of Critical Essays*, ed. Paul West (Englewood Cliffs: Prentice-Hall, 1963), 96.

[10] Playing with the epic tradition especially by a mocking tone is in itself not Byron's invention: similar instances can be found in poems of the Augustan Age, notably in the works of Pope. See Claude Rawson, "Byron Augustan: Mutations of the Mock-Heroic in *Don Juan* and Shelley's *Peter Bell the Third*" in *Byron: Augustan and Romantic*, ed. Andrew Rutherford (London: Macmillan, 1990), 83–85.

In *Childe Harold*, however, there is no room for travesty. *Childe Harold* does not deliberately violate and question the epic, as *Don Juan* does, but it does not refer to it either, thereby lacking one important aspect of reflexivity.

3. Textual Levels

For all these concerns, *Childe Harold* is highly problematic as a verse novel: it lacks a number of characteristics thereof and even if the narrator is an important participant in the text, this is no reason in itself for considering *Childe Harold* a verse novel. Yet, the question arises whether there is nothing in *Childe Harold* that would make it resemble the later genre.

The answer is positive if one considers the notes as well: there is an interaction between the core text (the cantos written in verse) and the notes, which contain a number of personal remarks – something that is also found in *Don Juan*. A number of notes are merely of an explanatory nature;[11] however, there are ones that cannot be solely categorised as such. In Canto I, for instance, the narrator talks about Lisbon and the dangerous situation there (stanza 21); he explains this in a note:

> It is a well known fact, that in the year 1809, the assassination in the streets of Lisbon and its vicinity were not confined by the Portuguese to their countrymen; but that Englishmen were daily butchered: and so far from redress being obtained, we were requested not to interfere if we perceived any compatriot defending himself against his allies. I was once stopped in the way to the theatre at eight o'clock in the evening, when the streets were not more empty than they generally are at that hour, opposite to an open shop, and in a carriage with a friend: had we not fortunately been armed, I have not the least doubt that we should have 'adorned a tale' instead of telling one. (…)

As for mere explanation, the first part of the first sentence seems to be enough; however, the author goes on talking about a personal experience, which of course does contribute to a better understanding of the situation but is far from being necessary. Naturally, the ironic tone of the quotation is also reminiscent of the narrator of *Don Juan*.

Though not always as complex as this, the notes still often include personal remarks. In Canto I, stanza 29 the narrator says the following:

> But here the Babylonian whore hath built
> A dome, where flaunts she in such glorious sheen,
> That men forget the blood which she has spilt,
> And bow the knee to Pomp that loves to varnish guilt.

In the corresponding note, the following is added:

> The extent of Mafra is prodigious: it contains a palace, convent, and most superb church. The six organs are the most beautiful I ever beheld, in point of decoration: we did not hear them, but were told that their tones were correspondent to their splendour. Mafra is termed the Escurial of Portugal.

[11] This was naturally a means that facilitated the interpretative task of the contemporary reader as well. As Vulliamy observes: "One of the chief reasons for the popularity of *Childe Harold* was the great ease with which almost anyone could read it: there was nothing metaphysical, abstracted, or even particularly imaginative, in the poetry of Byron. He himself was remarkably candid in giving the reader full information, historical, literary or topographical, in a series of notes." Vulliamy: 84.

Occasionally, then, it may happen that the narrator, for some reason, does not explicate something; if so, the authorial notes may be used for continuation. This of course leads to the second merger of the text: the author of the notes is merged with the narrator of the core text, as the former merely continues the thoughts of the latter. This is how the three figures of the hero, the narrator, and the author are intertwined by the text: there are no clear-cut boundaries between any two of them. I am of course far from claiming that the three figures would be the same; however, even if they are theoretically and structurally different (and should be kept so), the text does everything to play with the merger of them, thereby creating an intricate narrative structure for the reader.

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Of course, to claim that *Childe Harold* would be a novel in verse proper would still be misleading and rather inappropriate: the merger of the narrator and the hero, and also the lack of story simply prohibit it from being one. Yet, the text becomes quite complex when one takes all layers into consideration, as there is a vast amount of interaction between these. One of the key features of *Don Juan* is that there the reflections on the text are not attached to the core text in a separate layer but are present in the very same level. This means that the reader simply cannot avoid the narrator's reflections, as one may with *Childe Harold* by neglecting the notes; on the other hand, the reader of *Childe Harold* is at the same time invited to shift from one level to another, which rends a different structural complexity that is worth exploring.

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REPRESENTING THE TRAUMA OF PARTING: MOURNING EMERSON'S "HYACINTHINE BOY"

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Sigmund Freud's dream of the burning child is one of the most moving examples of a father grieving a son: having lost his child, the father sees him returning in a dream, granting him the wish fulfillment of seeing him alive again; but the child reminds him "reproachfully" that he needs to wake up, only to find his son burning—this time not with fever, but in a very literal sense.[1] The dream as a wish fulfillment animates the child once more, yet it calls for the discontinuation of the process of dreaming: by waking up, the father recognizes the demand of the child, even if it means letting him figuratively "die again." In my conference paper, I will focus on another father: Ralph Waldo Emerson who lost his son Waldo to scarlet fever on the 27 January 1842.[2] The five-year-old boy's death is communicated by Emerson in different modes of discourse: journal entries, letters, philosophy and poetry.

The Testimony of the Personal

As Emerson's journal entries and letters dating from this period testify, he was deeply struck by grief after his son's death. In a letter to Margaret Fuller, dated 28 January 1842, Emerson writes,

> My little boy must die also. All his wonderful beauty could not save him. He gave up his innocent breath last night and my world this morning is poor enough. He had *Scarlatina* on Monday night. Shall I ever dare to love any thing again. Farewell and Farewell, O my Boy![3]

In a journal entry dated two days later Emerson recollects that the son "decorated" "every trivial fact & circumstance in the household," everyday objects became elevated by his "touch."[4] This animation brought about by the presence of the son seems intimately linked with the performance of poetry itself: it is a result of his renaming of objects operating through catachresis, which usually implies a "misuse" or a "misapplication of a word,"[5] but here it can be connected with poeticity. With the loss of the child, the poetry reanimating everyday things is gone.

From a biographical point of view, it is possible to insert Waldo's death into a series of personal calamities in Emerson's life: "His father dies when he was eight; his first wife

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 46–52.

[1] Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 1997), 45., Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History* (Baltimore: The Johns Hopkins University Press, 1996), 94-95.

[2] Joel Porte, ed., *Emerson in His Journals* (Cambridge, Mass.: Belknap Press of Harvard University Press, 1984), 273. Karen Sánchez-Eppler, "Then When We Clutch the Hardest: On the Death of a Child and the Replication of an Image," in *Sentimental Men*, ed. Mary Chapman and Glenn Hendler (Berkeley: University of California Press, 1999), 74.

[3] Joel Myerson, *The Selected Letters of Ralph Waldo Emerson* (New York: Columbia University Press, 1997), 263.

[4] Porte, *Emerson in His Journals*, 276. Julie Ellison, "Tears for Emerson: *Essays, Second Series*," in *The Cambridge Companion to Ralph Waldo Emerson*, ed. Joel Porte and Saundra Morris (Cambridge: Cambridge University Press, 1999), 145.

[5] J. A. Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory* (Hamondsworth: Penguin, 1992), 122.

died after 18 months of marriage in 1831; his adult brothers, Edward and Charles, died in 1834 and 1836, respectively; and then Waldo in 1842."[6] On 19 March 1835, four years after the death of his first wife, Emerson records in his journals that

> I loved Ellen, & love her with an affection that would ask nothing but its indulgence to make me blessed. Yet when she was taken from me, the air was still sweet, the sun was not taken down from my firmament, & however sore was that particular loss, I still felt that it was particular, that the Universe remained to us both, that the Universe abode in its & in its power to replenish the heart with hope.[7]

From a philosophical perspective, Ellen's death was inscribed into a system of loss and reimbursement that Emerson writes about in his essay, "Compensation"[8]:

> the compensations of calamity are made apparent to the understanding also, after long intervals of time. A fever, a mutilation, a cruel disappointment, a loss of wealth, a loss of friends, seems at the moment unpaid loss, and unpayable. But the sure years reveal the deep remedial force that underlies all facts. The death of a dear friend, wife, brother, lover, which seemed nothing but privation, somewhat later assumes the aspect of a guide or genius.[9]

The essay seems to suggest that the structure of loss and compensation, evoked through an economic metaphor,[10] is always in motion, yet it only becomes available for understanding after "long intervals of time." Consolation for the trauma of loss and privation, then, is sure to come, it is just a matter of time.

However, as Joel Porte concludes, Waldo's death in 1842 seems to be in excess of the specular structure set up by "Compensation":[11]

> Emerson tried hard to assimilate this crushing blow to his affirmative philosophy […]. Yet he seemed to "comprehend nothing of this fact but its bitterness." Two years later, in January 1844, he admitted to Margaret Fuller that he had "no experiences nor progress" to reconcile himself to the "calamity" whose second anniversary he was marking.[12]

The loss of the boy is thus painfully registered in the personal and seems to destroy the reciprocal structure of loss and compensation that the 1841 essay was proposing.

On the one hand, the immediate response of the "personal" testifies to a loss of animation brought about by the death of the child; on the other hand, it also tells a different narrative. A few days after his son's death, in a letter to Caroline Sturgis, dated 4 February 1842, Emerson writes:

> Alas! I chiefly grieve that I cannot grieve; that this fact takes no more deep hold than other facts, is as dreamlike as they; a lambent flame that will not burn playing on the surface of my river. Must every experience—those that promised to be dearest & most penetrative,—only kiss my cheek like the wind & pass away?[13]

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[6] Ellison, "Tears for Emerson," 142.
[7] Porte, *Emerson in His Journals*, 137. Sharon Cameron, "Representing Grief: Emerson's 'Experience.'" *Representations* 15 (1986): 19.
[8] Max Cavitch, *American Elegy: The Poetry of Mourning from the Puritans to Whitman* (Minneapolis: The University of Minnesota Press, 2007), 161.
[9] Ralph Waldo Emerson, *Essays and Lectures* (New York: The Library of America, 1983), 302.
[10] Sánchez-Eppler, "Then When We Clutch," 78. Cavitch, *American Elegy*, 154.
[11] Sánchez-Eppler, "Then When We Clutch," 79. Porte, *Emerson in His Journals*, 274.
[12] Porte, *Emerson in His Journals*, 273.
[13] Myerson, *Selected Letters of Emerson*, 264.

In this letter, we find the origins of what would later appear in the philosophical response to Waldo's death: what is grieved is not the loss of the son, but the impossibility of mourning. The death of the son "takes no more deep hold," it is only one among the series of facts of life, not a privileged one. This way, the "personal" seems irrevocably split between the registering of the event as a loss of animation, and the impossibility of its recognition, which duplicity can also be found in the literary and the philosophical response to the event.

Philosophy and the Impossibility of Mourning

In a "most dramatic autobiographical moment" of his published prose,[14] Emerson writes in his essay on "Experience" that

> In the death of my son, now more than two years ago, I seem to have lost a beautiful estate,—no more. I cannot get it nearer to me. If tomorrow I should be informed of the bankruptcy of my principal debtors, the loss of my property would be a great inconvenience to me, perhaps, for many years; but it would leave me as it found me,—neither better nor worse. So is it with this calamity: it does not touch me: some thing which I fancied was a part of me, which could not be torn away without tearing me, nor enlarged without enriching me, falls off from me, and leaves no scar. It was caducous. I grieve that grief can teach me nothing, nor carry me one step into real nature.[15]

What Emerson is stating here is quite contrary to our received notions of grief and mourning: he tells about his inability to grieve the death of his son. The real pain he should be feeling only takes the form of numbness: the trauma in the text is that his philosophy is somehow unable to register the trauma of death. The impact of a directly referential moment in the essay fails to be referential enough: it tells about the inability of gaining direct knowledge about nature. Probably the most radical insight of Emerson's essay is precisely this impossibility of directness within the category of experience and intersubjectivity:

> What opium is instilled into all disaster! It shows formidable as we approach it, but there is at last no rough rasping friction, but the most slippery sliding surfaces. […]
> I take this evanescence and lubricity of all objects, which lets them slip through our fingers then when we clutch hardest, to be the most unhandsome part of our condition.[16]

The only example that might penetrate these "slippery sliding surfaces" of representation is grief and suffering: "Nothing is left us now but death. We look to that with a grim satisfaction, saying, there at least is reality that will not dodge us."[17] Still, in his view, it does "dodge us":

> People grieve and bemoan themselves, but it is not half so bad with them as they say. There are moods in which we court suffering, in the hope that here, at least, we shall find reality, sharp peaks and edges of truth. But it turns out to be scene-painting and counterfeit. The only thing grief has taught me, is to know how shallow it is. That, like all the rest, plays about the surface, and never introduces me into the reality, for contact with which, we would even pay the costly price of sons and lovers.[18]

[14] Ellison, "Tears for Emerson," 140.
[15] Emerson, *Essays and Lectures*, 473.
[16] Emerson, *Essays and Lectures*, 472-473.
[17] Emerson, *Essays and Lectures*, 473.
[18] Emerson, *Essays and Lectures*, 472-473.

This inability to mourn can, on the one hand, be linked to the puritan heritage, which was suspicious of mourning and discouraged "the representation or naming of the dead."[19] Nevertheless, from the end of the seventeenth century on, and especially during the nineteenth-century, this vanishing tradition has been replaced, according to Ann Douglas's *The Feminization of American Culture*, by a host of consolatory practices that clinged sentimentally to the memory of the loved ones and "inflated the importance of dying and the dead by every possible means"[20] and for example "Experience" has been read "as a critique of the notions of memorialization and preservation characteristic of nineteenth-century sentimental mourning practices."[21] I believe that it is best to situate Emerson's writings within the crossroads of the historical trajectory turning from a Calvinist foreclosure to a Victorian overabundance of the representations of death.

By its title and subject matter, "Experience" is also part of a tradition that wrestles with the heritage of empiricism which ranges from Locke to Kantian transcendental philosophy and Romantic poetry. Cathy Caruth argues that in Locke's *An Essay Concerning Human Understanding*,

> understanding becomes comprehensible to itself in an experience very much like that of visual perception […] the analogy between physical and mental observation as comparable forms of experience is precisely what establishes the certainty of self-knowledge […] The argument for self-certainty depends first of all on the claim that self-knowledge is structured like perception.[22]

The opening paragraph of "Experience" testifies not to a Lockean self-knowledge structured by the analogy of the visual, but rather to a general confusion of perception and memory: "All things swim and glitter. Our life is not so much threatened as our perception. Ghostlike we glide through nature, and should not know our place again."[23] In Emerson's view, this loss of perception derives from a constitutive moment of a forgetting of origins, which makes the self confused, out of place, ghostlike and prevents a relationship with nature which would not be an uncanny return of the relationship between the dead and the living. If for Locke, understanding "comes to know itself […] as a narrative,"[24] in "Experience" self-reflection loses its recognition in narrative due to this originary event of forgetting. There exists, for Emerson an inherent separation between sense experience and its representation, which disjunction evacuates affect from language and makes the ghostlike, fragmented self resemble the dead son he is unable to mourn.

Literary Compensation

If "Experience" fails to register the loss, it becomes the task of literature to memorialize its importance in Emerson's life. He finished his poem about Waldo entitled "Threnody" in 1844, the same year *Essays: Second Series* was published. The elegy provides an imaginary space for the working through of his feelings for his son, which dimension was foreclosed in

[19] Ryan White, "Neither Here nor There: On Grief and Absence in Emerson's »Experience.«" *The Journal of Speculative Philosophy* 23.4 (2010): 288.
[20] Ann Douglas, *The Feminization of American Culture* (New York: Alfred A. Knopf, 1977), 6-7, 13, 201.
[21] Sánchez-Eppler, "Then When We Clutch," 80.
[22] Cathy Caruth, *Empirical Truths and Critical Fictions: Locke, Wordsworth, Kant, Freud* (Baltimore: The Johns Hopkins University Press, 1991), 6.
[23] Emerson, *Essays and Lectures*, 471.
[24] Caruth, *Empirical Truths*, 32

the "philosophical." Yet, given the overabundance of elegies in the history of poetry,[25] deeply felt pain is in danger of being swallowed up by the clichés of the genre, posing the question of whether consolation is a matter of expressing deepest feelings, or it is brought about merely by mechanical repetition of poetic conventions.

Conjuring up the image of the "South-wind" (reminding us of Percy Bysshe Shelley's "West Wind"), the opening lines of "Threnody" deny that the performance of poetry could consist in the reanimation of the dead. The experience of the death of the other is posited as beyond the powers of the imagination, and the persona needs to resign to his separation from his son, leaving the household objects and domestic spaces bereft of poetry and life, just like in the journal entries.

While "Experience" claimed that "some thing which I fancied was a part of me, which could not be torn away without tearing me, nor enlarged without enriching me, falls off from me, and leaves no scar,"[26] the poem testifies to the opposite:

> The eager fate which carried thee
> Took the largest part of me:
> For this losing is true dying;
> This is lordly man's down-lying, […]
> O child of Paradise! […]
> I am too much bereft.
> The world dishonored thou hast left.[27]

After registering such a loss, which in elegies nevertheless also inaugurates poetry itself, the task of "Threnody" would be to offer consolation by the phenomenalization of voice and thereby reclaim the self from his "true dying." The persona quarrels with "the unreplying Fate"[28] in the form of passionate exclamations and rhetorical questions. The voice that answers is "The deep Heart," which reproaches the persona submerged in "the blasphemy of grief," because he has not understood "the genius of the whole," which lies, nevertheless, "beyond the reach of speech."[29] Nature has its own course, regardless of man, and "transfixing" this is condemned by the deep Heart as an "annulment" of life. The moment of death, metaphorized as an overflowing, is also part of the cycle of life. The consolation offered by the poem basically lies in the promise of meeting the loved ones again: "*Heart's love will meet thee again.*"[30]

In a letter to Margaret Fuller, dated 30 January 1844, Emerson ponders the meaning of a literary parallel to his grief, Ben Jonson's loss of his son—lamented in "On My First Sonne"—and his vision of his son as they might meet again after the resurrection:[31]

> I read lately in Drummond of Hawthornden, of Ben Johnson's narrative to him of the death of his son who died of the plague in London: Ben Johnson was at the time in the country, & saw the Boy in a vision, "of manly shape, & of that growth he thinks he shall be at the resurrection." That same preternatural maturity did my beautiful statue assume the day after death, & so it often comes to me to tax the world with frivolity.[32]

[25] Cavitch, *American Elegy*, 2.
[26] Emerson, *Essays and Lectures*, 473.
[27] Ralph Waldo Emerson, *Collected Poems and Translations* (New York: The Library of America, 1994), 121.
[28] Emerson, *Collected Poems*, 123.
[29] Emerson, *Collected Poems*, 122-123.
[30] Emerson, *Collected Poems*, 124.
[31] Susan Belasco, "»The Animating Influences of Discord«: Margaret Fuller in 1844", *A Journal of American Women Writers* 20.1-2 (2003): 84. Cavitch, *American Elegy*, 143
[32] Myerson, *Selected Letters of Emerson*, 298.

The concept of "Lost in God, in Godhead found"[33] that ends "Threnody" and is also evoked in the letter conjures up nothing else than the return of the reciprocal structure of loss and reimbursement put forward in "Compensation." However, as Emerson's letter goes on, the specular structure seems to be put out of balance:

> Does the Power labour, as men do, with the impossibility of perfect explication, that always the hurt is of one kind & the compensation another. My divine temple which all angels seemed to love to build & which was shattered in a night, I can never rebuild,—and is the facility of entertainment from thought or friendship or affairs, an amends? Rather it seems like a cup of Somnus or of Momus. Yet flames forever the holy light for all eyes, & the nature of things against all appearances & specialties whatever assures us of eternal benefit. But these affirmations are tacit & secular. if spoken, they have a hollow & canting sound; and thus all our being, dear friend is evermore adjourned.[34]

Emerson's plight thus emerges from the non-specular, non-reciprocal and imbalanced relationship between "hurt" and "compensation," which reduces the voice and the "affirmations" of the "deep Heart" in "Threnody" to a mere "hollow & canting sound," a repetition of poetic conventions devoid of meaning, and thus offering no real consolation ("compensation") for the trauma of loss ("hurt"), leaving "all our being […] evermore adjourned," or suspended.

Conclusion

As I have demonstrated, Emerson struggled hard to come to terms with the loss of his son Waldo through various discourses. In my reading, the "personal" (journal entries and letters) testifies to an ambivalence concerning the recognition of grief and its foreclosure, which duplicity is allegorized by the examples of "Experience" and "Threnody": while the "philosophical" struggles with the impossibility of mourning, the "literary" acknowledges the loss and tries to offer consolation. I believe that the "literary," or the lyrical tries to resist the negative knowledge of the "philosophical" (that is, the impossibility of mourning and the indirectness of all experience), confirming, as Paul de Man argues, that "Lyric is not a genre, but one name among several to designate the defensive motion of understanding."[35] Yet, even as a defense, the elegy can be shown to offer only a hollow repetition of poetic conventions delivering no real consolation for the trauma of loss, which shatters the specular structure of "hurt" and "compensation." This demonstrates that for Emerson, the experience of Waldo's death, as it was communicated through different modes of writing, resists being fully inserted into the meaningful, or sublimated into art understood as mourning, suggesting that such a notion of mourning marks a point in excess of Transcendentalist philosophy.

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[33] Emerson, *Collected Poems*, 124.

[34] Myerson, *Selected Letters of Emerson*, 298.

[35] Paul de Man, *The Rhetoric of Romanticism* (New York: Columbia University Press, 1984), 261. Barbara Johnson, *Persons and Things* (Cambridge: Harvard University Press, 2008), 195.

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TRICKS OF THE TRADE: EMILY DICKINSON ON WRITING POETRY

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Although Emily Dickinson refused to publish her poems during her lifetime, not only did she identify herself as a poet, clearly define poetry and describe the role of poets, but also offered an insight into her "tricks of the trade", her method of writing. In my paper I would like to discuss some of her poems which reveal her ideas about the art of writing poetry.

Dickinson thought of poetry as an equivalent of love, a divine occupation, while poets, in her view, are messengers, and act as intermediaries between the world and God, revealing God's truth. She described her writing method in "Tell all the truth but tell it slant-" (Fr1263), which can be regarded as her ars poetica:

> Tell all the truth but tell it slant -
> Success in Circuit lies
> Too bright for our infirm Delight
> The Truth's superb surprise
> As Lightning to the Children eased
> With explanation kind
> The Truth must dazzle gradually
> Or every man be blind -

The poet's job, to tell the truth, is clearly defined. The word "all" suggests that the poet is in possession of all the knowledge, which is described as "Too bright," "superb surprise" and dazzling, while the simile in line five compares it to "lightning". Thus, its effect may be as powerful and possibly as destructive as natural forces, too dramatic for the readers who, unlike the poet, cannot bear it. Cristanne Miller argues that "truth is a substitute for language as a substance of power."[1] Similarly to poems "The only news I know" (Fr820), "Between my country and the others" (Fr829) and "I reckon when I count it all" (Fr533), there is a divide between poet and reader, since they are of different worlds and have different capacities. The reader needs indirect expression for protection against being directly exposed to the drama of truth. Miller sees the poet's role as "implicitly maternal", which is in "contrast to the more common nineteenth century portrait of the poet as a wielder of lightning."[2]

Protection, however, is not the only reason why Dickinson recommends "slant" expression. She also strives for "success" as suggested by the second line. One wonders what Dickinson means by success. Is it the readers' comprehension of the truth? Josef Raab suggests that Emily Dickinson's slanted use of symbols and the presumption that conventional language is not suitable to express complex meanings could be accountable for her usage of variants.[3] Maybe the deficiency is due to the readers' "infirm Delight," which hinders them from understanding that is why they should be offered variants like dishes on

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 53–60.

[1] Christanne Miller, *Emily Dickinson. A Poet's Grammar* (Cambridge, Massachusetts and London, England: Harward UP, 1987), 12.

[2] Miller, *A Poet's Grammar*, 16.

[3] Joseph Raab, "The Metapoetic Element in Dickinson," in *The Emily Dickinson Handbook*, ed.Gudrun Grabher, Roland Hagenbüchle, and Cristanne Miller (Amherst: The University of Massachusetts Press, 1998), 285.

the menu to choose from, in the hope that at least one of the variants will be clear enough for them to grasp the message, which is eased in this way. Variants may serve as "explanation kind" (Fr 1263). The reading public is compared to children, weak, immature and unprepared for poetry, especially Dickinson's poetry, which she may choose not to publish for their sake. However, in line three the first person plural possessive pronoun – "our" – implies that Dickinson identifies herself with the readers. Thus, as a reader, she does not differ from others. If she does differ as a poet, it is due to the divine power of poetry. As a poet she is able to overcome her weakness characteristic of human beings and face the truth.

The poet's method of not representing ideas straightforwardly, as "success in circuit lies", refers to her concept of circumference. In July 1862 she wrote to Higginson: "Perhaps you smile at me. I could not stop for that – My Business is Circumference – "(L268). This statement corresponds to the one in L269: "My business is to sing," which may lead to the assumption that singing, that is writing poetry, is characterized by circumference. Dickinson also contrasted circumference with the essential truth in L950: "The Bible dealt with the centre, not with Circumference –."

"Essential oils are wrung" (Fr772) also provides an insight into the process of writing poetry which focuses on the expression of the essential truth:

Essential Oils - are wrung -
The Attar from the Rose
Be not expressed by Suns - alone -
It is the gift of Screws -

The General Rose - decay -
But this - in Lady's Drawer
Make Summer - When the Lady lie
In Ceaseless Rosemary -

The truth told by poetry is described as essence. Truth is not only communicated in a "slant" way but is also subject to transformation. Real life experience is turned into the essence of life in the process of artistic creation. In the poem there is a double twist: Dickinson applies the metaphor of oil distillation to describe the expression of the essence from the rose. At the same time, metaphor is the most suitable trope for concise poetic expression of the essence, typical of the process of writing poetry. Writing is characterized by great inner power. This power is comparable to the supernatural power of God, capable of making eternal summer and rendering both the flower and the Lady immortal in the "Ceaseless Rosemary". Furthermore, poetic power may bring the effect of "Suns" to perfection. The subjunctive forms: "decay" and "lie" also emphasize their immortal nature. Artistic creation is referred to as "Screws," torture devices, to indicate that creation is a painful activity. Nevertheless, the poet is not only sufferer but also operator of the "Screws."

The poem was written in 1863, during the period which, as Michael Ryan presumes, is probably Dickinson's most prolific one.[4] Consequently, it is hard to believe that in 1863 she would regard writing poetry as torture. However, considering her method of carefully choosing the words, frequently offering variants as well, we may allow for the fact that it could have been strenuous work for her. It may be interesting to note that a variant of "Essential oils are wrung" was sent to Sue, signed "Emily".[5] Ryan points out that Dickinson wrote a poem almost every other day during this prolific period, in spite of the fact that from

[4] Michael Ryan, "Vocation According to Dickinson," *The American Poetic Review* (September 01, 2000): 44.
[5] R.W. Franklin, ed., *The Poems of Emily Dickinson*: Variorum Edition. 3 vols. (Cambridge, MA and London: The Belknap Press of Harward UP.,1988), 728.

1855 she and her sister had to attend their sick mother besides supervising the housework with four servants and tending the large garden.[6] Presumably, not only writing itself but also finding time for this activity could have been difficult for Dickinson. Consequently, the poet is operator, sufferer and owner of the outcome of the process, that is the distilled essence, the poem.

A similar, although more explicit description of poetry writing is offered in "This was a poet" (Fr446):

This was a Poet - It is That
Distills amazing sense
From ordinary Meanings -
And Attar so immense

From the familiar species
That perished by the Door -
We wonder it was not Ourselves
Arrested it - before -

Of Pictures, the Discloser -
The Poet - it is He -
Entitles Us - by Contrast -
To ceaseless Poverty

Of Portion - so unconscious -
The Robbing - could not harm -
Himself - to Him - a Fortune -
Exterior - to Time -

Again, the process of distillation is a metaphor for writing poetry. However, this time the outcome of the process is not oil but the poem itself: the "amazing sense" distilled from the "ordinary meaning", parallelled with "familiar species," which recalls the "General Rose" in poem Fr 772. The contrast of the adjectives (ordinary, familiar – amazing, immense) reflects the substantial nature of the transformation. The "Poet" is a creator of a different substance. While in the first stanza the speaker provides insider information about creation, in the second stanza she becomes one of the readers – as the pronouns "we," "us" and "ourselves" indicate – who have the impression that the "Poet" expresses his own experience: "We wonder it was not Ourselves/Arrested it - before -". This may signal either the speaker's admiration or skepticism concerning the "Poet". Cristanne Miller argues that the speaker's negative attitude is expressed by the fragmented, repetitive sentences and the great number of function words.[7] In the third stanza a further definition of the "Poet" is offered: he is "the Discloser" of pictures, which reveals the difference between poet and readers. The "Poet" exploits the readers' experience, "robbing" them and thus leaving them in "ceaseless Poverty" as they are deprived of the raw material for artistic creation. They are condemned to poverty also because they lack the richness of imagination necessary for poetry. Nevertheless, the "robbing" is "unconscious," which may refer to the act of robbing from the aspect of the "Poet", or rather, that of the audience, who are unaware of the potential of "Pictures" which may yield a "Fortune" due to creative power. Naturally, "Fortune" does not imply financial assets but fame and immortality, which renders the "Poet" "exterior – to Time –", unlike other human beings.

[6] Ryan, "Vocation," 44.
[7] Miller, *A Poet's Grammar*, 45.

Comparing poem 772 and poem 446, Cristanne Miller suggests that the "Poet" is a public figure who is in contact with a community, in contrast to the Lady of "Essential Oils," isolated both in her home and in her death. Still, the "Poet" is distinct from the admiring crowd. He also creates without sacrifice unlike the poet of "Essential Oils." Miller supposes that "unconscious" may refer to the "Poet" being unconscious of his poetic power. He creates with ease that is why Dickinson differentiates herself from him.[8] The "Poet" is also a male figure, which may be another reason for Dickinson's skeptical attitude to and distance from the character of the successful "Poet". Martin Greenup presumes that doubt over the status of the "Poet" and Dickinson's own status are expressed in the poem.[9]

Not only circumference and the process of distillation seem to be essential for writing poetry but also the skill of reproduction. In "The one who could repeat the summer day" (Fr549) the key to creative art is repetition and reproduction:

> The One who could repeat the Summer day -
> Were greater than itself - though He
> Minutest of Mankind should be -
>
> And He - could reproduce the Sun -
> At period of going down -
> The Lingering - and the Stain - I mean -
>
> When Orient have been outgrown -
> And Occident - become Unknown -
> His Name - remain -

The objective of the artist is preservation, the subject of which is nature. The artist attempts "to transgress the limits of temporality".[10] What is more, the artist can also transgress the limits of his own capacity. As an artist he is "greater than itself," and greater than nature: being immortal, art is superior to reality. Emily Dickinson recalls mimesis, in the sense of re-presentation rather than copying. In the poem the infrequency and the difficulty of artistic creation are suggested by the conditional verb forms. Both the artist and the result of his work are represented as immortal, unlike nature in the third stanza. The idea of immortality is highlighted by the contrast of the words "outgrown," "unknown" and "remain". The second stanza of the poem captures the end of a day at sunset, while the final stanza allows for an interpretation of vaster perspective. Robert Weisbuch suggests that the world "no longer exits for the now-dead artist but which the artist continues to exist in ('His Name—remain—'even post-mortem) by virtue of his achievement." Weisbuch finds double reference to a day and an entire life, a sunset and a death and transcendence of death.[11] It seems that the reproduction of nature is the most challenging task for the artist.

In "I found the words to every thought" (Fr436) the poet attempts to depict the sun again, this time at noon:

> I found the words to every thought
> I ever had - but One -
> And that - defies Me -
> As a Hand did try to chalk the Sun

[8] Miller, *A Poet's Grammar*, 120.
[9] Martin Greenup, "The Glimmering Frontier: Emily Dickinson and Publication," *The Cambridge Quarterly* Vol.33, No.4 (2004): 353.
[10] Robert Weisbuch, "Prisming Dickinson, or Gathering Paradise by Letting Go," in *The Emily Dickinson Handbook*, 285.
[11] Weisbuch, "Prisming Dickinson," in *The Emily Dickinson Handbook*, 285.

To Races - nurtured in the Dark -
How would your Own - begin?
Can Blaze be shown in Cochineal -
Or Noon - in Mazarin?

The speaker sounds more confident now. Instead of the doubtful conditionals of "The one who could repeat the Summer day," she claims she could always find the necessary words except one case, suggesting that expressing thoughts is less demanding for the poet than "chalking" natural phenomena like "the Sun", the "Blaze" or "Noon." The word "chalk" refers to the activity of reproduction or mimesis as the major task of the poet, similarly to the previous poem. As for the primary subject of mimesis, one wonders if it is nature, if the words denoting natural phenomena and colours characterized by warmth have metaphorical meaning referring to emotions or directly love. The poet's most challenging task is the reproduction of love. The phrase "your own" in stanza two implies that the speaker of the poem is not the only artist who has attempted to accomplish this task, while "try" in line four suggests that these attempts may have been unsuccessful. The closing question signals that the poet is skeptical about the potential of art to reproduce reality.

The outcome of mimesis is far from the real life experience which is meant to be reproduced in Fr1491:

To see the Summer Sky
Is Poetry, though never in a Book it lie -
True Poems flee –

The idea that reproduction cannot be identified with direct perception is implied in "I would not paint a picture" (Fr348), as well:

I would not paint - a picture -
I'd rather be the One
Its bright impossibility
To dwell - delicious - on -
And wonder how the fingers feel
Whose rare - celestial - stir -
Evokes so sweet a torment -
Such sumptuous - Despair -

I would not talk, like Cornets -
I'd rather be the One
Raised softly to the Ceilings -
And out, and easy on -
Through Villages of Ether -
Myself endued Balloon
By but a lip of Metal -
The pier to my Pontoon -

Nor would I be a Poet -
It's finer - own the Ear -
Enamored - impotent - content -
The License to revere,
A privilege so awful
What would the Dower be,
Had I the Art to stun myself
With Bolts - of Melody!

Emily Dickinson's utmost devotion to poetry is expressed in the poem. In spite of Dickinson's remark in her letter to Higginson, according to which the first person singular does not mean that she is the "representative" of her poems, it is rather a "supposed person" (L268), the reader has the impression that this poem is a sincere confession of her vocation, which is also reflected by the fact that unlike most of Dickinson's poems, this one is less fragmented, and the poet seems to be more confident and controlled. The poem consists of three stanzas, each beginning with a conditional clause, each referring to a branch of art: painting, music and poetry. The symmetrical arrangement ends in a climax, a surprising statement: "Nor would I be a Poet—", highlighted by the inverted word order. Judith Farr argues that presenting the painter's skill as heavenly, which stimulates suffering in the viewer "reflects classic late eighteenth and early nineteenth century views of the artistic sublime."[12] The second line of both the first and the second stanza are alike, while that of the third stanza includes the verb "own". The former implies that the poet prefers the state of being the outcome of creation, that is the work of art, to the state of being the creator, that is the artist, while the third stanza suggests Dickinson's conviction that perceiving poetry and being absorbed in and finally united with art as a reader is a much more exhilarating experience than creating it. Cristanne Miller notes that the closing metaphor for this merging is implicitly sexual. She argues that the poet and the audience form a bridal couple, and reading one's own poetry is like entering into marriage with one's own soul as poetry is indistinguishable from love.[13] Consequently, Dickinson appears to be utterly self-confident and ecstatically enthusiastic both about poetry as such and her own poetry.

While the poems discussed so far reveal Dickinson's ars poetica and her philosophy of writing, "Shall I take thee, the poet said" (Fr1243) is characterized by a more practical approach concerning the technique of word selection:

Shall I take thee, the Poet said
To the propounded word?
Be stationed with the Candidates
Till I have finer tried -

The Poet searched Philology
And when about to ring
For the suspended Candidate
There came unsummoned in -
That portion of the Vision
The Word applied to fill
Not unto nomination
The Cherubim reveal -

It is obvious from the beginning of the poem that the speaker is on friendly terms with words, which she chooses with care. The question form suggests that the activity of choosing involves some hesitation. The words "stationed" and "tried" give the reader further insight into Dickinson's writing method: she pauses to consider and test more alternatives, referred to as "Candidates." Then, as the second stanza suggests, she consults "Phylology" to find some more possible words, presumably in her beloved dictionary: "The Poet searched Philology." In the Emily Dickinson Lexicon the first meaning of philology is defined as follows: "words; etymology; vocabulary; the lexicon; dictionary;"[14] As Dickinson confessed to Thomas Wentworth Higginson, "for several years, my Lexicon – was my only companion –" (L261).

[12] Judith Farr, "Dickinson and the Visual Arts," in *The Emily Dickinson Handbook*, 65.
[13] Miller, *A Poet's Grammar*, 128.
[14] "Emily Dickinson Lexicon," http://edl.byu.edu/ accessed April 10, 2011.

Her "lexicon" was identified as the 1844 edition of *Webster's American Dictionary of the English Language*.[15] Jed Deppman quotes Martha Dickinson Bianchi, who wrote that Dickinson's dictionary "was no mere reference book to her," "she read it as a priest his breviary – over and over, page by page, with utter absorption."[16] Deppman, however, is of different opinion. He thinks that unlike Walt Whitman, who liked reading dictionaries and considered writing one himself, "Dickinson was more likely to use her family's two-volume 1844 Webster's to press flowers than check spelling or meanings. She did not annotate it – aside from her father's signature there are no pencil or ink marks." Deppman sees the reference to philology in the poem as evidence of the fact that the poet's attempt to find the necessary word was unsuccessful. Deppman reminds us that in L261 lexicon is mentioned as "lifeless knowledge."[17] Another mention of "lexicon" can be found in a 1842 letter to her brother, Austin, which contradicts the above view: "I am glad you took the Latin lexicon—if it can be of any use to [you] because I have had good luck in borrowing one .."(L2). In "Let us play yesterday" (Fr754) she also refers to lexicon as an essential source: "Easing my famine/At my Lexicon –."

In the poem the reader can follow the well-structured plot of a three act mini-play of a puppet theatre performance where the animated puppet characters are the personified words. The personification presumes that words are alive for Dickinson as also suggested for example in "The word is dead" (Fr278) or in her first letter written to Higginson in which she asks whether her words "breathe". The wording is taken from an official-clerical vocabulary (candidates, propounded, stationed, suspended, unsummoned, applied, fill, and nomination) and reflects the mechanic procedure typical of the official apparatus despite the fact that the selection of words should serve poetic imagination. Contrasted to this is the unexpected appearance of the divine creatures, the cherubim, who are not subject to summoning or nomination. Winged creatures, cherubim are needed for poetic vision. Their appearance is the climax of the "puppet theatre play", marked by the alternate rhymes of the third stanza. The poet's technique, the sequence of practical actions during the process of selection finally evokes inspiration.

A simple and straightforward declaration of Emily Dickinson's ars poetica is included in "If I can stop one heart from breaking" (Fr 982):

> If I can stop one Heart from breaking
> I shall not live in vain
> If I can ease one Life the Aching
> Or cool one Pain
>
> Or help one fainting Robin
> Unto his Nest again
> I shall not live in vain.

The plain form consists of two future conditional structures. It reflects the simplicity of the poet's task as well as the speaker's humble attitude to her job, which is to provide comfort and service to those in need, to her readers. Richard B. Sewall sums up Emily Dickinson's doctrine of poetry as "message, or service abhorrent to modern ears but an operative and unabashed phase of her own aesthetic (…) She felt impelled not only to comfort but to teach

[15] Jed Deppman, *Trying to Think with Emily Dickinson* (Amherst, Massachusetts: University of Massachusetts Press, 2008), 119.
[16] Martha Dickinson Bianchi, *The Life and Letters of Emily Dickinson* (Boston: Houghton Miffin, 1924), 80, in Deppman, *Trying to Think with Emily Dickinson*, 120.
[17] Deppman, *Trying to Think with Emily Dickinson*, 121.

people how to live."[18] The unusual lack of dashes or any other sign of fragmentation indicates the speaker's firm dedication to her task.

The poems discussed above give the readers an insight into Dickinson's ideas about writing poetry, her method and technique. These are characterized by "slant" telling and the circumferencial expression of the truth as a service to mankind. The poem is the result of careful selection of words, reproduction, mimesis as re-presentation, real life experience filtered through imagination and transformation as an outcome of the process of distillation and condensation.

Abbreviations

L: Johnson, Thomas H., and Ward, Theodora, ed.*The Letters of Emily Dickinson*. 3 vols. Cambridge, MA: The Belknap Press of Harvard UP, 1965. Citation by letter number.

Fr: Franklin, R.W., ed. *The Poems of Emily Dickinson*: *Variorum Edition*. 3 vols. Cambridge, MA and London: The Belknap Press of Harvard UP, 1998. Citation by poem number.

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[18] Richard Sewall, *The Life of Emily Dickinson*. Vol.2. (New York: Farrar, Straus and Giroux, 1974), 711.

"SUICIDES HAVE A SPECIAL LANGUAGE"—SUICIDE AS TEXTUAL SELF-REFLEXIVITY IN ANNE SEXTON'S POETRY

BOGLÁRKA KISS°

Anne Sexton's poetry is traditionally regarded as the textbook case of the confessional genre, prominent on the American poetry scene in the sixties. Critics argue that nobody was "more consistently and uniformly confessional than Anne Sexton [... and] her name has almost become identified with the genre."[1] It is true that Sexton wrote openly about her extremely personal experiences, including her suicide attempts, therefore the distance between the empirical author and the poetic persona is conspicuously small in her texts—so the term "confessional poet" seems to fit Sexton at the first sight. Because of the fact that the criticism of Sexton's poetry focused on this confessional gesture, the conventional interpretation of her works consisted of mainly biographical approaches: discerning how the events of the poet's life are represented in her texts. What is more, in these readings one of the main themes of Sexton's poetry, the preoccupation with the self, translated into simple narcissistic self-absorption. But these interpretations ignore that, from her earliest poems on, Sexton always reflects on the fact that the persona that is constructed through her artistic strategy is distinct from her ontological self. In the poem "Said the Poet to the Analyst," published in Sexton's first collection of poems, *To Bedlam and Part Way Back*, it is spelt out that the poetic praxis generates an emphatic difference between the author and the speaker of the text: "I must always forget how one word is able to pick / out another, to manner another, until I have got / something I might have said... / but did not."[2] This feature is a significant underpinning of Sexton's poetry and if we approach her poems from this perspective, it can lead us to a new and more complex understanding of her being a "confessional" poet.

So my argument is that in Anne Sexton's poetry self-reflexivity is not to be understood as a simple recounting of her life in her poems, but rather as a search for identity which is commented on in the poems, a strategy of constructing the self through textual coding. Consequently, Sexton's depiction of suicide, which is a prominent and often highlighted theme of her oeuvre, is not merely a representation of her desire to die, but a poetic method of self-fashioning. The poems about suicide are especially poignant if we understand Sexton's poetry as one which puts the self in the centre—because from a philosophical point of view, self-inflicted death can be seen as the ultimate, the most personal act with which one declares a uniquely distinct individuality. Also, in an everyday sense, we tend to see suicide attempts as ways of trying to erase a former self in hope that after the attempt at suicide a clean, new identity will emerge—so suicide attempts can be understood as acts of identity construction. Similarly, the philosopher Simon Critchley claims that "individual authenticity produces itself through acts of self-invention and self-creation, where death becomes my work and suicide becomes the ultimate possibility."[3] In accord with Critchley, Jean Améry also suggests that "we only arrive at ourselves in a freely chosen death."[4] That is why suicide is so useful for Sexton, who is concerned with the dissection of

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[1] Laurence Lerner, quoted in Jo Gill, "Textual Confessions: Narcissism in Anne Sexton's Early Poetry," *Twentieth-Century Literature* 50, no. 1 (2004): 59.

[2] Anne Sexton, "Said the Poet to the Analyst," in Sexton, *The Complete Poems*, 12, lines 6-9.

[3] Simon Critchley, *Very Little – Almost Nothing: Death, Philosophy, Literature* (London: Routledge, 1997), 25.

[4] Jean Améry, *On Suicide: A Discourse on Voluntary Death* (Bloomington: Indiana UP, 1999), 127.

the self, of identity in her poetry. This paper investigates Sexton's poetic use of suicide as self-reflection on three levels: as identity construction, as a linguistic method, and as a metonymy of poetic praxis.

The investigation of identity is the central theme of Sexton's first volume of poetry, *To Bedlam and Part Way Back*. As the title itself suggests, the speaker's experiences in a mental hospital are thematized in these poems—so it is tempting to approach them from a biographical point of view. But it is not the autobiographical representation of suicide and madness that is in focus here, but the problem of how a viable sense of self can be constructed after this horrifying experience. As Diane Wood Middlebrook argues, in this volume Sexton "reflected on the recuperation of the self in the aftermath of madness and then of medical treatment."[5] However, many readers regarded this feature as a purely egotistic endeavor. Sexton's mentor, John Holmes had his reservations about the subject matter of Sexton's poems from the onset of his workshop she attended, and he claimed that Sexton "writes so absolutely selfishly, of herself, to bare and shock and confess. Her motives are wrong, artistically, and finally the self-preoccupation comes to be simply damn boring."[6] Sexton's reaction to Holmes's criticism was a poem, called "For John, Who Begs Me Not to Enquire Further," now seen as a landmark text in her oeuvre. Taken to be Sexton's artistic credo, most critics interpret this poem as a defense of the "confessional" mode. However, it is not the unmediated self-disclosure that is in focus, but the self-reflexive search for identity. The title itself is a reference to this feature: it alludes to the epigraph of the whole volume, where Sexton cites Schopenhauer, saying that a philosopher "must be like Sophocles's Oedipus, who, seeking enlightenment concerning his terrible fate, pursues his indefatigable enquiry, even when he divines that appalling horror awaits him in the answer. But most of us carry in our heart the Jocasta who begs Oedipus for God's sake not to inquire further."[7] The object of Oedipus's investigation is his identity—the reconstruction of *this* is what Sexton defends in her poem. Furthermore, this text proves to be exemplary not just in its subject matter, but also in its poetic devices. The reconstructed self is shown through the mediation of reflective surfaces: a cracked mirror and a glass bowl. By way of these mediations, the poem shows how the speaker's suicide attempt is situated at the core of her identity. The text begins with these lines: "Not that it was beautiful, / but that, in the end, there was / a certain sense of order there; / something worth learning / in that narrow diary of my mind, / in the commonplaces of the asylum / where the cracked mirror / or my own selfish death / outstared me."[8] This interaction calls to mind Lacan's idea of the mirror phase, as he claims that it is through gazing into a mirror and facing one's reflection that one can establish a sense of identity. In this poem, what the speaker sees in the mirror is her suicide attempt, so it occupies the realm of her identity. But this image also challenges the one-sided nature of the Lacanian scenario. Because the speaker's self-scrutiny in the mirror does not offer immediate resolution in terms of identity: first of all, the mirror is cracked, generating only fractured and dispersed images. The "selfish death" itself "outsare[s]" the speaker—it is through this constant, mutual, reciprocated interaction between the reflection and the reflected that the speaker can try to reconstruct a sense of self and can make sense of the scattered images of the cracked mirror. That is why Sexton's aim is by no means, as John Holmes put it, "to bare and shock and confess," but to construct the self through the mediating processes of reflection, self-reflection, both in dispersed and multiplied ways in the cracked mirror, thus both subscribing to the Lacanian scenario and subverting it. At the core of the speaker's self is her suicide—and it looks back from the mirror, emphasizing its overpowering nature.

[5] Diane Wood Middlebrook, *Anne Sexton: A Biography* (London: Virago, 1991), 126.
[6] John Holmes, quoted in Middlebrook, 143.
[7] Arthur Schopenhauer, quoted in Anne Sexton, *The Complete Poems* (New York: Huoghton Mifflin, 1999), 2.
[8] Sexton, "For John, Who Begs Me Not to Enquire Further," in Sexton, *The Complete Poems*, 34, lines 1-9.

Suicide serves as a device of reflection not only in private self-definition but also in relation to others. "The Double Image," which is the next poem in the volume, addresses this interaction. This text zeros in on the relationship of mothers and daughters and shows how the speaker is constructed as an image of the mother, and in turn, how she herself constructs her daughter as her image through the textual strategies of the poem. The entire poem is defined in relation to the speaker's suicide attempt: after she tried to kill herself, she was consigned to a mental hospital, and her daughter was taken away from her. The speaker's mother can never forgive the suicide, her reaction is to have a portrait painted of her daughter—she refuses to acknowledge the identity constructed through the speaker's suicide, instead she tries to solidify her own version of the daughter: "I cannot forgive your suicide, my mother said. / And she never could. She had my portrait / done instead."[9] But creating the identity of the daughter as the reflection of the mother has its consequences, because, as in the case of the previous poem, this process is mutual, reciprocated, and the daughter's suicide, being at the core of her identity, "infects" the mother: "my mother grew ill. / She turned from me, as if death were catching, / as if death transferred, / as if my dying had eaten inside of her. / […] On the first of September she looked at me / and said I gave her cancer."[10] After this, a painting of the mother is made, almost identical to that of the daughter, and they hang it opposite to the daughter's image, thus they become mirrors to each other: "And this was the cave of the mirror, / that double woman who stares / at herself, as if she were petrified / in time." The critic Jo Gill claims that with this gesture "Sexton's speaker addresses both the mirror image of the mother and the reflection of the self, thus confirming the identity and inversion that unite them."[11] What allows this complex interaction of reflection and inversion as identity construction is the speaker's suicide attempt, as it is seen as the origin of the mother's illness and the portraits are painted as a reaction to this situation. What is more, presenting these images as the reflections of each other becomes the self-reflexive metatext of the poem: the image, just like the poem, is not reality, but its representation—which can never be entirely mimetic (and, one can add, confessional).

The Lacanian evolution of the psyche, mentioned above, states that the genesis of identity through reflection also marks one's entry into the symbolic order of language. Sexton's poems do not deny the existence of language before the conception of the self via suicide, but they do imply a distinct linguistic strategy available for those with suicidal impulses. The poem "Wanting to Die," published in Sexton's third collection of poems, *Live or Die*, demonstrates this "special language." In the first stanza the speaker identifies the desire for suicide as "the almost unnamable lust"[12] – wanting to die is unnamable in the sense that it cannot be articulated in terms of conventional diction, because Western culture refuses to acknowledge death as an integral part of life, let alone suicide, which is utterly condemned. Talking about suicide in an authentic way can take place only in the language accessible to those who crave for it. The speaker emphasizes that her wish for death does not entail an assumed discontent with life: "even then I have nothing against life."[13] The suicidal lust takes places in an entirely different domain, even discourse: "But suicides have a special language. / Like carpenters they want to know *which tools*. / They never ask *why build*."[14] Those people who want to live are in interested in the motivation of suicide, because for them, this act is utterly incomprehensible. But what the speaker is unable to articulate is exactly this: her language expresses only the "how," not the "why." The poem is situated as an answer in a

[9] Sexton, "The Double Image," in Sexton, *The Complete Poems*, 37, 2. lines 12-14.
[10] Ibid., 38, 3. lines 16-22.
[11] Gill, 72.
[12] Sexton, "Wanting to Die," in Sexton, *The Complete Poems*, 142, line 3.
[13] Ibid., line 4.
[14] Ibid., lines 7-9.

dialogic situation, so the speaker has to make an effort to articulate her desire, and she can do that only via translation. According to Diana Hume George, this is the "central work of the poem," since the speaker "is forced to use a metaphorical language, an analogy with something ordinary that the hearer will understand. Now the speaker must begin the arduous task of translating from a foreign language."[15] This analogy does not only call attention to the distinct discourse of those who want to die, but also challenges our conventional notion of suicide as destruction. In accord with the poems mentioned above, by comparing the speaker to a carpenter, suicide is presented as an act of creation, as a personal Bildung. Suicides do not question the motivation of wanting to die, as it is a fundamental part of their identity; they are only interested in the process of creation through this act. The speaker recalls her two suicide attempts in the following way: "Twice I have so simply declared myself / have possessed the enemy, eaten the enemy."[16] So suicide serves as a means of attaining both self-integrity and unison with an Other, the processes of identification we saw in the previous poems. The rest of the poem is the attempt at translation, as the speaker tries to find analogies and metaphors for her desire. But this endeavor fails in the sense that the metaphors she uses gradually begin to be formulated in the "special language of the suicides." The analogy with the carpenter, mentioned before, was palpable and illuminating, but the closure of the poem offers challenging images, as the speaker gives in to the suicidal discourse: "suicides sometimes meet, / raging at the fruit, a pumped-up moon, / leaving the bread they mistook for a kiss, // leaving the page of a book carelessly open, / something unsaid, the phone off the hook / and the love, whatever it was, an infection."[17] According to Diana Hume George, this failure of translation makes the poem itself a suicide attempt, and I would add that this introduces a new level of self-reflection to the text.

The task of translation through similes and metaphors also implies that suicide and its language allow a creative space of poetic discourse. This notion can be best discerned in "Sylvia's Death," dedicated to the similarly suicidal poet, Sylvia Plath, at the news of her death. Sexton presents suicide as a ubiquitous, integral part of both their lives: "and I see now that we store [death] up / year after year, old suicides."[18] But it is not just Plath's life that is determined by her suicide but her poetic praxis as well. In fact, Plath's poetry and her death are mutually dependent on each other: "what is your death / but an old belonging, / a mole that fell out / of one of your poems?"[19] Elizabeth Bronfen says that Sexton "merges the signifiers death and poetry in a way that does not use the latter to erase the former but rather presents them as being simultaneously present […]. In that Sexton uses suicide as a metonymy for Plath's poetry."[20] The poem closes with this stanza: "O tiny mother, / you too! / O funny duchess! / O blonde thing!"[21] As Bronfen argues, "you too" implies "me too," emphasizing the unity of their experience—thereby both their deaths and poems are identified. This creates a full circle of reflection, as suicide offers a route from the personal to the textual: it stares back from the cracked mirror, creates reflecting images of mothers and daughters, as well as identifies two poets and their texts. All this shows that Anne Sexton did not write about suicide for its own sake, "to bare and shock and confess," but she used it as a poetic means of self-fashioning, which is embedded in a distinct discourse, making artistic creation possible—therefore it is a fundamental prerequisite of her poetry.

[15] Diana Hume George, "Anne Sexton's Suicide Poems," *Journal of Popular Culture* 18, no. 2 (1984): 23.
[16] Ibid., 143, lines 10-11.
[17] Ibid., lines 28-33.
[18] Sexton, "Sylvia's Death," in Sexton, *The Complete Poems*, 127, lines 41-42.
[19] Ibid., 128, lines 54-57.
[20] Elizabeth Bronfen, *Over Her Dead Body: Death, Femininity and the Aesthetic* (Manchester: Manchester UP, 1992): 402.
[21] Ibid., lines 63-66.

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British and American Drama

PARADOX OF ETHNIC STEREOTYPES IN G.B. SHAW'S *JOHN BULL'S OTHER ISLAND*

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The aim of the paper

Relying on theories of irony relevant for our study, this paper investigates the humorous and ironic exchanges among the characters in the Shavian play *John Bull's Other Island*, focusing especially on the verbal encounters between the English protagonist Broadbent and the Irish Larry Doyle. The conversations taking place in the Irish milieu foreground the characters' real intentions and behavioural patterns. The findings of this paper also support our earlier assumption that through the two ethnic stereotypes manifested here reversed roles are displayed.

Theoretical background

Verbal irony is a linguistic phenomenon exploiting the incongruity between reality and expectation and consequently, unveiling an attitude towards such an incongruity. It is very important to make a distinction between verbal irony and situational irony. According to Gibbs, "[b]oth verbal and situational irony involve a confrontation or juxtaposition of incompatibles, but in verbal irony an individual presents or evokes such a confrontation by his or her utterance(s), whereas situational irony is something that just happens to be noticed as ironic."[1] Both verbal and situational irony employ incongruity in order to distinguish between facts and expectations (saying one thing and meaning another) while keeping in mind the audience's (reader's) awareness of both. While situational irony foregrounds events which appear as ironic regardless of the speaker's intention, in the case of verbal irony the speaker creates a juxtaposition of incompatible actions or words with a view to conveying an attitude.

From the many recent views on irony processing we will consider two that are of interest for our purpose. Both views maintain that irony presupposes a two-stage processing: first, the processing of a meaning of a specific utterance is rejected, and, second, a reinterpretation of the utterance through inferring an implicature is triggered.

One of these views is based on Grice's Cooperation Principle and its maxims. In Grice's view, irony is a case of conversational implicature. By blatantly violating the Maxim of Quality ('Do not say what you believe to be false'), the speaker implies the opposite of what is said. The ironist says something s/he does not believe to be true although it is not in his/her intention to tell a lie. The intention conveyed by the ironist's implicature urges the hearer to look for an additional meaning. The addressee feels inclined to reject the literal meaning and to subsequently decipher the implied meaning, highly likely to "be some obviously related proposition; the most obviously related proposition is the contradictory of the one he purports to be putting forward"[2]. In a later study, Grice broadens the definition of irony by incorporating the notion of an attitude into it: "To be ironical is among other things,

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 67–76.

[1] Raymond Gibbs, *The poetics of mind: Figurative thought, language, and understanding* (New York: Cambridge University Press, 1994), 363.

[2] Paul Grice, *Studies in the Way of Words* (Cambridge, Mass.: Harvard University Press, 1989), 34.

to pretend (as the etymology suggests) and while one wants the pretence to be recognized as such, to announce it as pretence would spoil the effect."[3] In this line, irony is recognized as a verbal resource meant to convey an evaluative position on the part of the speaker.

Later, two post-Gricean attempts have been forwarded to provide a rationale for irony. One approach[4] treats verbal irony as a type of *echoic allusion* to an attributed utterance or thought. According to this view, the speaker *interprets* an earlier thought or utterance, uses an utterance interpretively. He/She "is expressing her own reaction to a thought or utterance with a similar content which she tacitly attributes to someone else (or to herself at another time), and which she wants to suggest is ludicrously false, inadequate or inappropriate."[5] The aim of such a reaction is to express a critical or mocking attitude to such a false utterance and it actually dissociates the speaker from this tacitly attributed utterance.

The second post-Gricean approach is suggested by the etymology of the word[6] "irony" and treats verbal irony as a type of pretence. According to this approach, the speaker is not asserting but merely pretending to assert a proposition, and expects his/her audience to see through the pretence and recognize the critical or mocking attitude behind it.[7]

Wilson summarizes the two approaches in the following way:

> Both echoic and pretence accounts reject the basic claim of the classical and standard Gricean accounts, that the hallmark of irony is to communicate the opposite of the literal meaning. Both offer a rationale for irony, and both treat ironical utterances (…) as intended to draw attention to some discrepancy between a description of the world that the speaker is apparently putting forward and the way things actually are.[8]

The "irony as pretence" view is further developed by Clark and Gerrig, who state that "[a] speaker is pretending to be an injudicious person speaking to an uninitiated audience; the speaker intends the addressees of the irony to discover the pretence and thereby see his or her attitude toward the speaker, the audience, and the utterance".[9] The two authors claim that a person who uses an ironic utterance assumes a role, enacts the person to whom the respective thought or attitude is attributed. Whenever a speaker is being ironical, s/he pretends to be someone else, also addressing somebody else than the actual hearer. Consequently, there are two layers of meaning to be processed in order to understand irony: the layer of reality, where the participants in conversation share some common knowledge, beliefs and suppositions, and the layer of pretence, where the participants assume different roles, pretending to be someone else. Recognizing the incompatibility between the two layers and of the persona the speaker assumes to be, facilitates recognition of irony:

[3] Paul Grice, *Studies*, 54.
[4] Dan Sperber & Deidre Wilson, *Relevance: Communication and Cognition* (Oxford: Blackwell, 1986); Deidre Wilson & Dan Sperber, "On Verbal Irony," *Lingua* 87 (1992): 53-67; Deidre Wilson, "The Pragmatics of Verbal Irony: Echo or Pretence?," *Lingua* 116 (2006): 1722-1743.
[5] Deidre Wilson, "The Pragmatics," 1724.
[6] The etymology of the word itself means pretence. The word "irony" derives from Greek *eirōneía* (cf. also Latin: *ironia*), which means "simulated ignorance", "the pretence of ignorance". The Greek term *eironia* describes the main feature of one of the stock characters (the "ironic man") in early Greek comedies. Source: Glottopedia, accessed 10.04.2010.
[7] Deidre Wilson, "The Pragmatics," 1725.
[8] Deidre Wilson, "The Pragmatics," 1725.
[9] Herbert H. Clark & Richard J. Gerrig, "On the Pretense Theory of Irony," in *Irony in Language and Thought: a Cognitive Science Reader*, ed. Raymond W. Gibbs & Herbert L. Colston (New York: Lawrence Erlbaum Associates, 2007), 25-33.

> A listener's understanding of an ironic utterance depends crucially on the common ground he or she believes is shared by the ironist and the audience – their mutual beliefs, mutual knowledge and mutual suppositions.[10]

As soon as the hearer recognizes irony, s/he can engage in "joint pretense" and assume a different persona, meant to be cooperative with the speaker's ironical voice.

Brown and Levinson[11] deal with irony as a form of off-record politeness strategy, an indirect face-threatening act, along with joking and humour, claiming common ground with the interlocutor. Through irony it is possible to show aggression towards the victim of irony, but the use of irony means mitigated aggression.

In our analyses, we will adopt both the echoic and the pretence theory of irony, blended with the off-record politeness theory because these are the attitudes which account for the natural, "in-born", stereotypical state of mind of the English as an ethnic community (cf. "the importance of not being earnest rule"[12]). This idea is emphasized elsewhere[13] as well, foregrounding the idea that

> ironic communication finds its edge in those cultures (like the Anglo-Saxon one) where self-control is very important and where it is thus a very positive thing to be able to keep coolly detached from event, without emotional arousal. In this way, a speaker can use irony to hide the expression of his/her emotions and safeguard his/her personal experience. (…) In English culture, where one talks about emotions in preference to showing them, (…) irony becomes not only a device to keep at distance from emotions and 'de-emotionalize' oneself, but also a way of showing consideration for the interlocutor's feelings, in order to be polite. [14]

However, it must be stated that whatever theory we adopt, what is common in any analysis of ironic utterances is that irony is linked to the expression of a certain type of derogatory, hostile or contemptuous attitude and this perfectly suits the Shavian outlook.

Initiators of humorous and ironic dialogues are usually acknowledged to occupy higher hierarchical positions and to feel entitled to exert control over the interaction[15]. *John*

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[10] Clark & Gerrig, "On the Pretense," 30.

[11] Penelope Brown & Stephen Levinson. *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press, 1987.

[12] Kate Fox calls this pervading attitude "the Importance of Not Being Earnest rule", alluding to Oscar Wilde's celebrated comedy. This rule refers to the major distinction between "serious" and "solemn", between "sincerity" and "earnestness". According to Fox, "seriousness is acceptable, solemnity is prohibited. Sincerity is allowed, earnestness is strictly forbidden. Pomposity and self-importance are outlawed. Serious matters can be spoken of seriously, but one must never take oneself too seriously. The ability to laugh at ourselves, although it may be rooted in a form of arrogance, is one of the more endearing characteristics of the English." (Kate Fox, *Watching the English: The Hidden Rules of English Behaviour*, (London: Hodder, 2005), 62.) Similarly, "irony is the dominant ingredient in English humour", it is "endemic: a constant, a given, a normal element of ordinary everyday conversation" (Fox, *Watching*, 65-6). Probably it is this "not being earnest rule" dominating most English interactions that explains their predilection for humour and irony. Both attitudes are grounded on the idea of "pretense" or incongruity between expectations and reality that most theories of humour and irony claim to be lying at their basis (cf. Victor Raskin, *Semantic Mechanisms of Humor*, (Dordrecht: Reidel, 1985), Salvatore Attardo, *Linguistic Theories of Humor*, (Berlin: Mouton de Gruyter, 1994), Salvatore Attardo, *Humorous Texts: A Semantic and Pragmatic Analysis*. Berlin/New York: Mouton de Gruyter, 2001); Wilson & Sperber, "On Verbal Irony," *Lingua* 87 (1992): 53-67, Wilson, "The Pragmatics," *Lingua* 116 (2006): 1722-1743.

[13] Luigi Anolli, Maria G. Infantino, Rita Ciceri, "'Your're a Real Genius!': Irony as a Miscommunication Design," in *Say not to Say: New Perspectives on Miscommunication*, edited by Luigi Anolli et al. (Amsterdam: IOS Press, 2001), 142-163.

[14] Anolli, Infantino, Ciceri, "Your're a Real Genius!," 142-163.

[15] Helga, Kotthof, "Gender and humour: The State of the Art," *Journal of Pragmatics* 38 (2006): 4-25. (Coser 1960 in Kotthoff 2006)

Bull's Other Island is, however, a different case. There are two main characters in the play, of equal social rank: Thomas Broadbent, a faithful descendant of John Bull,[16] and his Irish counterpart, Larry Doyle. On the surface, according to the stereotypical image the reader / audience would expect based on their ethnicity, Broadbent is supposed to be the rational, cold-blooded gentleman, common-sensical and having a particular sense of humour (English humour); while Doyle is expected be the passionate dreamer, lover of freedom and independence, and having no inclination for humour and irony whatsoever. What can be witnessed here, nevertheless, are reversed roles and ambiguous stereotypes.[17] It is Broadbent who is overwhelmed by sentimentalism and displays a passionate love for Nora Reilly, the Irish heiress; and Doyle is the character with common sense, the one who is reasonable and it is him who tries to bring Broadbent down to earth, to reality.

The English stereotype

The English Broadbent's name is in sharp contrast with his real personality. He calls himself a liberal but he is quite conservative and narrow-minded. He tries to be humorous ("I have a strong sense of humor which sometimes makes people doubt whether I am quite serious." p. 147[18]) but does not understand Irish humour and misunderstands irony. He overtly claims to be part of the English stereotype. For him, as for the British stereotype, being English is equal to being a Protestant and a Liberal: the ethnic identification means a religious and a political membership as well.

He is also very class conscious, perfectly aware of his own and other characters' place in the social hierarchy. This class-conscious attitude also brings him close to middle-class morality the representative of which he is. He feels he has a strong sense of morality and as such, feels morally superior to everybody around. In this respect, he is the typical representative of the British Empire, a colonizer who considers himself to be the illuminator of the world and that it is his moral duty to patronize the colonized regions and people. This is overtly expressed in one of his remarks:

(1) BROADBENT (*quite reassured*) Of course I am [sure of the English guidance]. Our guidance is the important thing. *We English*[19] must place our capacity for government without stint at the service of nations who are less fortunately endowed in that respect. (p. 80)

(2) BROADBENT. (…) But what sane man can deny that an Englishman's first duty is his duty to Ireland? (p. 71)

The personal pronoun "we" and the possessive adjective "our" both reflect his identification with the colonizing and patronizing English nation, also suggesting his own supremacy and superiority towards the "less endowed" nations. The modal verb "must" also alludes to the strong moral obligation that the English nation has to raise other nations to their own level. The implicature (Grice's term) behind these words is that the only acceptable standard in

[16] John Bull is a leading character in satirical pamphlets, first published separately and later as a book entitled *The History of John Bull* (1712), by John Arbuthnot (1667-1735) that has come to personify the English nation.
[17] See an earlier study on stereotype ambiguity in Zsuzsa, Ajtony, "The Double Face of the English Stereotype in *John Bull's Other Island* by G.B. Shaw," in *Conference on British and American Studies,* ed. Marinela, Burada, (Braşov: Transilvania University Press, 2010), 25-36.
[18] Page numbers are taken from George Bernard Shaw, *John Bull's Other Island,* in *Selections from Shaw: A Fearless Champion of the Truth*. (Moscow: Progress Publishers, [1904], 1977), 63-161.
[19] My emphasis.

cultural values is their own, while the "other" culture is inferior and therefore "it provides justification for economic exploitation and political control".[20]

Middle-class morality also includes the obligation to offer comfort and protection to women. Broadbent makes this gesture in a histrionic way, making a concrete, very down-to-earth reference to his own name:

(3) BROADBENT (*with impulsive sympathy*). No, don't try to speak; it's all right now. Have your cry out: never mind me: trust me. (*Gathering her to him, and babbling consolatorily*). Cry on my chest; the only really comfortable place for a woman to cry is a man's chest: a real man, a real friend. A good broad chest, eh? Not less then forty-two inches. (p. 145)

However, he does not employ, and moreover, he does not understand or misunderstands, the ironic tone in his conversational partner's utterance:

(4) KEEGAN. There is a saying in the Scripture which runs – so far as the memory of an oldish man can carry the words – Let not the right side of your brain know what the left side doeth. I learnt at Oxford that this is the secret of the Englishman's strange power of making the best of two worlds.
BROADBENT. Surely the text refers to our right and left hands. I am somewhat surprised to hear a member of your Church quote so essentially Protestant a document as the Bible; but at least you might quote it accurately.
LARRY. Tom: with the best intentions youre making an ass of yourself. You dont understand Mr. Keegan's peculiar vein of humor.
BROADBENT (*instantly recovering his confidence*). Ah! it was only your delightful Irish humor, Mr. Keegan. Of course, of course. How stupid of me! I'm so sorry. *(He pats Keegan consolingly on the back).* John Bull's wits are still slow, you see. (p. 137)

Broadbent's humble intention is to correct the Irishman's interpretation of the Bible and expresses his disappointment that the priest cannot quote such a well-known line exactly. His calling the Bible "an essentially Protestant document" has a humorous effect. This attitude can be explained by his ethnical bias: he acts as a typical Englishman who views the world according to his British (Anglocentric) mentality monopolizing even the Bible to his Protestant church. At this point his friend, the Irish Larry Doyle interferes but this interruption must be interpreted as a sign of solidarity. He goes bald on record, uses an impolite set formula ("Youre making an ass of yourself") but employs a hedge in order to mitigate his imposition. But by this direct FTA (face-threatening act) he actually saves his friend's face from an even greater face-loss in front of the foreigner, the Irish priest. Doyle draws Broadbent's attention to the fact that he is actually being mocked and called a hypocrite. He does not feel offended at all, but admits his inability to recognize Irish humour and so the conversation goes on without hesitation.

[20] As Spring claims, "the English justified their conquest of Ireland by calling the Irish 'savages'. Savage in this context referred to cultural differences. The Irish were considered savages because they lived outside the framework of what the English considered civilization. This implied that the Irish could be educated and brought into the realm of what the English defined as civilization. While the English held out the possibility for the improvement of Irish culture, they considered the Irish lazy, wicked, and as living like beasts. (…) The English believed that the Irish would benefit by being controlled by the superior culture of England. In addition, since the Irish were considered savages, the English believed that it would be in the best interest of the Irish to deny them political and economic rights. Consequently, English colonizers of Ireland passed laws that gave the death penalty to any Irishman carrying a weapon and denied the Irish the right to purchase land, hold a public office, and serve on a jury." Spring, Joel, *The Intersection of Cultures*, (Mahwah: Lawrence Erlbaum Associates, 2006), 31-32.

The caterpillar, Doyle's excellent metaphor for the English national character is a perfect way to shed light on his genuine identity:

(5) DOYLE. [T]he caterpillar: it's a new and important scientific theory of the English national character. (…) A caterpillar (…) when it gets into a tree, instinctively makes itself look like a leaf; so that both its enemies and its prey may mistake it for one and think it not worth bothering about
BROADBENT. Whats that got to do with our English national character?
DOYLE. I'll tell you. The world is as full of fools as a tree is full of leaves. Well, the Englishman does what the caterpillar does. He instinctively makes himself look like a fool, and eats up all the real fools at his ease while his enemies let him alone and laugh at him for being a fool like the rest. Oh, nature is cunning! cunning! (p. 84)

In the caterpillar metaphor Doyle actually unveils Broadbent's real intention: that his polite behaviour is only a mask to disguise his true self, the greedy, colonizing Englishman, whose only aim in Ireland is to take possession of everything, to turn it into another English territory, another "John Bull's Island".

Another feature that also distances him from the standard stereotype of Englishness is that he is often overwhelmed by emotion in the presence of the Irish heiress, Nora Reilly or when he speaks of political problems, especially those which might be of interest for his interlocutors. This is how he tries to convince them of the rightfulness of his remarks, pretending that he feels the same way as the Irish do: this is how he wants to gain support from them in order to win the elections and gain a seat in the Parliament. If he wants to attain his goal, he speaks and behaves in a more Irish way than the Irish themselves.

In another conversation, Keegan and Broadbent discuss their world-views but there are no shared "mutual contextual beliefs", which hinders correct interpretation:

(6) KEEGAN. You feel at home in the world, then?
BROADBENT. Of course. Dont you?
KEEGAN (*from the very depths of his nature*). No.
BROADBENT (*breezily*). Try phosphorus pills. I always take them when my brain is overworked. I'll give you the address in Oxford Street. (…) (p. 139)

This short exchange of words also betrays Broadbent's narrow-mindedness, misunderstanding the priest's question, which is actually inquiring about his interlocutor's attitude or psychological state of mind in relation to the world in which he lives. As Keegan's irony does not leave clues for a correct interpretation, Broadbent's inference is wrong: he infers that Keegan was inquiring about his fatigue, which can be cured by taking some pills. He is even extremely generous providing the source where these can be acquired.

The Irish stereotype[21]

[21] As a starting point for the definition of the Irish stereotype, we consider the work of Matthew Arnold, Shaw's contemporary, whose lectures *On the Study of Celtic Literature* (1867) had a formative influence on the Irish literary revival. Faced with the barbarism of modern economic society, "Arnold conceived of Indo-European culture as a unity in which the genius of the marginalized Celtic race was an underrated strand. (…) He saw the Celtic psyche as 'essentially feminine', ambiguously praising the Celts for their indifference to the 'despotism of fact'. They lacked common sense and steadfast powers of practical application, qualities he attributed to the Saxon. A combination of both dispositions could, he argued, invigorate British culture." (Robert Welch, ed., *The Oxford Companion to Irish Literature* (Oxford: OUP. 1996), 21) We might add here that the combination of the two is exactly what *John Bull's Other Island* achieves and we would like to remind the reader of Shaw's comment regarding the inter-relatedness of the two main characters.

"I perceive that Ireland is the only spot on earth which still produces the ideal Englishman of history" (p. 65) – says Shaw in the preface to his play. The Irish Larry Doyle is the perfect embodiment of this paradoxical idea.[22] In spite of the fact that he is presented as an Irishman, he is basically another representative of the English stereotype, if possible, more English than Broadbent. He is the perfect gentleman, "a species extinct in England", who possesses all the best qualities that conservatives believe are necessary for a proper life: he is trustworthy, reliable, polite and considerate. Broadbent characterizes an Englishman in the following way: it is somebody "with no humbug about him, who will talk straight common sense and take his stand on the solid ground of principle and public duty". Humour and irony derives from this characterization because here he actually refers to himself, and, as we could see it above, its contents proves to be far from the truth.

Doyle approaches the English stereotype in the sense that he has the typically English inhibitive instinct (missing from the English Broadbent). He is bashfully modest in expressing his real feelings towards Nora Reilly. The small talk they display in the scene where they remain together for the first time after eighteen years, is a good example of the "social dis-ease"[23] that is so typical for the English:

(7) LARRY (…) (*He yawns slightly; but as she looks up quickly at him, he pulls himself together and rises with an air of waking up and setting to work cheerfully to make himself agreeable*). And how have you been all this time?
NORA. Quite well, thank you.
LARRY. That's right. (*Suddenly finding that he has nothing else to say, and being ill at ease in consequence, he strolls about the room, humming distractedly*). (p. 141–42)

Doyle – having been both physically and spiritually uprooted and detached from his home-country – is able to rise above the petty conflicts of everyday Irish life. In this he is of "higher hierarchical position" and therefore he can employ ironic remarks, even bitter sarcasm in his interaction with his English partner and his Irish fellow-countrymen.

Larry Doyle is a man of reason, the poet of Irish self-reflection. He can see through all kinds of foolish self-delusion and considers dreaming a destroyer of life. He actually targets his irony against himself:

(8) DOYLE: (…) Oh, the dreaming! the dreaming! the torturing, heartscalding, never satisfying dreaming (…)! An Irishman's imagination never lets him alone, never convinces him, never satisfies him; but it makes him that he cant face reality nor deal with it nor handle it nor conquer it (…) (p. 79)

[22] The Shavian attitude to the Irish-English paradox is also visible in his following words: "From the day I set foot on this foreign soil I knew the value of the prosaic qualities of which Irishmen teach Englishmen to be ashamed as well as I knew the vanity of the poetic qualities of which Englishmen teach Irishmen to be proud. For the Irishman instinctively disparages the quality which makes the Englishman dangerous to him; and the Englishman instinctively flatters the fault that makes the Irishman harmless and amusing to him. What is wrong with the prosaic Englishman is what is wrong with the prosaic men of all countries: stupidity." (Shaw, Preface to *Man and Superman*, (Harmondsworth: Penguin Books, [1903], 1969), 16.)

[23] "Social dis-ease" is Kate Fox's expression defined in the following way: [it is] "the central 'core' of Englishness. Social dis-ease is a shorthand term for all our chronic social inhibitions and handicaps. The English social dis-ease is a congenital disorder, bordering on a sort of sub-clinical combination of autism and agoraphobia (the politically correct euphemism would be 'socially challenged'). It is our lack of ease, discomfort and incompetence in the field (minefield) of social interaction; our embarrassment, insularity, awkwardness, perverse obliqueness, emotional constipation, fear of intimacy and general inability to engage in a normal and straightforward fashion with other human beings. When we feel uncomfortable in social situations (that is, most of the time) we either become over-polite, buttoned up and awkwardly restrained or loud, loutish, crude, violent and generally obnoxious. (…)" (Fox, *Watching*, 402-3).

In this remark he actually counter-argues his own statement by a conscious reflection on his passionate outbreak. Both his Irish and English selves are ambivalently present in one utterance. While his Irish ego, which was hiding and almost forgotten in the two long decades spent in London, gives voice to a sincere patriotism and emotional attitude to life, his English self is the rational ego which clear-sightedly analyses and precisely formulates his sensible stance to his emotional side.

Feelings and emotions intermingle with rationality in his second sentence, as well. Dreaming and reality are the core concepts around which his utterance is structured. First of all, he speaks about "an Irishman" in the third person singular, which implies that although being an Irishman himself, he is actually an outsider in Ireland. Moreover, the repetitive use of the adverb "never" followed by the enumeration of the disturbing effects of dreaming foreground the poetic function of his discourse, approaching him towards the Irish stereotype. The second part of his sentence ("but it makes him…") continues the enumeration, this time repeating the word "nor", thus emphasizing the idea of negation. The form of the utterance (through the enumerations and repetitions) implies an increasing passion, i.e. the idea of limitless imagination, the contents of the utterance, on the other hand, bears the implication of rationality, considering the tackled issue from several angles, in this way bringing arguments with the means of sense.

In the comparison of the Irishman's and the Englishman's industriousness, Larry points to the Irish peasants' useless toil in order to get some result as opposed to the Englishman's ability to attain achievements much more easily:

(9) BROADBENT. Was he industrious? Thats remarkable, you know, in an Irishman.
LARRY. Industrious! That man's industry used to make me sick, even as a boy. I tell you, an Irish peasant's industry is not human: it's worse than the industry of a coral insect. An Englishman has some sense about working: he never does more than he can help – and hard enough to get him to do that without scamping it; but an Irishman will work as if he'd die the moment he stopped. (…)
BROADBENT. That was magnificent, you know. Only a great race is capable of producing such men.
LARRY. Such fools, you mean! What good was it to them? (p. 108-9)

Larry's ironic statement introduced by echoing Broadbent's adjective ("industrious") is an utterance that the speaker attributes to his clearly identifiable interlocutor. Bitter irony derives from this echoing. The more he repeats (echoes) Broadbent's word (it is not an exact repetition as he changes the word class: from the adjective "industrious" forming the noun "industry"), the bitterer the irony in his utterance. The darkness of Larry's remark is emphasized by the adjectives with negative connotation (*sick, worse*) or positive adjectives preceded by negation (*not human*). The ironic attitude is also detectable in the comparison of the Irishman and the Englishman, the former appearing in the form of a metaphor with a degrading, contemptuous implication (*coral insect*). The metaphor refers to the Irishman as a static being, deprived of the capacity of thinking and possibility for action, as opposed to the active, working Englishman. When characterizing the Englishman, Larry employs action-verbs (*work, does, help*), while the Irishman's features are linked to non-action verbs (*die, stop*), implying a static, passive attitude.

In the subsequent conversational exchange, Broadbent tries to make Larry see his own ethnic group ("race") more positively, using adjectives and verbs with a positive connotation, implying the idea of creativity (*magnificent, great, capable, producing*). The Irishman, however, turns the encouraging implication of Broadbent's words into their negative counterpart (*such men – such fools*), by echoing them with an ironic tone (though the stage directions do not refer to the character's tone of voice, the ironic overtone is obvious from the

context). Larry's interpretively used utterance (*such fools*) (actually "mentioning" it[24]) is followed by an overt sign referring to the attribution itself (*you mean*), which obviously reflects that "such fools" is only partly his own thought. He attributes the utterance to his interlocutor, but by uttering it, he dissociates himself from his partner's thought, creating ironic effect. Similarly, there is no overt stage direction to prescribe this, but it is obvious that Larry interrupts Broadbent's statement ending with "such men" by using a contradicting exclamation with negative overtone. The contradiction arises from the positively implied "men" and the inherently negative "fools". The linking element between the two phrases is parallelism achieved through the double use of the preceding adjective "such". To sum up, when Broadbent misunderstands the implication of Larry's story and interprets it as "magnificent", Larry echoes his last words, replacing "men" (implying: reasonable creatures) with "fools" (persons lacking good sense and judgment) and thus turning the original meaning into its opposite and as a result, being ironic.

Conclusions

In this paper a series of conversational strategies have been highlighted in the discourse of the two main characters of *John Bull's Other Island*, which are typical for the British stereotype. While on the surface the play deals with two main characters, an Englishman and an Irishman, after a thorough examination of Broadbent and Doyle's interactional manifestations in the play, it becomes obvious that they are actually the two sides of the same coin, their ethnic roles are reversed. On the one hand, Broadbent is the representative of the stiff, moralizing, but in fact cold and cynical English stereotype, who – also verbally – tries (and manages) to cheat on his conversational partners (the Irish), convincing them that he is more Irish than they are; on the other hand, Doyle's discourse also possesses similar traits, but it is strikingly dissimilar in its basic orientation, in the affective quality of his communication[25], suggesting that he is more English, closer to the English stereotype than Broadbent himself. While Broadbent's speech radiates a "standoffish", negative politeness culture, with high values of distance, power and rate of imposition, which gives it a "hierarchical, paternal ethos", Larry Doyle's utterances transmit low values of the same parameters, which gives them an "egalitarian, fraternal ethos"[26].

The analysis of the two characters' face-to-face conversations has also proved that stereotypes can always be further extended while their essence still remains the same. The two types of discourses of the two selves contribute to the building up of the discourse of the whole community, thus offering a new image of the British stereotype.

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[24] As Sperber and Wilson suggest it in their *Relevance* 1986.
[25] cf. Brown and Levinson, *Politeness*, 62.
[26] Brown and Levinson, *Politeness*, 247.

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"LET ME TELL YOU..." PERFORMATIVE VERSUS TEXTUAL SPACE IN BRIAN FRIEL'S *FAITH HEALER*

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The focus of this study is to investigate the spatial settings in Brian Friel's drama entitled *Faith Healer* (1979). The play of Friel abandons the characteristics of conventional theatre and points towards an alternative form of theatre practice, as it reduces stage settings to the bare minimum. It is language that occupies the place of action in it and talking makes up the very plot. *Faith Healer* is a drama consisting of four monologues, in which the characters never appear on stage at the same time. The monologic nature of the drama raises the question: how can this be theatre if there is no plot, no action, nothing at all in the conventional sense of theatre?[1] The success of Friel's monologue drama therefore relies on the way the actors perform it, how they tell the story that enchants us, the audience. With words like "let me tell you" and "you know", the characters are calling attention to their most intimate secrets and moments of pain and by telling their stories they open up spaces we never see on stage, but have to imagine for ourselves. These metaphoric/textual spaces mediated through individual memories that contradict one another are the primary concern of this paper and the ways in which they function in Friel's drama, especially when compared to the performative/stage space.

To compare the metaphoric—or in Gay McAuley's term, the fictional—spaces to the performative/stage spaces, I will rely on the original written play-text. This has both advantages and disadvantages. The advantage of using the written text is that it is uncut and unmodified by the director or the actors. The disadvantage is that the impact of spaces really shows itself during performance, within the social reality of the theatre and the potentiality theatre opens towards space(s). Yet, as McAuley herself notes,

> whether one is working exclusively with the play as written text or with the play in performance, the way the space is conceived and organized, the kinds of space that are shown and/or evoked, the values and events associated with them, and the relationships between them are always of fundamental importance in the meaning conveyed [...] If we can understand the spatial system, we can unravel the philosophical and ideological content of play and production.[2]

In this light I am going to compare the stage space of the written text with the fictional space(s) evoked by the words of the characters during their monologues. Furthermore, I will attempt to draw a synthesis between the nature of the stage and the set the characters occupy while delivering their monologues and the modes of representation of different spaces within the space of performance.[3]

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 77–83.

[1] The alternative form towards which Friel's drama tends to point is the monologue theatre, which expands the boundaries of traditional theatre practice. However, the aim of this paper is not to evaluate on the post-dramatic characteristics of Brian Friel's *Faith Healer*, but rather to investigate how spaces, whether verbally evoked or physically present, are depicted in the drama, with a special focus on the interrelationship between space and gender.

[2] Gay McAuley, *Space in Performance: Making Meaning in the Theatre* (Ann Arbor: University of Michigan Press, 1999), 32-33.

[3] The definitions to describe textual and stage space are diverse and vary from scholar to scholar, therefore to list them in the scope of this paper would be impossible. For a brief synthesis in the different notions of space or the

In Friel's drama *Faith Healer*, I have identified two different major types of spaces that occur during the drama. The first is the stage space, in which the three characters appear while performing their monologues. The second are the fictional spaces opened by the monologues of the characters present on stage. Within the category of the fictional spaces further spaces are presented to the reader that can be labelled into following subcategories. The first is the village called Kinlochbervie, the second is the pub in County Donegal, and the third one is the courtyard of the same pub. Between these two a certain correspondence is to be found, which I am going to discuss later in detail.

Friel's drama begins with Frank Hardy's monologue as follows:

> *The stage is in darkness. Brief pause.*
> *Then out of this darkness comes* FRANK*'s incantation, 'Aberarder, Aberayron ...' at the end of the second line bring up lights slowly, first around him and then gradually on the whole set. Three rows of chairs – not more than fifteen seats in all – occupy one third of the acting area stage left. These seats are at right-angles to the audience.*
> *On the back drop is a large poster:*
>
> *The Fantastic Francis Hardy*
> *Faith Healer*
> *One Night Only*
>
> *Stage directions have been kept to the minimum. In all four parts the director will decide when and where the monologist sits, walks, stands, etc.*[4]

The beginning of the drama with "the stage in darkness"[5] points to the very nature of the play. That Frank's incantation is being performed in dimness stresses the monologic nature of Friel's play and puts language in the foreground. Spatial demarcations are established by the lighting: the space is widened from Frank's body to the space around him and finally on the whole set. This denotes that the primary focus is going to be the man himself and what he is about to say and not the very set around him. Despite focusing on the character himself, the set cannot be deprived of its significance, yet it is not there to serve some kind of function, but rather to point to some kind of meaning—especially in connection to the monologist on stage.

The plot of the drama is very simple. In the first three monologues all three characters, Frank, Grace and Teddy in a row, deliver their speeches and then in the fourth act Frank returns with his second and last monologue which is not followed by any commentary or by another monologue by the two other characters. From the monologue of Grace we realize that Frank has long been dead, and we would expect that Grace herself is on the stage as the mourning widow. However, Teddy's monologue points to the fact that Grace as well has long been dead, which means, she and Frank have been present on stage as ghosts, and were speaking from the grave to us. The revelation of Frank's and Grace's death may answer the question why there is no interaction on the stage, but at the same time it raises a question that, if Grace and Frank are present as ghosts, as some vision-like entities, how should we perceive the relationship between the physical reality of their bodies on the stage and the theatrical space they occupy on the stage?

Therefore, it can be stated that the space the characters occupy on the stage, i.e. in their afterlife, only refers to the space they existed in while being alive, to the spaces/places of which they are talking in their monologues. This leads to another similarity between the metaphysical space Frank and Grace are being presented in and the fictional space they are talking about, because both of them are transitional spaces, in the sense that they are only

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"terminological minefield"—as Gay McAuley notes—concerning theatrical spaces see McAuley, Gay, *Space in Performance*, 17-23.

[4] Brian Friel, *Faith Healer* (London: Faber and Faber, 1988), 331

[5] Ibid.

temporary, occupied only for a short period of time. As ghosts performing on stage they take up a position between the living and the dead, therefore the stage does not represent the outside world, but rather an indefinite space[6]. During their life on the road they are present in the places (the schools, the churches) only for a short period of time as after a performance they move to another place.

Friel places Frank among the rows of chairs with the poster behind him. This denotes his faith healer identity and his healing performances. In Act Two "*We discover* GRACE HARDY *on stage, the same set as part one, with the rows of seats removed. She is sitting on a wooden chair beside a small table, on which are ashtrays, packets of cigarettes, the remains of a bottle of whiskey, a glass.*"[7]

Situating Grace on the periphery, beside a small table, refers to her marginalized existence while being on tour with Frank and it also makes a clear relationship between gender and space. The hierarchic arrangement of the space, in which Grace is sitting and Frank is standing, carries "gendered messages"[8] and plays a significant role in the construction of both identity and gender and/or power relations. That Grace is in a marginalised situation is evident from her not having any task during the faith healing ritual, but being placed on the sideways, silenced, behind her desk to watch the fantastic Francis Hardy perform and collect the money. She is there to serve the interests of the mountebank and to save him from total decay, therefore, she will never be granted a central role, at least not by Frank. Grace's "place inside the door"[9] strengthens her liminal status. The door is a borderline, it divides the inside from the outside and Grace is placed exactly into this liminal space. She is neither inside, nor outside, but rather in-between. The door, normally a place of admission is for Grace rather a place of exclusion, from the private circle of the fantastic Francis Hardy. This kind of spatial arrangement clearly sets the spatial limits of Grace and stresses her subordination in the relationship to Frank, who, by controlling the place of Grace during his faith healing rituals, is trying to keep his private and public selves apart from one another. On the occasions of his performances, Frank has to act according to the message of the poster, i.e., he has to perform his faith healer identity and this requires him to exclude the private self from this exhibition. Therefore, Grace, the body, clearly belonging to the private sphere of domesticity, has to be confined to the periphery of Frank's acting area.

Teddy's situation is different as he is the only real, flesh and blood person on the stage, the only one who survived the faith healing sham of the "Fantastic Francis Hardy"[10]. According to the stage directions we find him "sitting beside the same small table as in Part Two, but Teddy's chair is more comfortable than Grace's"[11]. By using the similar table and the poster from the previous sets, a connection to the other two characters is established, yet by introducing a new, formerly unknown stage element, the small locker, a new stage is created as well and signals that Teddy is in a different position. The objects around him connect him first to his previous life, the life shared with Frank and Grace on the road as well as to his temporary life. It is interesting that Friel in the stage direction calls attention to the nature of the locker by specifying it to be "like a hospital locker"[12]. This may put Teddy into a mental asylum and may as well denote his mental state. Therefore, we may not consider him trustworthy either.

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[6] See Barnett, David, "Staging the Indeterminate: Brian Friel's *Faith Healer* as a Postdramatic Theatre-text," *Irish University Review* 36, no. 2 (2006), 376.
[7] Ibid. 341.
[8] Massey, Doreen B, *Space, Place, and Gender* (Minneapolis: University of Minnesota Press, 1994), 179.
[9] Friel, *Faith Healer,* 335.
[10] Friel, *Faith Healer*,331.
[11] Ibid., 353.
[12] Ibid., 354.

Furthermore, apart from pointing to their real-life existence, the stage also maps the psychological realities, as beneath the surface of words the monologues imply self-examination and map the dichotomy of feelings stemming from the clash between the society's expectations and the individual's needs. By using one specific object on the stage the internal realities of the characters are represented within the setting. In Frank's case that very object is the Faith Healer poster behind him. Unlike in an earlier play, *Philadelphia, here I Come,* in which doubling is more tangible and is drawing more on the problems of every-day doubleness, doubling in *Faith Healer* is not visible on stage anymore but appears in a more internalised, more abstract form. Frank Hardy struggles in search for healing. Yet, just like Gar in *Philadelphia,* Frank cannot "hope for integrity since the public image," that of the confident faith healer, "is not chosen out of inner necessity" as he was born with it, and because he had "to accommodate to the social expectations"[13] of the despairing people who came to him for help. From Grace's monologue we get to know that Frank Hardy's struggle comes from the power-struggle between his two selves.

> GRACE: This gift, this craft, this talent, this art, this magic – whatever it was he possessed, that defined him, that was, I suppose, essentially him. And because it was his essence and because it eluded me I suppose I *was* vary of it. Yes, of course I was. And he knew it. Indeed if by some miracle Frank could have been the same Frank without it, I would have happily robbed him of it...So what I did was, I schooled myself – I tried to school myself to leave it to him and him with it and be content to be outside them...But as time went on he became more frantic and more truculent [...] he insisted on dragging me into feud between himself and his talent.[14]

In theatre practice the most common way of staging a play is by turning the written play, that is the dramatic text into practice, into performance. In this case (especially in the case of traditional theatre) a play is being enacted by different characters that appear together on stage; or to quote Max Hermann, normally, "drama is being played in the human world, it faces man up to man ... the ones, in which the real space is going to be included into the dramatic-poetical as something self-existent and value-assertive, are going to be exceptions only"[15].

In this light, Friel's drama is an exception as it does not face man up to another, as the characters never appear together on stage at the same time and no interaction between them is to be found. Furthermore, given that two of the characters are present as ghosts in a metaphysical space, we cannot talk about real spaces. The dramatic in this performance is not constructed by the staging of actions within a given space, but by having three characters who are talking throughout the whole play. The dramatic space does not leave the domain of the text, but remains in the realm of the fictional space, that of the words, and this is a major characteristic of this play.

About the fictional spaces and places, induced by the words, the characters are in agreement. We hear about the village of Kinlochbervie and the pub in Bellybag three times. With some small modification in the vocabulary, all three characters locate the village of Kinlochbervie to the same geographical place "in Sutherland, about as far north as you can go in Scotland,"[16] and the pub at the same time and into the same county on "the last day of

[13] Bertha, Csilla, "Doubles, Twins and Triplets: Coming of Age in Contemporary Irish Drama," *Focus, Papers in English Literary and Cultural Studies,* ed. Mária Kurdi, Ágnes Surányi, Gabriella Vöő. (Pécs: Pécs University Press, 2000), 69.
[14] Friel, *Faith Healer,* 349-50.
[15] Hermann, Max, "Das theatralische Raumerlebnis," in *Raumtheorie Grundlagentexte aus Philosophie und Kulturwissenschaften,* ed. Jörg Dünne and Stephan Günzel (Suhrkamp: Frankfurt, 2006), 502. (Translation mine)
[16] Friel, *Faith Healer,* 337, 344, 362

August we crossed from Stranraer to Larne and drove through the night to county Donegal. And there we got lodgings in a pub, a lounge bar, really, outside a village called Bellybag, not far from Donegal town"[17].

Apart from the correspondence between the geographical locations of the places, the drama is a game, a memory puzzle that cannot be completed, because some of its parts are missing. The missing parts are the individual memories that contradict one another and therefore cannot be matched to complete the picture. In this game we, the readers, are given a great role: we have to filter the information given and construct a picture for ourselves. The characters' stories and their differing perspectives show that reality is a web of fictions composed according to the needs and desires of the individual by whom it is told. And as the needs and desires differ from one character to another so do the places, most importantly the meaning that the arrangement of the places and the position the characters take up in them as well. The storytellers, Frank, Grace and Teddy shape our perception of space, by having their subjective views about past and memory.

As I have previously stated, all the three characters state that the village of Kinlochbervie is to be found in Sutherland in the north of Scotland and they agree that something tragic has happened there. For Grace it is the place where the baby is buried, for Teddy it is where the baby—due to his assistance as a midwife—was born and for Frank it is the place where he got word of his mother's death. From Frank's own account we get to know that he went home and left Grace and Teddy behind. This is confirmed by Teddy's monologue next to the detailed description around the birth of the stillborn child and the burial, in which Teddy credits himself a major role. Grace however, totally eliminates Teddy and ascribes Frank with the role of the midwife and the priest.

After the monologue of Teddy we realise that the characters are bending the truth according to their individual needs and desires and project their aspiration into the stories and the places. The male characters try to show themselves in a much better light: by not mentioning the birth of the child at all, moreover, stating that they were holidaying there, Frank makes the tragic event undone and replaces it with a positive—but never happened—memory. As the very opposite of it, Grace makes Frank her hero, by supporting her in those tragic hours. Teddy on the other hand gives us a third version and portrays Frank as a real bastard, who left his wife in labour behind. Grace's and Teddy's monologue rearranges the set-up around the birth of the baby, while Frank's account creates a whole new set—that of the family home. By so doing the monologues create new spatial-temporal relations, therefore, Robert Wilson's statement that "another space creates another reality"[18] is true. The ambivalent relation of the characters towards one another and to the events respectively, put their mark on the narratives as well. The characters' private interests work as a catalyst within the individual narrations and functions as an organizational/re-organizational principle that results in the re-arrangement of the space within the monologues.

The memories around the events in the pub near Bellybag are not identical either. Although Teddy's and Grace's version of the story overlap one another, they are not in absolute agreement:

> GRACE: [...] he (Frank) called me over [...] and we just sat there and chatted and laughed [...] Where was Teddy? [...] he was just outside the circle"[19]
> TEDDY: "they were the centre of that big circle … she was all animation [...] laughing all the time … how fantastic she looked … around midnight she (sang) us a song … and I'm sitting

[17] Ibid., 338, 352, 367
[18] P. Müller Péter, "Szöveg és műfaj dráma és színház kapcsolatában," In *Látvány/Színház – Performativitás, műfaj, test*, ed. Mestyán Ádám and Horváth Eszter (Budapest: L'Harmattan, 2006), 173. (Translation mine)
[19] Friel, *Faith Healer*, 352.

> there just outside the circle, sitting there very quiet, very still. And I'm saying to myself. 'O Jesus Teddy boy ... Oh my Jesus ... What are you going to do?[20]

Teddy places Grace into the centre of the company, being pretty and singing, while Grace puts herself only on the side of Frank as some kind of attachment smiling happily. Frank on the other hand portrays Grace as a domestic servant, and recalls her going "round the tables, emptying ashtrays, gathering glasses and leaving them on the counter, straightening chairs. I suggested she should go to bed and she went off. Why wouldn't she? – the housework was finished"[21]. It is interesting that Frank, the Irishman, always places Grace into the domestic sphere and onto the periphery, pretty far away from himself, while Teddy, the Englishman is the one who credits Grace some worth as a woman/Woman. One reason for this may be that in Frank there still lives the strong sense of the concept of womanhood which strictly restricted women on a religious as well as on a state level to the domestic sphere and the functions of caring. The other, very simple reason is that Frank is too much of a narcissist and he is disturbed by Grace's "mulish, unquestioning, indefatigable loyalty [that] settled on [them] like a heavy dust, and neither [Frank's] bitterness nor [his] deliberate neglect nor [his] blatant unfaithfulness could disturb it"[22].

The back yard of the pub is an exception among the spaces that are opened up by the narratives, as it is known to us only from Frank's point of view. Although Grace in her account mentions having seen Frank walk towards the wedding guests, that is all she says about the event. She does not mention the spatial arrangements of the yard. Therefore, we can only rely on Frank's narration. This last monologue is special compared to the previous ones, since it opens up bigger spaces than before. From the lounge of the bar Frank walks into

> two yards [...] the first one was a tiny area, partially covered, dark, cluttered with barrels and boxes of empties and smelling of stale beer and toilets. [...] Then I found a wooden door. I passed through that and there was the other, the large yard. I would like to describe that yard to you.[23]

The photographic details with which Frank describes the yard, stand in harsh opposition compared to his distorted accounts from earlier in the play. Every little piece, even from the corner of the yard, each colour and smell is depicted. Moreover, for the first time during the play the on-stage and off-stage movements are in agreement. By so doing, he is uniting the off-stage space with the on-stage one. While telling about moving across the yard, Frank is simultaneously moving downstage, closer and closer towards the audience, as if he were acting out the situation again. By so doing, the audience gets involved in the action, as it occupies the role of the savage wedding guests and the auditorium functions as the van itself. The fictional space becomes alive and transforms itself into the dramatic space. In this light the audience may feel that it participates in killing Frank, i.e. the fictional becomes real.

As a summary we can say that Friel, by combining performance and text-based theatre at a level where both share equal importance, manages to rethink the role of space: it is not the space of the performance that mediates the playtext, but the text itself that mediates the space[24]. Although the fictional spaces are represented physically on stage, in the form of a poster, a table or a record player, the "here and now" until the very last act of Frank is not

[20] Friel, *Faith Healer*, 367-68.
[21] Ibid., 340.
[22] Ibid., 335.
[23] Ibid., 374-375.
[24] See McAuley, *Space, Place, and Gender*, 18.

tangible in them, as it is only the verbally evoked space of each monologue that carries the sense of both spatiality and temporality[25].

Faith Healer has served a topic for numerous research papers. However, the point of views from which scholars have approached the drama, mainly concern either the post-colonial aspect, or post-dramatic features of the drama, but never have its spatial arrangements been discussed. In this paper I have attempted to show Friel's drama from a new perspective. This study is the basis of my further research, in which I will unite Gender Studies with Space Theory, and will attempt to identify to what extent power relations and spatial arrangements within this drama—and other dramas from Friel—correspond with each other. By doing so I will argue that the space as such stops existing merely as a physical space on the stage, and gets filled with social, but most importantly, gender functions.

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[25] See ibid., 20.

"IN HER HEAD"
MULTIPLE SELVES AND THEATRICALITY IN ADRIENNE KENNEDY'S *FUNNYHOUSE OF A NEGRO*

GABRIELLA TÓTH°

Thus when the white [person] says, "This is American reality,
the Negro tends to answer ... "Perhaps, but you've left this out, and this, and this"[1]

1. Introduction

This short paper focuses upon Adrienne Kennedy's first one-act play *Funnyhouse of a Negro* (1962). This play by Kennedy has been analyzed from several perspectives. Situated in a surrealistic time and space, the play depicts what it was like to be a black woman in the 1960s. Critics have attributed major importance to the issues of race and gender identity (or rather, we might say: identity crisis) of Sarah, the *central self* in the drama. Alienated from herself, from her race and from her cultural surroundings, Sarah struggles with the hallucinatory images, conjured up by her unconscious.

I set out to examine the relationship between the process of subjectification and performance. After a brief introduction of theories on subject formation by e.g. Michel Foucault, Louis Althusser, I turn to the issue of how subject formation can be understood as an act of *performance*.

Kennedy's oeuvre exemplifies the way post-modern African American drama (re)theatricalizes the African American dramatic tradition. Her plays subvert the political-theatre movement. Instead of staging racial issues in a realistic representation, she poeticizes the struggle for an identity. On the one hand, the play dramatizes the social performance of subject formation, on the other hand, it deconstructs the notion of character. This places theatre, character and role into the focus of the play. *Funnyhouse of a Negro* deconstructs the harmonious relationship of these theatrical units, thus it can be read as a meta-drama.

2. (Re)theatricalization of African American Drama

In the relatively short history of American drama (by which, here, I only mean plays written in the US), the 1920s is seen as a formative period in terms of both the "little theatre"[2] as well as for the African American arts movement. While it may seem that only white men have written for the stage, even well before the era labeled as the Harlem Renaissance, African American playwriting existed. The roots of African American theatre can be traced back in the eighteenth and nineteenth century. According to Bean, "The presence of African Americans in theatre, either through mimesis (blackface minstrelsy) or as performers, had

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 84–92.

[1] Cristine R. Gray, "Discovering and Recovering African American Women Playwrights Writing Before 1930," in *The Cambridge Companion to American Playwrights*, ed. Brenda Murphy (York: Cambridge University Press, 1999), 244-253.

[2] Annemarie Bean, "Playwrights and Plays of the Harlem Renaissance," in *A Companion to Twentieth Century American Drama*, ed. David Krasner /Malden MA USA: Blackwell Publishing, 2005), 91-105.

been established since the early years of the American Republic, often as servant or comic characters in farces."[3]

Well before this, however, African American performance had thrived, trying to preserve the "core-values"[4] of the African heritage. When we talk about black core values, we must differentiate between stereotypical performances, such as spirituality and story telling tradition, and that of African heritage. The core values comprise of the African cultural tradition which arrived in the Americas via the slave trade of the seventeenth and eighteenth centuries. Generally, this refers to an animist religious system based on ancestor worship and a pervasive view of the Creator (God) existing in all living things. According to this belief system, the "empirically verifiable reality is only part of a more profound reality that is spiritual in nature. "This spirituality permeates everything, the seen and unseen, and thus requires a respectful approach to life and living."[5] In this cosmology, there is no distinct border between the secular, our world, and the spirit realm because our ancestors are part of both. The older a person is, the closer he or she is to the spirit world, and every action requires reflection on the ultimate power of God. Sacred rituals of the African tradition placed a great emphasis on music (rhythmic and harmonic structures), in their case infused with ritual and "provided comments on individual behaviours in prayers and punishments."[6] Communal participation in these rituals acknowledged the connectedness of the individual to the community. The ritual did not allow separation between lyrics and melody, in other words, both the *what* and the *how* of the performance was equally important. We must note that this type of performance is not only highly ritualistic, but also explicitly theatrical, thus African (as well as other primordial) rituals had a great influence on artists in the avant-guarde era such as Antonine Artaud, who tried to return theatre to its origins after several decades of 'illusionary realism' on stage.

The African theatre/performance tradition developed separately in North America, compared to South America and the West Indies, because in the latter territories, the cultural conduits fresh with richly African characteristics remained more intact. By contrast, in North America, "Protestantism and the particularly brutal paranoia that disallowed the presence of ritualized music, dance expressions in sculptural forms and language of origins"[7] left its mark on African American theatre.

African American theatre is often seen as the cultural product of the Harlem Renaissance, and later the heated politicized reaction to the social injustice of the 1960s, nonetheless its roots go back to even slave culture on the Southern plantations. Geneviève Fabre categorizes the African slaves' performance into three major groups: satire, (performed by slaves to entertain white audiences, usually masters of the plantation) celebrations, (such as elections and religious performances (and last but not least rituals of African origin. Often, the Gospels were fused with African rituals, in which transcendental entities such as the Caribbean Anansi, Brazilien Legba and the African Enshu appeared.

From the first wave of the Harlem Renaissance on, we can find African American authors in anthologies, among whom playwrights also proliferated. Leroy Johns and August Wilson are among the most well-known ones. African American playwrights – especially in the first two decades of the twentieth century – responded to W. E. B. DuBois's call (1903) in which he declared that the black community needs drama for and by African American artists:

[3] Bean, "Playwrights and Plays of the Harlem Renaissance," 91-105.
[4]Deborah Wood Holton, "Who Do You see When You Look at Me? Black Core Values and African American Idenitity in Performance," in *Staging Difference Cultural Pluralism in American Theatre and Drama*, ed. Mauric Maufort (New York: Peter Lang Publishing Inc, 1995), 38.
[5]Wood Holton, "Staging Difference," 38.
[6]Wood Holton, "Staging Difference," 38.
[7]Wood Holton, "Staging Difference," 32.

> The plays of a real Negro theatre must be: One: About us. That is, they must have plots which reveal Negro life as it is. Two: By us. That is, they must be written by Negro authors who understand from birth and continual association just what it means to be a Negro today. Three: For us. That is, the theatre must cater primarily to Negro audiences and be supported and sustained by their entertainment and approval. Fourth: Near us. The theatre must be in a Negro neighborhood near the mass of ordinary Negro people. Only in this way can a real folk play movement of American Negroes be built up.[8]

At the same time, we must also note that women of color in the American theatre history are far more underrepresented. One hundred African American playwrights had written three hundred plays before 1930. Of these playwrights, forty-seven were women. Yet how many scholars of American drama can name more than a few, if any? Although only a handful of plays by black American women in the nineteenth century have been uncovered, by the 1960s black women, such as Alice Childres, Lorraine Hansberry and Anna Ama Ata Aidoo became actively engaged in writing serious plays for the non-musical stage. [9] The 1960s and 1970s were hallmarked by both the Civil Rights and Women's Rights movements. Adrienne Kennedy was among those women of color, who gave voice to their double bind. I deliberately chose Kennedy as the subject of this paper, as her oeuvre – as we shall see – surmounts a fissure in American drama and theatre theory, left by the neglect of African American women playwrights.

These decades – in terms of African American theatre – were characterized by genres such as political/militant theatre, agitprop, musical plays and religious rituals, and later, experimental theatre. Militant and experimental theatre were the most influential of these movements, and played a significant role in the judgement of Kennedy's works.

3. Theories of subject formation and post-colonialism

The historical representation of colonized women was not only racialized and stereotypical, similar to African American men, but also gender biased. While representations of African American men on stage were either typically in the comic farcical figure or the criminal (see: Brutus Jones in *Emperor Jones* by Eugene O'Neill), African American women have suffered from the phenomenon of "double patriarchy."[10] This means that indigenous women experience being subjected to another form of patriarchal authority, a foreign power, in addition to the one in their cultures; "for both the colonizing powers and indigenous African cultures are patriarchies.[11]" This stands for even matrilineal cultures, "where the parental authority and responsibilities are derived from the mother's male relatives." [12]

This section aims at giving a post-colonial revision of two theories on the macro-dynamism of the subject, by the French thinkers Michel Foucault and Louis Althusser respectively. In Foucault's terminology "power" is not only a political term. However, it implies a totalitarian view, which encompasses the entire human existence. In order to understand how power relations work in society, according to Foucault, we should investigate the forms of resistance, which attempt to subvert these relations. The power relations are not only political, like that of state or government over citizens, but also social, forming binary

[8]DuBois in Bean, "Playwrights and Plays of the Harlem Renaissance" 94.
[9] Gray, "Discovering and recovering African American women playwrights writing before 1930," 244
[10] Omfolabo Ajayi-Soyinka, "Black feminist criticism and Drama: Thoughts on Double Patriarchy," Journal of Dramatic Theory and Criticism Spring (1993): 162.
[11] Ajayi-Soyinka, "Black feminist criticism and Drama," 162.
[12]Ajayi-Soyinka, "Black feminist criticism and Drama," 162.

oppositions, such as psychiatry over the mentally ill, law and legal discipline over criminality. Additionally we might also mention: the colonizer vs. the colonized.

Foucault in his article *The Subject and Power* describes "neither a theory, nor a methodology,"[13] but "three modes of objectification which transform human beings into subjects."[14] One is the way of "inquiry."[15] Second is the so-called "dividing practices,"[16] binary oppositions, such as healthy vs. sick, good vs. criminal, – and from a post-colonial point of view – white vs. colonized self. Finally, he discusses how human beings "learn to recognize themselves as subjects."[17] Power is analyzed here from the subject's point of view. If the power relations are only analyzed from the point of view of the power mechanisms – which, with oversimplified terms could be the institutions – it would only contribute to the maintenance of existing power relations.

Foucault's statement that "[p]ower is exercised only over free subjects, and only insofar as they are 'free'" [18]'may at first seem problematic. Power – as Foucault argues – can only be applied in connection with "free subjects."[19] The problem arises from the term "*subject*" itself. If we understand subject as someone being subjected to a dominant power, it presupposes a subject that had been "free" before the act of subjectification. However, in the view of Foucault, and Althusser, the subjects are unaware of their being subjected to ideologies. Moreover, they tend to think that it is their own free will that they follow certain ideologies. Thus, Foucault's use of the terms "freedom" and "power" may not be as we typically see them, because for him the key point in the subjects' relation to power is that the subject views himself as free. Althusser, in an earlier essay, argues that ideology, which forms the basis of power relations, is "individuals' imaginary relationship to their real condition of existence,"[20] emphasizing that it is not only that we do not have a direct knowledge about reality, but our relation to this reality (the way we think about reality) is imaginary, governed by ideology.

Appropriate as these theories may seem in terms of subject formation in relation to ideology, they examine power relations from only the WASP vantage point. In applying these terms to post-colonial subjects we must remedy the over-generalized view they take towards practices of power relations, by acknowledging that, as Ania Loomba writes, "[a]ll 'subordinating' discourses and practices are not the same either over time or across the globe."[21] Both post-colonial and feminist theories offer constructive criticism of subject theories, which reveal blind spots of ideology lurking within these critiques of ideology. The lives of various oppressed groups of people (such as African American women) can only be represented authentically if we insist that there is no single history but a multiplicity of histories. Not only did post-structuralists discredit master narratives, "feminists also insist that such narratives had hidden women from history."[22] Additionally, the theory of multiple histories reiterates Soyinka's concept of "double patriarchy."[23] An understanding of multiple histories and fragmentation within these perspectives is crucial in order to fully comprehend

[13]Michel Foucault, "The Subject and Power," in *Beyond Structuralism and Hermeneutics*, ed. Dreyfus H. L. and Rabinow P. (Chicago: University of Chicago Press, 1984), 208-17.
[14]Foucault, "The Subject and Power," 208-17.
[15] Foucault, "The Subject and Power," 208-17.
[16] Foucault, "The Subject and Power," 208-17.
[17] Foucault, "The Subject and Power," 208-17.
[18] Foucault, "The Subject and Power," 208-17.
[19] Foucault, "The Subject and Power," 208-17.
[20]Louis Althusser, "Ideology and Ideological State Apparatuses," in *Critical Theory Since 1965*, ed. Adams Hazard and Searle Leroy (Tallahassee: Florida State University Press, 1986), 240-2.
[21]Ania Loomba, *Colonialism / Postcolonialism*: *the New Critical idion* (London: Routledge, 1995), 8-10.
[22]Loomba, "Colonialism / Postcolonialism, 8-10.
[23] Ajayi-Soyinka, "Black feminist criticism and Drama," 162.

the global operation of capitalism – a form of power relation – today. The fragmentation and plurality of different ethnic communities needs to be "contextualized in terms of the new ways in which global capitalism works."[24] At the same time, Ania Loomba argues that an "accent on a multiplicity of histories serves to obfuscate the ways in which these histories are being connected anew by the international workings of multinational capital."[25] She argues that "without this focus, the global imbalances of power are glossed over, and the world rendered 'seemingly shapeless."[26]

4. Mirror and Metaphor in the Funnyhouse

Adrienne Kennedy's early one-act plays *Funnyhouse of a Negro* and *The Owl Answers* delineate the - by definition - fragmentary nature of a post-colonial self, thus fusing the macro and micro-dynamics of the subject in the post-(modern)-colonial self. In the following section I focus upon the *Funnyhouse of a Negro.* Kennedy writes in her biography that she used the events of her journey to Europe and Africa in her drama. Sarah, the central self of the drama, projects four iconic figures as her split identities. These selves represent those historical figures who greatly impressed her: the Duchess of Hapsburg, Queen Victoria, Jesus and Patrice Lumumba. Melanie Klein suggests that this is a schizoid position.[27] The four selves are all particles of Negro Sarah's self. There are only two characters in the play (the landlady and Sarah's Jewish boyfriend), who are not parts of her tormented psyche. She is haunted by the image of her indigenous father, who raped Sarah's mother. Sarah's VICTORIA self tells us: "He is my father. I am tied to the black Negro. He came when I was a child in the south, before I was born he haunted my conception, diseased my birth."[28] The abject that she projects in rejecting her father's black body, results in the physical symptom of hair loss ("It begins with the disaster of my hair … My hair has follen out"[29]).

Critics, such as Claudia Barnett, Georgie Boucher and Rosemary K. Curb argue that Kennedy's dramatic figures are characterized by a certain mental disorder, such as split personality. They tend to represent the 'mad woman in the closet'. According to Georgie Boucher "Kennedy's plays have remained controversial because of their failure to comply with the nationalistic orientation of the Black Arts Movement (BAM) of 1960s America."[30] I am going to argue that Kennedy's oeuvre is unquestionably significant because it plays an important role in the (re)theatricalization of African American drama, since, viewed as meta-dramatic works, and read from a post-colonial perspective, the plays tackle both the tough issues of black female identity, and challenge the status quo of African American dramatic practices.

One reason Kennedy's plays were not compatible with the nationalistic bent of the Black Arts Movement – i.e. it could not fulfill the function of being a tool for struggle -- lies in the "decline of revolutionary theatre"[31] by the 1970s. In its struggle for expression earlier

[24] Loomba, "Colonialism / Postcolonialism," 8-10.
[25]Loomba, "Colonialism / Postcolonialism," 8-10.
[26]Loomba, "Colonialism / Postcolonialism," 8-10.
[27]Claudia Barnett, "A Prison of Object Relations: Adrienne Kennedy's *Funnyhouse of a Negro*," *Modern Drama* Fall 15.3 (1997): 374-400.
[28] Adrienne Kennedy, *Funnyhouse of a Negro,*, ed. by Werner Sollors (Minneapolis: University of Minnesota Press, 2001), 13.
[29] Kennedy, *Funnyhouse,* 19.
[30]Georgie Boucher , "Fractured Identity and Agency and the Plays of Adrienne Kennedy," *Feminist Review 84* (2006): 84-103.
[31]Geneviève Fabre, *Drumbeats, Masks and Metaphor: Contemporary African-American Theatre* (New York: Harward University Press, 1983), 107-8.

black militant theatre, as Geneviève Fabre argues, represents its protagonists as victims using the tradition of slave narratives, popular epics and abolitionist literature. "In examining the struggle of blacks, militant theatre intensifies the conditions of victims, but also shows the possibilities for change."[32]

Another reason is that Kennedy's oeuvre (probably due to the influence of Edward Albee) does not eliminate white cultural inheritance; on the contrary, she derives freely from the common cultural ground of western European humanism, fusing it with the trends of experimental black theatre tradition. While revolutionary theatre "subordinates theatre to an action, foreign to its nature, by making it serve the revolutionary cause,"[33] Kennedy does not apply this feature. Her plays rather belong to the theatrical trend that "restores theatre's primordial function and autonomy."[34] At the same time, her dramas show characteristics of political theatre, by definition, as according to Geneviève Fabre, in black theatre "every creation is political."[35] Her theatre, like her African American literary forefathers and foremothers, also offers black people an "image of themselves that disputes the validity of images offered by the white world."[36] Her plays do not only reveal the dynamism of a culture whose "importance and authenticity have been denied", but it also "tends to develop structures from African American culture."[37]

The background story of Sarah's family relations is one of the key elements in subverting the traditional black theatre topic that is either "blacks confront white world, like in revolutionary theatre,"[38] or "blacks confronting one another, which depicts whites only parenthetically."[39] In this play the conflict is not external i.e. social-based, but internal, i.e. psyche based. The *funnyhouse* in the title is not only significant because it is the "metaphor of America,"[40] but also because it represents Sarah's identity crises. The mirror, inJaques Lacan's theory on subject formation, symbolizes the mirror stage, which is necessary in order to develop a well-balanced healthy ego. Moreover, the mirrors in the *funnyhouse* do not only help the protagonist to glimpse her identity (even if this is only a mirror image) but also serve as the metaphor of the traditional classic-realistic theatre function: that is to hold a mirror in front of society. Thus, *Funnyhouse of a Negro* does not eliminate a white audience, but on the contrary, it universalizes Sarah's mental struggle to find her identity and make peace with her ancestry, with a gesture of theatricality.

The story of Kennedy's characters in general could be represented in a realistic mode, like in case of some of her predecessors e.g. *Raisin in the Sun* by Lorraine Hansberry. In a realistic mode of representation, there has always been a correlation between that of representation and referent. In other words, this kind of theatre creates the illusion of the harmony between character and actor, role and the social sphere, as well as between actions, meaning that actions follow each other in a teleological order.

In 1986, decades after the debut of *Funnyhouse of a Negro,* George Woolf noted that "Black American culture is a very fragmented thing. We're all trying to come up with some definition of what we are. My absolute definition of me is the schizophrenia."[41] This,

[32]Fabre, *Drumbeats, Masks and Metaphor*, 107-8.
[33]Fabre, *Drumbeats, Masks and Metaphor*, 107-8.
[3434]Fabre, *Drumbeats, Masks and Metaphor*, 107-9.
[35]Fabre, *Drumbeats, Masks and Metaphor*, 107-9.
Fabre, *Drumbeats, Masks and Metaphor*, 107-9.
[37]Fabre, *Drumbeats, Masks and Metaphor*, 107-9.
[38]Fabre, *Drumbeats, Masks and Metaphor*, 111.
[39]Fabre, *Drumbeats, Masks and Metaphor*, 111.
[40]Fabre, *Drumbeats, Masks and Metaphor*, 111.
[41]Savas Patsalidis, "Adrienne Kennedy's Heterotopias and the (Im)possibilities of the (Black) Female Self," in *Staging Difference Cultural Pluralism in American Theatre and Drama*, ed. Mauric Maufort (New York: Peter Lang Publishing Inc, 1995), 301.

however, does not necessarily refer to the psychiatric symptom of the split of one self into two or more other selves, but a cultural phenomenon of the multiple identity of a person.

Plays by Kennedy, at the same time, are highly poeticized and her stage settings are dreamlike. In an interview, she said about her writings: "I see my writing as a growth of images. I think all my plays come out of dreams. It's very easy for me to fly in fantasy."[42] This dream world is the "stage version of the conceptual problem of Otherness and heterotopias."[43] – as Savas Patsalidis argues. Kennedy indeed uses heterotopias in a way, defined by Foucault, such as mirrors (in *Funnyhouse of a Negro*) and other media, like movies (in *A Movie Star has to Star in Black and White*). In Foucault's understanding, heterotopias are places which are "capable of juxtaposing in a single real place several places; sights that in themselves are incompatible."[44]

The mirror of Kennedy's funnyhouse pluralizes the heterotopic nature of her play and thus strengthens the theatricalization of her play. The heterotopia in this case is the stage/theatre itself, which is a real space that brings together incompatible sights. This way the mirror of the funnyhouse and the mirroring function of the theatre are copied onto each other, forming one unit. The two images construct a new metaphor that is the theatre itself.

5. Post-modern Metadramatic play

Theatricality in the mode of character representation is the other key issue in Kennedy's play. Sarah creates her selves, which work as alternative subject positions for her.

> Part of the time I live with Raymond, part of the time with God, Max Millian and Albert Saxe Coburg. … The rooms are my rooms; a Hapsburg chamber, a chamber in a Victorian castle, the hotel where I killed my father, the jungle. These are the places myselves exist in. … I try to create a space for myselves in cities, New York, the Midwest, a southern town, but it becomes a lie. I try to give myselves a logical relationship but that too is a lie.[45]

She is able to switch among these selves, resulting in continuous acting out of roles. By the same token, as she is the creator of these roles/selves, she functions as metaphorical author/director. By this, Kennedy subverts the world-as-theatre analogy, in which, typically, "the white man" (and in some cases the white woman) has "traditionally been a despotic director or an omniscient dramatist."[46] Her authority, however, collapses at a certain point of the play, when she loses her control over her multiple selves, which ultimately leads to her death.

According to the Kleinian reading, the play takes place in Sarah's mind, projecting her inner turmoil[47]. This reading suggests that the play has a central character: Sarah. Negro Sarah and her selves, however, are of equal importance. At the same time Sarah's selves do not have dialogues in the traditional sense of the word. The play applies parallel monologues. The selves step on stage and introduce themselves. Instead of a hierarchical relationship, they are related to each other paradigmatically. The characters' connection to one another on the one hand, and the plot's non-teleological nature, on the other hand, (the plot consists of kaleidoscope-like scenes) result in a feminist aesthetics.

[42] Kennedy in Patsalidis, "Adrienne Kennedy's heterotopias " 301-2.
[43] Patsalidis, "Adrienne Kennedy's heterotopias " 301-2.
[44] Foucault in Patsalidis, "Adrienne Kennedy's heterotopias " 301.
[45] Kennedy, "Funnyhouse," 13-15.
[46] Patsalidis, "Adrienne Kennedy's heterotopias " 301-2.
[47] Barnett, "A Prison of Object Relations," 123.

This mode of representation – in Ihab Hassan's understanding – follows the structuration of the post-modern drama, in which "Things and subjects are simultaneously out of their proper time and topos."[48] The play represents pluralism e.g. in the mode of staging Sarah's story. It applies both tools of an analytic play (we learn about her family from the characters) but the audience is dropped into the surrealistic imagery of a split mind. Randomness and discontinuity are the chief ingredients of the plot organization, as the order of the scenes could be changed, or exchanged. Instead of the integration of the subject into the proper social order, disintegration ends the play, with Sarah's suicide. Representational reality is eliminated from Kennedy's plays since it cannot, by definition, characterize African American culture. As Kennedy notes: "representational linearity (based on cause and effect) does not characterize African American culture and experience; instead, ambivalence, deterritorialization, heterogeneity, plurality, eclecticism, discontinuity, parody and paradox reign supreme."[49].

The most problematic in this mode of representation is the notion of the character, which is deconstructed throughout the play. So far we have seen that Sarah, by projecting her selves, is acting out four roles. Her role playing, however, is imperfect. Although she wants to be a queen, or a duchess, she can never become one, and the ultimate result of her fantasy of being someone else leads her to her death. Turning this problem upside down and inside out, the projected selves of Sarah also act a role. They all appear as Sarah's created egos, thus we can interpret them as playing Sarah herself. The characters constantly estrange themselves from the roles in which they are cast, by announcing that they are who they play, thus revealing the very constructedness of theatricality. Negro Sarah acts two white female and two male roles. At the same time, from the projected selves' point of view, these characters act Sarah. Either way, the harmony between actor/role/character is questioned. Thus the play theatricalizes the role playing nature of the search for an identity.

Conclusion

This short paper has focused upon Adrienne Kennedy's one-act play *Funnyhouse of a Negro*. After a short summary of the major stages of the Harlem Renaissance and the Black Art Movement, I argued that Kennedy's play, on the one hand, is perfectly compatible with the African American theatrical heritage. It (re)theatricalizes the identity crisis of African Americans, thus it returns to the abstract theatricality of African American dramatic tradition.

On the other hand, it also subverts certain traditions of such works. Firstly, it applies the racial relations within a family in a subversive manner, since instead of the more accepted white father–African American mother and–mulatto child model she places a black man into the phallogocentric position. Secondly, the play does not eliminate (or overtly interrogate) the white audience, as the political/revolutionary works of the era did, but universalizes the subject's identity crisis through the psychological torment and break-down of a female mulatto character.

As we have seen there is a close relationship between the process of *subjectification* and *performance* in the play, as subject formation as a social act, at the same time, is understood as a role playing act. Kennedy's one-act, by the constant application of theatrical elements (out of which I highlighted only a few, such as the metaphor of the mirror and the characters' role playing) result in the self-referential nature of the play, thus contributes to its metadramatic elements.

[48]Patsalidis, "Adrienne Kennedy's heterotopias ," 305.
[49] Kennedy in Patsalidis, "Adrienne Kennedy's heterotopias ," 305.

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MODERN BRITISH PROSE

THE DECEPTIVE REALISM OF GREENELAND IN THE NOVELS *THE HEART OF THE MATTER*, *OUR MAN IN HAVANA* AND *THE HUMAN FACTOR*

NADA BUZADŽIĆ°

Introduction

The purpose of this paper is to examine the relation between reality and imagination in the three novels written by Graham Greene: *The Heart of the Matter* (1948), *Our Man in Havana* (1958) and *The Human Factor* (1978). Greene was a writer who demonstrated a remarkable interest in this problem, trying to capture the delicate interface between the palpable trivial facts and the premonitions of deeper truths which are hidden in the facts and to probe the gap between what a belief enjoins and the emotional disorder with which it cannot hold discourse. He knew that what human beings perceive as reality is nothing more than a collision of our inner self and the world around us and that only a semblance of reality is what is ever available to us. Consequently, the image we obtain very much reflects our internal reality.

Greene is famous for creating a body of work which is imbued with a sense of isolation, oppression and mistrust. His imagination found its expression in wars and revolutions, and among criminals and policemen, the hunters and the hunted. These are materials that the real world he lived in provided in abundance – life in the twentieth century was melodramatic, as it is even more in the twenty-first century – and to say that Greene used the offered materials is simply to say in another way that he wrote contemporary novels. But he did not write melodrama for its own sake – he used it simply to furnish his world with the texture of violence, terror and cruelty that he found in life. And he used it shrewdly, as a narrative artist, to engage his audience.

Although Greene's novels can be divided into categories, his sophisticated imagination and its final product, Greeneland, have remained a constant from the beginning. His novels are sometimes distanced from us by their exotic settings, but Greene has nevertheless recorded the world we live in now in terms more wide-ranging and more immediate than those of any other novelist. No important detail escapes Greene's acute perception. For example, he offers a rich and utterly reliable source of historical facts about pre-revolution Cuba in the novel *Our Man in Havana*. The city is given as it really was at the time of the President's regime drawing to its end. Samuel Hynes states that although the strong affinity to film is apparent everywhere, Greene believed that "no objective measurement can ever compete with the single intuitive glance"[1] and that he never consented to sacrifice imagination to reason. True as they are, the facts he gives are always subtly permeated in a particular sense of the single person's impotence in the face of gigantic, inevitable and irreversible calamities. This sense is reflected in the manner of noticing and interpreting ordinary daily events, giving them deeper, almost allegorical significance. It is due to this delicate but omnipresent metaphorical touch that the facts and ordinary daily events become stronger than any kind of time or space definitions or limitations, creating the

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 94–100.

[1] Samuel Hynes, ed., *Graham Greene – A Collection of Critical Essays* (New Jersey: Prentice-Hall International, 1987), 10.

deceptive realism of Greeneland in which the border between reality and imagination becomes blurry, fades and finally disappears.

Therefore, for Greene, imagination is primary to reason and the truth he is constantly searching for is religious: not always specifically Catholic, or even Christian in any exact doctrinal sense, but concerned with a vision of human life that postulates the reality of another world. That world is removed from men, as God is, but it exists and the human imagination feeds on it. The most important fact about Greene's world is that God has abandoned it, and that fact cannot be represented as a part of the world, but only as an emotion about it. Sean O'Faolain points out that "all Graham Greene's best work can only be read as a sort of poem, an exciting blend of realism as to its detail and poetry as to its conception".[2] It is due to this that so many people can read Greene's novels on the naturalistic level, and be persuaded by them on that level, due to Greene's enormous invention, his graphic eye, one of the quickest minds ever working in fiction and his inflammable and infectious imagination.

The Heart of the Matter

Greene quoted Cardinal Newman in the epigraph to *The Lawless Road.*[3] This sense of a catastrophe in which all mankind is involved, incapable of resolution or amendment by individual or common actions, symbolizes much which the twentieth century has repeatedly proved. Sean O'Faolain stresses the importance of the denial of free will, as one of the four cardinal characteristics of Greene's novels.[4] Greene's characters, we are made to feel, are coping with the circumstances beyond their power. They are fissured by weak longing for peace at any price, self-distrust, fear, self-interest. On this ground "the heart of the matter" in the novel of the same name turns out to be the disintegration of Scobie's personality under the stresses he cannot resolve. Scobie can be observed as a vehicle of a preconceived idea: he cannot stop loving Helen, his wife wants him to receive Holy Communion, his priest can give him no excuses. Consequently, he chooses to kill himself rather than to offend God. His only hope is that his suicide will be forgiven because it was done through love of God. O'Faolain notices that "it might seem to a reader that the situation is actually rigged, but the thing is that Greene did not rig the story as a matter of technique; he rigged it as a matter of principle. Everything he writes is rigged to demonstrate that human nature is rigged against itself".[5] Greene is not in the least interested in finding interim or human solutions to any problem he poses. He wants situations in which there can be no solutions of a purely human nature. Since Greene's people feel rather than think the only thing they can do is struggle wildly, violently and always disastrously.

"Why, why did he have to make such a mess of things?"[6] This is the hopeless and embittered question raised on the last page by Major Scobie's wife, Louise. The novel offers a definite though still typically mysterious answer to her question. It would not have satisfied Orwell for it is not drawn, finally, from psychology. Orwell once doubted the plausibility of the novel, he wrote that a man of such an honorable career as Scobie could not possibly have had such great talent to make bad things even worse. It is a reasonable criticism in the sane and skeptical humanism of Orwell, but it is a point made outside the world of the book; within

[2] Sean O'Faolain, *The Vanishing Hero: Studies in Novelists of the Twenties* (London: Eyre & Spottiswoode, 1956), 89

[3]Cardinal Newman said: "If there be a God, since there be a God, the human race is implicated in some terrible aboriginal calamity".

[4] The rest of them being the obsessive theme, the belittlement of human nature and the mystical escape from nature. O'Faolain, *The Vanishing Hero*, 84.

[5] O'Faolain, *The Vanishing Hero*, 92.

[6] Graham Greene, *The Heart of the Matter* (Harmondsworth: Penguin Books, 1948), 255.

that world, in the peculiar atmosphere of Greeneland, the issue of plausibility does not arise. According to Greene, it is not psychology where the real mystery lies, although there are clues for a purely psychological explanation of Scobie and his conduct.

Scobie reaches "the heart of the matter" looking at a dying child. He begins to pray: "Father…give her peace. Take away my peace for ever, but give her peace".[7] It is exactly what God does. This is the book's major turning point, when pity deepens into terror. Therefore, here God moves in a singularly Mephistophelean manner, a deity with whom one bargains away one's peace or love or beliefs, or the life of someone else. Greene's attitude was that prayers such as Scobie's one are answered up to the point as a kind of test of a man's sincerity and to see whether in fact the offer was merely based on emotion. Literary criticism does not invite us to scruple over Greene's religious orthodoxy or lack of it; our concern is simply the dramatic effectiveness of any religious opinion he happens to show. On this ground, *The Heart of the Matter* should be considered successful precisely by implying a terrible tension between the divine and the human. What the action serves to expose is the absolute mystery of the individual destiny. All we are meant to know is that we know nothing as all the truth of things, at least when it comes to Greeneland, lies hidden in the darkness.

Our Man in Havana

As opposed to *The Heart of the Matter*, the novel *Our Man in Havana* is a warm, colorful work which owes much to fantasy. In its epigraph, Greene calls it "a fairy story ... set at some indeterminate date in the future". The fantastic and the far-fetched irradiate the action. The Intelligence agent who recruits Jim Wormold into Caribbean spy ring is the namesake of "the American literature's greatest master of the marvelous" and it is, as Peter Wolfe states, suggestive: "Like *The Scarlet Letter*, Greene's 1958 entertainment uses fantasy to heighten reality rather than to sidestep it".[8] It is the only one of Greene's novels to have a happy end, which is perhaps suitable to a book Greene introduces with the words "a fairy story like this".

This novel makes farce, not comedy, the true opposite of tragedy. Farce is the essential ingredient in the plot of *Our Man in Havana* and it sometimes borders on absurdity. By describing the failure of internationalism and technocracy to tame man's savage drives, the novel uncovers a primitive streak in our nature. It satirizes British security, it criticizes the atomic age. Although Greene's view of espionage is dark, his satire brightens it and turns the action away from violence and toward fun and frolic. Greene offers us a different Greeneland, one that is observed in a distorted mirror, due to the fact that in this novel melodrama is secondary to the farce.

Wormold is an untypical Greene's character, because he cannot arouse admiration, awe or at least affection of readers. Living in a foreign land and speaking a foreign language, he feels like a permanent tourist in Havana, utterly disjointed. Although he sells vacuum cleaners, he can neither fix nor build one. This apartness from the materials and techniques of his trade reflects an alienation that infects his home. Not only is he a Saxon in a Latin country but his atheism divides him from his daughter's Catholicism. Hasselbacher's advice to his friend Wormold is to show more interest in life, not in people, and, above all, to dream more: "You should dream more, Mr Wormold. Reality in our century is not something to be faced".[9]

In this novel Greene introduced for the first time the main character who is actually a clown although he is not aware of that. He envies clowns because they give the sense of permanence, they are "unaffected by the vagaries of public men and the enormous discoveries

[7] Graham Greene, *The Heart of the Matter*, 198.
[8] Peter Wolfe, *Graham Greene: The Entertainer* (Carbondale: Southern Illinois University Press, 1972), 149.
[9] Graham Greene, *Our Man in Havana* (London: Heinemann, 1958), 7.

of the great".[10] The fact that Wormold is a clown makes it possible for the writer to give his work a fine touch of satire. Clowns are beings with no faith or homeland. They could not possibly serve any ideology since they mock fights for common causes. The murder of Hasselbacher, a turning point when Wormold is transformed from a persecutor into pursuer, is the act that serves to expose the fact that the transformation is individually conditioned because it is clearly made known to readers that Wormold wants to kill Carter because he killed Hasselbacher. Greene again wants to stress that each person is an individual and that any fight for a common cause has no sense. Wormold's words illustrate this rebellion: "If I love or if I hate, let me love or hate as an individual. I will not be 59200/5 in anyone's global war".[11] Wormold is unable to kill Carter as soon as he becomes a person different from any other that he has ever met. The message is clear: there are no abstract enemies without names and faces because there is something special and sacred about everybody, if we only take trouble to look. Murder denies this uniqueness; imagination and sympathy cherish it. Art's great value is the ability to disclose the miracle energizing the commonplace. Peter Wolfe states that art's counterpole is espionage since spying holds no brief with human decency or privacy, let alone sacredness: "The spy becomes a mystic, inhabiting the unseen and the unspoken; he hears voices, has visions, denies the witness of his senses. Intelligence work makes the imagination run riot. Appearances count more for the spy than reality. Often, in fact, an appearance, or even the hint of one, becomes the reality".[12]

Therefore, *Our Man in Havana* uses the right modes and forms to develop its ideas. It issues a serious warning without losing cheer. One of Greene's best books, it balances vision, timeliness, and control. Here is no snobbery of pessimism: humanity has not worn thin, love is worth working for, and gadgets do not matter more than people, nor is life futile. The fact that existence is unreasonable does not cancel out its value. Greene always insists on reality. One of his outstanding gifts has been the ability to make this reality a force even when not in view. This ability is best summarized by Flannery O'Connor: "The fiction writer presents mystery through manners, grace through nature, but when he finishes there always has to be left over that sense of Mystery which cannot be accounted for by any human formula".[13] The mystery thus both energizes and transcends human activity. Greene's books merit special praise for conveying mystery in everyday human terms because they contribute to the affirmation of the importance of human acts.

The Human Factor

The importance of human acts is in the focus of the novel *The Human Factor*. Greene's epigraph for this novel is taken from Conrad.[14] Greene's choice of this epigraph seems logical because it sums up the central theme: an obsession with betrayal, made necessary by an incomplete commitment, by being a double agent, or by pressures which cannot be resolved because of divided loyalties. Emotion and idea are once again involved in conflict, as they often are in Greeneland. Conrad's words are given special resonance in Castle's admission that he is doubly dangerous because he both loves and hates. The ties which arise out of nationality, class, education and gender are formed in many respects before any consciousness of them exists and they may come to be in conflict with the ties formed later. Castle falls in love with Sarah and in order to save her and her son from Boss, the secret police in apartheid

[10] Graham Greene, *Our Man in Havana*, 33.
[11] Graham Greene, *Our Man in Havana*, 217.
[12] Peter Wolfe, *Graham Greene*, 155.
[13] Peter Wolfe, *Graham Greene*, 165.
[14] Conrad wrote: "I only know that he who forms a tie is lost. The germ of corruption has entered into his soul".

South Africa, he makes plans for their escape. The Communists help him, and he becomes a double agent in return. It is stressed that it is impossible for Castle to remain loyal to his country as soon as he forms a tie with Sarah. He has to choose and he chooses to remain loyal to his love for a black woman and her son. In this, for Greene, is the value of the human factor.

But Castle will be betrayed by Moscow, and consequently will fail to take Sarah and Sam out of England, although they firmly promised they would do it. In politics, betrayal is of essence, and its fruit is the loneliness in which human beings live. It would be hard to find an author who can compare with Greene in describing in detail the breadth and depth of political evil in the 20th century. With the very occasional exception, Greene regarded the politician as being immoral and corrupt because "egoism, the desire for money and power, overcame the proper drive of politics, which should be the greater good of all".[15] Greene even goes further than others in articulately portraying the depth of political evil that prevails in a Western democracy. He does so by showing the deeds, the methods and the philosophy of the Secret Service, which is an institution that supports and constantly engages itself in performing political evils. *The Human Factor* is Greene's subtle but forceful condemnation of the evils of this institution.

The secrecy of the Intelligence Service becomes in a more general sense a metaphor for society and social relationships. The way the Service functions is as follows: each bureaucrat or officer in the institution remains in his or her box, not interfering with what occurs in other boxes. Secrecy is also a condition of social life, where deep feelings are never openly discussed or admitted. Only in the marriage between Castle and Sarah does any community of feeling exist, and there too it is weakened by Castle's inability to tell her, until very late, that he is a double agent. The metaphor is applicable to the novel as a whole, in which boxes of various kinds create the space between people which cannot be crossed.

Maurice Castle is a typical Greenean man. Castle is one of those characters who are unable to be still in their own room as restless anxiety never leaves him. The price paid by this traveler is here the same as in other novels: an absence of peace and a longing for home which can never be satisfied except for a brief reprieve. The feeling of security that Castle and Sarah finally experienced in England does not last long, the peace they searched for remains elusive. When Muller's visit to their home is announced, they laugh at the thought of Muller's surprise when he sees a black hostess and a black child, they laugh because now they are out of his reach, but they laugh "with a touch of fear".[16] Motifs of fear and manhunt are sinister motifs constantly drumming under Greeneland like the wheels of a train.

To better understand the treatment of love in the novel, it is important to bear in mind Greene's constant refusal to belong to any ideologist group whatsoever. Castle's love of individuals takes precedence over all other traditional loyalties and allegiances that might claim him. The reason why Castle became a double agent is of emotional nature, exclusively. That is why the novel could not be simply called a spy novel, for spy novels always serve some ideology. However, being a double agent means becoming corrupted, and corruption cannot be but ugly, however sublime the motives that have caused it. The theme of *The Human Factor* is exactly the corruption that breeds on pure and sincere love: "A man in love walks through the world like an anarchist, carrying a time bomb".[17] Castle will lose his love exactly because he is prepared to do just anything to save it, even to become a traitor. That is why the one who forms a tie is lost for good: those who are immune to love remain always on the safe side.

[15] Peter Mudford, *Graham Greene* (Plymouth: Northcote House, 1996), 37.
[16] Graham Greene, *The Human Factor* (Harmondsworth: Penguin Books, 1978), 61.
[17] Graham Greene, *The Human Factor*, 141.

In *The Human Factor*, Greene once again expresses his deep belief: nurturing mistrust, as an existential project, takes its toll. Haim Gordon observes: "When mistrust is central to a person's being-in-the-world, that person must persistently desensitize himself or herself – to horror, to beauty, to the sufferings and dreams of other people, to friendship and love, to many other sensitive responses to our fellow human beings".[18] The continual desensitizing of oneself and the killing of one's spontaneity create a situation whereby other people are viewed not as partners to the world, but rather as objects to be manipulated or as threats to one's being. Greene's novels indicate that "leaders of large economic corporations, of multinational organizations, of the CIA, of political parties and of mafia gangs know intuitively the Hobbesian approach to life, whose essence is that it is necessary to manipulate other human beings so as to survive the constant state of war into which, supposedly, we are born".[19] Greene's novels show that manipulative evil prevails because many economic and political institutions and organizations have become experts in desensitizing the people who belong to them and who work with them.

Conclusion

In his attempt to move beyond the boundaries demonstrating that what is considered real is often very deceptive, Graham Greene created a whole new world in his novels. It is a world of existential restlessness whose striking and peculiar atmosphere could perhaps be described as a kind of a buffer state between an oppressive reality and a dream which is not any more promising than the reality. Its numerous inhabitants can never learn how to trust, their reality is that of troubled thoughts, of hard feelings and the inability to find peace. The mistrust leads to the death of dreams, joy and spontaneity. When these are gone, the person is mature to either become an evil manipulator, such as Dr Percival and Hargreaves in *The Human Factor*, or to give in to the desire not to go on, like Scobie in *The Heart of the Matter* does.

Greene's marked preference for ordinary characters reflects his faith in the run-down and the third-rate. His opinion is that aspects are within us: at any time, greatness can flare out of anybody and change the surrounding human landscape. As a hypersensitive artist, Greene knew how to disclose the miracle energizing the commonplace: his writing is always based on the facts of reality, but his sense of that reality is utterly specific and it enables him to take the reader up to the spiritual heights where the things which are apparently ordinary and banal acquire an unexpectedly deep sense. It is exactly the place where the border between imagination and reality is abolished. Therefore, Greene enriches our perception, especially the perception of people and in this way he makes our world more vital, by stating that life is a miracle when it seems least miraculous.

Graham Greene's novels, definitely works of great literature, indeed are educational for they teach us about life. They represent an artistically impressive way of articulating the search for the true sense of human existence. They have much to teach us about fighting evil here and now, about endeavoring to live a worthy life. In them, Greene related stories of evil persons who destroy the freedom of others and of a few simple people who fight them. Through these stories, as Haim Gordon put it, he showed us three simple truths: "first, evil exists; second, it is possible to fight it; and third, you may attain wisdom and, at times, a very limited glory by undertaking such a struggle. In a story told by Graham Greene these truths become vivid, alive and difficult to ignore".[20] The readers must take a stand and taking a

[18] Haim Gordon, *Fighting Evil: Unsung Heroes in the Novels of Graham Greene* (Westport: Greenwood Press, 1997), 17.
[19] Ibid.
[20] Haim Gordon, *Fighting Evil*, 161.

stand means thinking and assuming responsibility for your life. It would be difficult and inauthentic to condemn Scobie's bad faith and cowardice in *The Heart of the Matter* and, some moments or days later, to refuse to question one's own life, one's cowardly acts, one's bad faith. In short, Greene's novels confirm a well-known truth: thinking and assuming responsibility for the world, as guided by the reading of great literature, are keystones to any meaningful existence. It is the road less travelled, but it is the only right road.

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A "Spot the Size of a Shilling" on the Back of George Orwell's Head – Orwell in the Light of his Marriage with Eileen O'Shaughnessy

Ivett Császár°

Like so many elements of Orwell's personality, his relationships with and attitude towards women was not without contradictions. Though he gave evidence of, in his own words, "hideous prejudices" against women, according to Bernard Crick, his first biographer, it was to them that he was most prone to open his reticent personality. His relation with Eileen O'Shaughnessy, a witty, intelligent and independent wife, and his desperate efforts to find a companion after her death suggest that he needed women beyond the physical drive, which – as his latest biographers emphasise – so often led him astray. Some, though not many, of Orwell's and Eileen's letters to each other and to a third person containing references to one another have survived. Peter Davison's publication of the recently revealed letters of Eileen to her friend Norah Myles in *The Lost Orwell* uncovers better than anything else the hitherto somewhat enigmatic figure of the wife and throws light on the marriage from Eileen's perspective. Her vivacious and dynamic letters are a sharp contrast to Orwell's quite impersonal and emotionally unvaried correspondence. Her emotional condition leaves its mark on each of her letters, her sense of wry humour and a readiness to grasp things ironically make her correspondence an exceptionally enjoyable and entertaining reading. Orwell's biography is now enriched with another side of the same story, the marriage, now told by the woman, the subsidiary character if you like. The image of the writer that emerges from Eileen's perspective corresponds to the expression of a traditional concept of gender roles which is implied by his oeuvre, fiction and non-fiction alike.

Learning to be a wife

Eileen's letters to Norah[1] reveal that taking care of the man was not as obvious to Eileen as biographers like to surmise and she resented the way her husband subordinated everything to his "Work". "Eric had decided that he mustn't let his work be interrupted & complained bitterly when we'd been married a week that he'd only done two good days' work out of seven."[2] Her letters attest that the onset of their marriage was indeed troublesome. "I lost my habit of punctual correspondence during the first few weeks of marriage," writes Eileen to Norah in November 1936, "because we quarrelled so continuously & really bitterly that I thought I'd save time & just write one letter to everyone when the murder or separation had been accomplished."[3] The reasons for her distress were complex: a mother spending the week before the wedding with the couple, a "dreadful aunt" staying for two months with the newlyweds, the Spartan conditions of the Wallington cottage in which the kitchen was flooded and food went mouldy on rainy days all contributed.

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[1] Norah Myles (1906-1994, née Symes) became a friend of Eileen's when reading English at St Hugh's College, Oxford. She was married to Quartus St Leger Myles in 1933. Norah met Orwell once or twice and she found him "rather intimidating". The six letters to Norah were written between 1936, the year of Eileen and Orwell's wedding, and 1941.

[2] Peter Davison ed, *The Lost Orwell* (London: Timewell Press, 2006), 64.

[3] Davison, *Lost Orwell*, 64.

With the marriage Eileen abandoned her intellectual career. She graduated in English at Oxford but was studying for another degree in psychology at University College London when she met Orwell in 1935. Having completed her course work in June 1936 and having got married the same month, she did not write her thesis. Gordon Bowker notes that she had a year in which to complete the work, two months of which Orwell spent in the north collecting material for *The Road to Wigan Pier*, and even thereafter she could have asked for a year's extension. Orwell's role in her abandoning her career is nowhere referred to, however, considering his sense of male supremacy, combined with his aversion to university graduated intellectuals, it can hardly be surmised that he clamoured for an independent career for Eileen. A self-effacing wife keeping home for him in the background seemed to suit his needs better than an academic wife pursuing her own career. Kay Welton, Orwell's partner before Eileen, recognised the problem from the female perspective: "She'd been to university, and had very much an intellectual standing in her own right. I thought it was rather tragic that she should all give it up, you know. I don't think I would have."[4]

If not tragic, it is sad and indicative of their relationship that on the passenger list to Morocco, where they shipped to spend the winter of 1938 in a better climate, Orwell designated his profession as "novelist", while Eileen wrote "Profession-Nil".[5] Bowker draws the conclusion that "Eileen's love for Orwell was highly sacrificial, putting her own career aside and devoting herself to caring for him. She believed in his great gifts and great potential and was prepared to suffer with him and, to an extent, to live with his neglect of her."[6] Eileen's sacrifice in the marriage is obvious but whether it was as conscious and light-hearted as Bowker implies is doubtful. In Eileen's lifetime Orwell was still a mediocre writer, whose "great gifts and great potential" in which Eileen is assumed to have believed had not as yet manifested themselves. Therefore, to endow her with a conscious effort to devote herself entirely to her husband's literary career is an ex post facto reasoning employing a factor that was non-existent at the time. Orwell expected her to adapt to him and his work while his expectations involved no reciprocity. His devotion to her was not unconditional. Eileen complained to Lydia that "[i]f I were at the opposite end of the world and I sent Laurence [her much-beloved brother] a telegram, saying 'come at once,' he would come. George would not do that. For him his work comes first."[7]

Eileen was not uninvolved in Orwell's work – she managed the manuscript of *The Road to Wigan Pier*, typed *Homage to Catalonia*, revised *Coming Up For Air* and was an active listener to the unfolding of the story of *Animal Farm*, whose publication she was not fated to see though. Her independent way of living was, however, disturbed by her husband's expectations to conform to him and his dominating manners. Their penury and the miserable conditions in Wallington aside, Eileen's letters attest to her resentment at Orwell not letting her get away. A couple of months after the wedding she already complained to Norah: "I thought I could come & see you & have twice decided when I could, but Eric always gets something if I'm going away if he has notice of the fact, & if he has no notice (when Eric my brother arrives & removes me as he has done twice) he gets something when I've gone so that I have to come home again."[8] It has been suggested that by choosing for herself a job in London later on during the war she was fleeing the tight embrace of Wallington, whose strenuous way of living exhausted her, though in her characteristically ironic and matter-of-fact style hardships are mitigated. Apart from these vicissitudes her reflections on Orwell are

[4] Gordon Bowker, *George Orwell* (London: Abacus, 2003), 168.
[5] Bowker, *Orwell*, 243.
[6] Bowker, *Orwell*, 328.
[7] Bowker, *Orwell*, 265.
[8] Davison, *Lost Orwell*, 64.

affectionate, though not rarely in a teasing way. She closes the third letter with the following passage:

> Eric (I mean George) has just come in to say that the light is out (he had the Aladdin lamp because he was Working) and is there any oil (such a question) and I can't type in this light (which may be true, but I can't read it) and he is hungry and wants some cocoa and some biscuits and it is after midnight and Marx is eating a bone and has left pieces in each chair and which shall he sit on now.[9]

The slightly mocking but at the same time affectionate tone of the passage defies her stance as a self-sacrificing and naïve literary wife who worshipped the ground on which her writer husband cum hero walked on. Her words neatly express the share of work and the status of the Writer within the family from her perspective.

Spain and Morocco

Though Lydia Jackson, a friend from UCL, was shocked by Orwell's decision to go to Spain at the end of 1936, which involved leaving his new wife in that ramshackle old cottage, there is no trace of resentment or sense of neglect on Eileen's part in her letter to Norah written just before her own leaving for Spain in February 1937. Quite to the contrary, her letters suggest excitement and positive expectations.

> The I.L.P. in Barcelona consists of one John McNair, who has certainly been kind at long distances but has an unfortunate telephone voice and a quite calamitous prose style in which he writes articles that I perhaps shall type. But theoretically George gets leave at the end of this month and then I shall have a holiday, willy John nilly John.[10]

It is said that the danger in which the couple found themselves after the Barcelona street-fighting in May must have forged them closer. On New Year's Day 1938 Eileen wrote to Norah from Wallington that the Spanish war "still dominates our life in a most unreasonable manner," though it launched them on diverging paths: Orwell from then on could not stop writing about political terror in one way or the other, while Eileen returned to pacifism and joined the Peace Pledge Union.[11]

A corollary of the Spanish war's effect on the Blairs' private life was Eileen's relationship with Orwell's commander, George(s) Kopp. Eileen's summary of the "Georges Kopp situation" to Norah reveals something of the true nature of their relationship, which has hitherto been regarded as "one of the enigmas of the Orwells' Spanish trip."[12]

> The Georges Kopp situation is now more Dellian than ever. […] I sometimes think no one ever had such a sense of guilt before. It was always understood that I wasn't what they call in love with Georges – our association progressed in little leaps, each leap immediately preceding some attack or operation in which he would almost inevitably be killed, but the last time I saw him he was in jail waiting, as we were both confident, to be shot, and I simply couldn't explain to him again as a kind of farewell that he could never be a rival to George.[13]

[9] Davison, *Lost Orwell*, 74.
[10] Davison, *Lost Orwell*, 68.
[11] Davison, *Lost Orwell*, 71.
[12] Davison, *Lost Orwell*, 83.
[13] Davison, *Lost Orwell*, 71.

Though Orwell attributed his wife's early death in 1944 to their wretched life and to Eileen's overwork at the Censorship Department and the Ministry of Food during the war, Eileen's letters imply that her illness which led to the fatal operation had manifested itself much earlier. In her letter to Norah from Morocco, where they spent the winter of 1938 in the hope that its climate would be beneficial for Orwell's poor lungs, she wrote about the suspicion of "another cyst" and several bouts of illness. Her comments suggest that Orwell's health enjoyed priority over hers. In a letter to Mary Common, who stayed in the cottage with her husband while the Blairs were away in Morocco, she wrote mockingly about their state:

> […] in fact Eric was ill and in bed for more than a week and as soon as he was better I had an illness which I'd actually started before his but had necessarily postponed. I enjoyed the illness: I had to do all the cooking as usual but I did it in a dressing-gown and firmly carried my tray back to bed.[14]

Morocco proved to be an unfortunate choice, contrary to expectations it unnecessarily burdened the couple physically just as badly as mentally. The misery of the country weighed heavily on their minds and the climate did not seem to work its magic for their poor health either. "I expect his life has been shortened by another year or two but all the totalitarians make that irrelevant," wrote Eileen cool-headedly about her husband's prospects.[15]

The depressed years of war

With the outbreak of the war Eileen obtained work with the Censorship Department of the War Office in London, commuting each day to and from Greenwich for some time and spending on average one weekend per month at Wallington. Orwell's efforts to enlist were not successful. When he got engaged by *Time and Tide* to do theatre and film reviews, he moved to London, but such a job in the midst of a war was obviously unsatisfactory for a man with a "warrior cast of mind" as his brother-in-law described him. Joining the Local Defence Volunteers, an organisation that was created to back up the army in the event of a German invasion, and engagement with the B.B.C. somewhat calmed his desire for exploits. The debacle of Dunkirk in June 1940 brought about a personal tragedy for Eileen: working with the Army Medical Corps her much-beloved brother Laurence was killed in the retreat. According to friends, Eileen never fully recovered from this loss. The Fyvels recalled that "[s]he seemed to sit in the garden sunk in unmoving silence […] completely withdrawn".[16] Another friend of the O'Shaughnessy's, Margaret Branch, saw in Eileen the signs of depression. "In her severe depression she was facing the dark night of the soul. Nobody could get through to her."[17] How much Orwell was a partner in Eileen's bereavement and her mental condition is not known but an exceptionally intimate love letter he wrote to Brenda Salkeld on 25 June 1940 may be indicative of a lack of comprehension. The letter is sprinkled with confessions: "I've tried so often to forget you but somehow didn't succeed", "I must try & see you once again", "How long is it since I last saw you?", "It's a pity though we never made love properly", "you are part of me in a way".[18] The letter is an unusually self-revealing and personal one in Orwell's correspondence and according to Bowker, the fact that Brenda

[14] Peter Davison ed, *The Complete Works of George Orwell* (London: Secker and Warburg, 1998), vol. 11, 249.
[15] Davison, *Lost Orwell*, 76.
[16] Tosco Fyvel, *George Orwell. A Personal Memoir* (London: Hutchinson, 1982), 105.
[17] Fyvel, *Memoir*, 135.
[18] Davison, *Lost Orwell*, 96-97.

guarded the letter from publicity until her death "speaks volumes" about her relationship with Orwell, but at the same time provides a poor testament of his care for Eileen.[19]

Eileen's health deteriorated quickly in the war years. In a letter of December 1940 to Norah she could still be ironic about her mysterious illness, morbidly foretelling cancer:

> They diagnosed cystitis and then they diagnosed nephrolithiasis & then they diagnosed Malta fever with ovarian complications & then they went all hush-hush while they diagnosed a tuberculous infection so that I couldn't possibly guess what they were testing for. They haven't yet diagnosed cancer or G.P.I., but I expect they will shortly.[20]

She suffered much from the bouts of her developing illness: "I have been ILL. Ever so ill. Bedridden for 4 weeks & still weak."[21] In 1941 she wrote an exceptionally depressed letter to Norah, which bespeaks of an acute sense of loneliness and forsakenness justifying Margaret Branch's diagnosis of "severe depression." Though the letter is not devoid of her sense of irony, the telegraphic style, in which she sums up her "physical condition", "mental condition", "events since the war" and "future plans" implies profound despair at her ignored ill health, a sense of emotional neglect, exhaustion with her job as a government servant and frustration at being tied to the family at Greenwich and George, who "would have a haemorrhage" if she decided to visit her friend.[22] Her distress at the condition of Wallington and at their continuing poverty is undisguised and the atmosphere of blitzed London, with destroyed buildings and monotonous air raids, unmistakably left its mark on the letter. Her despair and acquiescence accumulates in a helpless outcry at the end of the letter: in her depression not even "our ceasing to live anywhere" seems to be a likely solution "because a shorter and no less accurate summing up would be NOTHING EVER HAPPENS TO Pig."[23]

The agony of dying without a ruling

The adoption of a son brought Orwell and Eileen closer after years of bereavement, destitution, hard work and ignorance of each other. Being sure that he was unable to have children, Orwell had been insistent on adoption – Eileen was less resolute, she had doubts about being able to love and care for somebody else's child. Besides, as Lettice Cooper suggests, she may have feared the loss of the independence she gained as a woman with a job. The adoption of a child "meant giving up her own work in the Ministry of Food where she was happy and where she had a life of her own, not as George's wife …"[24] As regards her anxiety about being able to love an adopted child, her doubts were unjustified, after the adoption of the three-week-old boy, with the help of her sister-in-law in the summer of 1944, she developed into a caring mother. The sense of responsibility must have had a positive influence on her. Cooper remembered that when they had attended the court to have the adoption approved,

> [s]he came round to the Ministry with Richard – frightfully proud and pleased. And for the first time in her life she was wearing a hat. She had a neat coat and skirt on – she wasn't

[19] Bowker, *Orwell*, 266.
[20] Davison, *Lost Orwell*, 79.
[21] Davison, *Lost Orwell*, 79.
[22] Davison, *Lost Orwell*, 81-82.
[23] All the six letters written by Eileen to Norah Myles were signed by the pet-name Pig; Davison notes the irony involved in the coincidence of Eileen's pet-name and Orwell's pilorisation of pigs in *Animal Farm*.
[24] Bernard Crick et al ed., *Orwell Remembered* (London: BBC, 1984), 166.

> generally very neat, and she had bought a yellow felt hat so that the judge should think she was an entirely suitable person to look after Richard, and Richard was fine, very cheerful.[25]

Unfortunately she was not to enjoy motherhood for long. With the war drawing to an end on the continent, Orwell accepted the offer to cover events in Europe as an *Observer* war correspondent. He left London in mid-February 1945 and Eileen retreated to the O'Shaughnessy family home in Greystone with Richard and had herself examined. The diagnosis and the frequency of her indispositions called for an immediate operation. On 21 March 1945, in an exceptionally long and erratic letter, but without any trace of self-pity, indeed rather with a strangely objective and cool-headed mind, she contemplated the pros and cons of her "dear operation."[26] Facing the high fee of the operation and hospital stay, she was intent on choosing the cheapest solution. "[…] what worries me is that I really don't think I'm worth the money. On the other hand of course this thing will take a longish time to kill me if left alone and it will be costing some money the whole time."[27] Was this indifference towards her own life a genuine attitude of hers or one suggested perhaps by Orwell as it is implied later in the letter:

> But yesterday I had a phase of thinking that it was really outrageous to spend all your money on an operation of which I know you disapprove, so Gwen [Eileen's sister-in-law] rang Tribune to know whether they had means of communicating with you quickly and could get your ruling.[28]

Her irresolution is profound, she goes back to the need for her husband's approval, to the cost of the operation and whether to have the operation at all again and again, trying to convince herself that she has chosen the best alternative.

> I only wish I could have had your approval as it were, but I think it's just hysterical. Obviously I can't go on having a tumour or rather several rapidly growing tumours. I *have* got an uneasy feeling that after all the job might have been more cheaply done somewhere else …[29]

In spite of her misgivings about the length of her remaining life, she discusses in rambling passages the life they should lead and she seemingly intends to build their family life on new foundations. Bowker suggests that Eileen's unending discussion of where to settle down and what to do for a living imply that they had not discussed matters central to their lives for some time.

Eileen could not finish the last letter she started to write to her husband just after she had been injected with morphine: she was taken away to the operating room where she suffered a heart attack and died under the anaesthetic. Orwell's explanation of her death to his friends implies that his conscience was not clean. "Eileen is dead," he broke the news to Anthony Powel. "She died very suddenly and unexpectedly on March 29th during an operation which was not supposed to be very serious. I was over here (in Paris) and had no expectation of anything going wrong, which indeed nobody seems to have had."[30] It is intriguing to ask who Orwell possibly had in mind when referring to nobody. Considering that Eileen's brother died in 1940, her mother half a year later, and it was his sister-in-law, Gwen O'Shaughnessy, with whom she lived at the family home during the last months of her life and who – being a

[25] Bowker, *Orwell*, 321.
[26] Davison, *Works*, vol. 17, 96.
[27] Davison, *Works*, vol. 17, 96.
[28] Davison, *Works*, vol. 17, 96.
[29] Davison, *Works*, vol. 17, 97.
[30] Davison, *Works*, vol. 17, 124.

doctor – apparently pulled strings to arrange for Eileen's operation, there were few people in Eileen's immediate surroundings who could have warned Orwell of the gravity of her illness. Even if Eileen concealed from him the exact nature of her illness, as Crick concludes, it was imperceptive not to have seen that her health was in serious condition.[31] That "nobody seems to have had" any expectation of things going wrong is self-exoneration, an unconscious device to shut out the question of his own responsibility from his awareness. To Lydia he is reticent about what Eileen's death means to him, he commemorates her only in relation to Richard.

> It was a dreadful shock and a very cruel thing to happen, because she had become so devoted to Richard and was looking forward to living a normal life in the country again as soon as the war was over. … It is perhaps as well that Richard wasn't a bit older, because I don't think he actually misses her, at any rate he seems in very good spirits as well as health.[32]

To Leonard Moore and Anthony Powell, on the other hand, he confided his sorrow and explained that going back to the continent and being bumped about in a jeep would relieve his upset state of mind.

What is a 'literary wife' worth?

Orwell's occasional references to Eileen reveal a tacit assumption of male supremacy, probably mixed with and enhanced by his status as a writer, a literary man whose work was of primary importance. Listing, for example, his likes and dislikes in his autobiographical note written for *Twentieth Century Authors*, he wrote in an offhand manner that "[m]y wife's tastes fit in almost perfectly with my own."[33] Writing to Dorothy Plowman for the first time after Eileen's death, in February 1946, almost a year after the tragic event, his grief seemed to be undiminished: "I have got to go down some time to the cottage I still have there, to sort out the furniture and books, but I have been putting it off because last time I was there it was with Eileen and it upsets me to go there." Yet even in his genuine grief the primacy of his own work is inherent: "It was a terrible shame that Eileen didn't live to see the publication of 'Animal Farm', which she was particularly fond of and even helped in the planning of."[34] When proposing to Anne Popham, one of the several women with whom he had a try after Eileen's death, he commented on his relationship with Eileen in the following way:

> […] I have very little physical jealousy. I don't much care who sleeps with whom, it seems to me what matters is being faithful in an emotional sense. I was sometimes unfaithful to Eileen, and I also treated her very badly, and I think she treated me badly too at times, but it was a real marriage in the sense that we had been through awful struggles together and *she understood all about my work*, etc.[35] (emphasis added)

Eileen neatly played the part Virginia Woolf ascribes to women in relation to men. Giving up her own dreams in life, whatever they might have been, by tying herself to an egocentric writer and abandoning her own self-advancement must have pleased Orwell's vanity. She was a flattering looking glass, "possessing the magic and delicious power of reflecting the figure

[31] Bernard Crick, *George Orwell. A Life* (Boston: Little, Brown and Co., 1980), 331.
[32] Davison, *Works*, vol. 17, 118.
[33] Ian Angus et al ed, *The Collected Essays, Journalism and Letters of George Orwell* (New York: Harcourt Brace Jovanovich Inc, 1968) vol. 2, 24.
[34] Davison, *Works*, vol. 18, 115.
[35] Davison, *Works*, vol. 18, 249.

of man twice its natural size."[36] At the same time, as so many of her allusions make it clear, she was not absorbed by the man's deadly serious games, but kept a distance and could laugh mockingly but generously at his vanities. As Woolf demanded of Mary Carmichael, Eileen kept her integrity and independence to go behind the man and describe the spot "the size of a shilling at the back of the head which one can never see for oneself."

> A true picture of man as a whole can never be painted until a woman has described that spot the size of a shilling. […] Be truthful, one would say, and the result is bound to be amazingly interesting. Comedy is bound to be enriched. New facts are bound to be discovered.[37]

Of course Eileen had no literary pretensions, she was no more than a clever woman who was given the possibility of discernment. When she wrote her private letters, she could not have anticipated their future publicity. Her remarks on Orwell and their life together show him in a light that diverges from the canonical view to be found in the overwhelmingly male literary criticism, and pull him back to the ground on which all humans walk from the pedestal towards which he was headed and in which he was assisted by the glorification bestowed by male audiences.

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[36] Virginia Woolf, *A Room of One's Own; Three Guineas* (Oxford, New York: Oxford University Press, 1992), 32.
[37] Woolf, *A Room of One's Own*, 82.

PARANOID NARRATION AND THE UNCANNY IN DAPHNE DU MAURIER'S *REBECCA*

KRISZTINA LAJTERNÉ KOVÁCS°

Rebecca has a quite simple story—a young, middle-class girl meets and marries an older man of aristocratic origin, but the memory Rebecca, Maxim's first wife, keeps disturbing and haunting the couple. After the revelation of Maxim's secret, the story turns to a crime narrative, still, the novel became a bestseller immediately after its publication. What is the reason for its unceasing attraction on the reading public, together with its neglected, ambiguous critical place? A possible answer lies in the novel's elusiveness, inluding its generic, cultural background, and its narrative structure and techniques. Here, I am reading *Rebecca* on the basis of Freudian theories on the uncanny, connecting it to a narration which I call paranoid, and to a wider sociocultural context.

Many critics have been wondering why gothic novels and uncanny stories are so popular among women writers. Nickianne Moody examines the cultural context of the interwar years when prevalent gender and class structures were questioned in these novels.[1] The sense of the uncanny, which "is linked psychologically and politically to wider issues" and in which "male and female interactions involving power and sexual desire are determinants; so also may be the historical and political experiences of class, race, or age, and certain specific features of culture,"[2] came to be widely used and exploited by women writers.

Often, popular texts, such as *Rebecca*, which are basically said to reinforce traditional values, by the use of the uncanny, can undermine those very same generic and cultural assumptions from which they originate. Allan Lloyd Smith highlights that cultural slippages, gaps, and silences foster the sense of the uncanny.[3] Freud realized that this category simply resists categorization which contrasts his intended scientific discourse and haunts "The Uncanny."[4] It comes clear, as Freud deduces the word's etymology, that the basic meaning of *heimlich* derives from the homely, familiar, intimate, friendly, which is "free from ghostly influences."[5] However, it also means occult, secret, hidden, kept out of sight, which apparently opposes homeliness. The home, the sacred private sphere locks out the outside world, therefore anything happening there remains undiscovered.

The separation of the private and the public moves the whole story of *Rebecca*, establishing its main conflict: "She knew I would sacrifice pride, honour, personal feelings, every damned quality on earth, rather than stand before our little world after a week of marriage and have them know the things about her that she had told me then,"[6] as Maxim explains why he did not divorce Rebecca when he realized her real motives, or as the narrator

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 109–17.

[1] Nickianne Moody, "Visible Margins: Women Writers and the English Ghost Story," in *Image and Power. Women in Fiction in the Twentieth Century* ed. Sarah Sceats, and Gail Cunningham. (London: Longman, 1996), 78.

[2] Allan Lloyd Smith, "The Phantoms of *Drood* and *Rebecca*: The Uncanny Reencountered through Abraham and Torok's 'Cryptonymy'," *Poetics Today*, Vol. 13, No. 2 (1992): 285, accessed April 25, 2011. http://www.jstor.org/stable/pdfplus/1772534.pdf?acceptTC=true.

[3] Ibid., 285.

[4] Sigmund Freud, "The Uncanny," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud. Vol. XVII. 1917-1919. An Infantile Neurosis & Other Works* ed. James Strachey, trans. Alix Strachey. (London: Hogarth Press, 2001), 219.

[5] Ibid., 221.

[6] Daphne du Maurier, *Rebecca* (London: Pan Books, 1975), 285.

comments, "there was nothing quite so shaming, so degrading as a marriage that had failed."[7] Moody mentions that the female Gothic of the interwar years was set "against the background of everyday life. The principal setting for women's ghost stories is not the haunted castle but the home."[8] Manderley curiously amalgamates aristocratic and middle-class values, the grandiose social life in Rebecca's time is reduced to cosy, silent hours in the library during Maxim's second marriage. "Orderly, methodical life"[9] and spectral secrets – Manderley offers both.

The ambiguity of *heimlich* is enhanced when the prefix *un-* is attached to it, and the opposites of both meanings are constructed, thus *unheimlich* signifies the unhomely, unfamiliar and unfriendly, and unsecretive, unhidden: familiar and strange at the same time. As the stem includes its opposite, the prefix reverses both meanings. Thus comes a strange mutual interplay of meanings and as such, its aptitude for gaps shows the impaired ability of language's literal expressivity. Freud enumerates a couple of examples which evoke the uncanny, like strange coincidences, indefinable boundaries between animate and inanimate, automatons, repetitions, or insanity.[10] These belong to the realm of the unconscious and the origins of the ego-formation. The once familiar is repressed in the unconscious, as "uncanniness constitutes a moment of near-rupture, wherein the repressed contents of the unconscious struggle to come to the surface and are repressed again,"[11] or as Freud quotes Schelling, it is "something which ought to have remained hidden but has come to light,"[12] therefore this is a circular process rather than a linear one, when the hidden coming to the surface is manifested in involuntary repetition-compulsion.

Lloyd Smith argues that the sociocultural context always determines how literature and arts reflect and fictionalize the sense of the uncanny in a definite period and place. He urges theorists to take into account the sociocultural aspects of the uncanny: "there are at least three possible factors interactively involved [in the unconscious]: first, the experiences of a character, or characters in a fiction; second, the effects felt by the reader…; and third… the conscious (that is, the explicit) and the unconscious (that is, the concealed and silenced) knowledge of the larger historical/political culture."[13]

Joanna Russ and Tania Modleski, in their analysis of female gothic stories, distilled their basic generic formulae. For women, Russ says, "it becomes exceedingly important to 'read' other people's faces and feelings…[i]n one way the Gothics are a kind of justified paranoia," (681)[14] or as Modleski found, the sense of persecution is common among married women, due so several factors, one of which is isolation within the nuclear family.[15] In *Rebecca*, paranoia manifests itself in the narration, not only in the plot. Ros Ballaster differentiates between paranoid and hysteric texts:

> In the case of both hysteric and paranoiac, internal psychic contradiction is mirrored in narrative through the use of techniques that point to duality. In the paranoid text the figure of the double serves as a projection outward of self division…, in the hysterical text the narrative itself takes on the features of the internal split within the heroine. (the puncturing of narrative

[7] Ibid., 242.
[8] Moody, "Visible Margins: Women Writers and the English Ghost Story," 78.
[9] du Maurier, *Rebecca*,, 74.
[10] Freud, "The Uncanny," 237-38.
[11] Kelly Hurley, *The Gothic Body. Sexuality, Materialism, and Degeneration at the Fin de Siécle* (Cambridge: Cambridge University Press, 1996), 40.
[12] Freud, "The Uncanny," 241.
[13] Lloyd Smith, "The Phantoms of *Drood* and *Rebecca*: The Uncanny Reencountered through Abraham and Torok's 'Cryptonymy'," 287-88.
[14] Joanna Russ, "Somebody's Trying to Kill Me and I Think It's My Husband: The Modern Gothic." *Journal of Popular Culture*, Vol. 6, Issue 4. (1973): 681.
[15] Modleski, *Loving with a Vengeance. Mass-Produced Fantasies for Women*, 62-63.

> realism with dream sequences or the explosion of an excessive romantic rhetoric in the linear progress of tale).[16]

The unnamed narrator projects her desire to participate in adult sexual knowledge (which her husband constantly undermines) into the image of Rebecca, yet, due to the circular, retrospective narration, she becomes split as a narrator as she moves between past and present which suggests that her compulsive storytelling is never finished. Her position both as an outsider and an insider makes the categorization of her narrative position impossible. The situation in which the narrator finds herself becomes strange and disturbing due to the phantom of the first wife and the secrets of Manderley, which should otherwise be her home.

On the other hand, her fantasies and premonitions began upon her encounter with Maxim, when her gaze scans him up and down as she visualizes him as a Medieval gentleman, "He belonged to a walled city of the fifteenth century… I was reminded of a portrait seen in a gallery, I had forgotten where, of a certain Gentleman Unknown." [17] Later, in Manderley, Maxim is associated with closed places and interiors, his favourite place is the library, where even the air loses its freshness, and when he is forced to go to the sea (in Monte Carlo and in Manderley), the place connected to Rebecca, he is always on the verge of losing his sense. The narrator posits herself somewhere in between: hers is the domesticated beauty of the rose gardens and Happy Valley. She—with her desire to know—functions as a mediator between Maxim and Rebecca. Female curiosity, as the Bluebeard tale shows[18], entails the desire to gain any kind of knowledge, including sexual initiation, which Maxim wants to control before Rebecca's secret is revealed, yet after that he himself seems to be relieved of his anxieties about female knowledge.

The text—meaningfully using the act of writing as a key leitmotif—becomes a battlefield of a power struggle fought for articulation and knowledge.[19] The novel's title is the first wife's name, while the unnamed second wife tells the story. The narrator's name is kept in secret throughout the novel, and she gains a name only after the marriage, but even then, she only inherits a name possessed by someone else before, referring to someone else. The phone conversation with Mrs Danvers develops into one of the most uncanny moments in the novel:

> And when the telephone rang, suddenly, alarmingly, on the desk in front of me, my heart leapt and I started up in terror, thinking I had been discovered. I took the receiver off with trembling hands, and "Who is it?" I said, "who do you want?" There was a strange buzzing at the end of the line, and then a voice came, low and rather harsh, whether that of a woman or a man I could not tell, and "Mrs de Winter?" it said, "Mrs de Winter?"
> "I'm afraid you have made a mistake," I said; "Mrs de Winter has been dead for over a year."[20]

Rebecca should function as a reference point in the narrative but at the same time this point is missing because Rebecca is dead. She haunts the story, but her version is never told, therefore

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[16] Ros Ballaster, "Wild Nights and Buries Letters: The Gothic 'Unconscious' of Feminist Criticism," in *Modern Gothic: A Reader* ed. Victor Sage and Allan Lloyd Smith(Manchester: Manchester UP, 1996), 62.
[17] du Maurier, *Rebecca*, 18.
[18] Avril Horner and Sue Zlosnik, *Daphne du Maurier, Writing, Identity and the Gothic Imagination* (Basingstoke: MacMillan Press), 1998, accessed April 25, 2011. http://books.google.com/books?id=Ta6LzbCmaTMC&printsec=frontcover&dq=avril+horner&hl=hu&ei=1dy3TaOhF8jtsgao-b3rAw&sa=X&oi=book_result&ct=result&resnum=2&ved=0CC4Q6AEwAQ#v=onepage&q=scenario&f=false, 105.
[19] As Horner and Zlosnik points out, physically no obstacle stands in the ways of the narrator to roam and discover Manderley, yet "less tangible but more powerful barriers are put in the narrator's pathway to knowledge." (Horner and Zlosnik, *Daphne du Maurier, Writing, Identity and the Gothic Imagination*, 103).
[20] du Maurier, *Rebecca*, 91.

not only the narrator's reliability can be questioned, but those of others who have their own stories about Rebecca. The characters possess only fragments of knowledge, yet every one of them is convinced to have full knowledge and they relate to the from this position. The question thus arises, who speaks, who controls? The novel's various narratives (told by Maxim, Mrs Danvers, and Doctor Baker, among others) are constantly discrediting themselves and one another which suggests that the world is constructed through narratives and the access to knowledge depends on power structures. *Rebecca* fictionalizes the allocation of power in a patriarchal society, where men inherit, where women lose their names in marriage, and where the distribution of knowledge is organized along gender and class divisions.[21] The apparent disadvantage of the heroine due to her age and class position culminates in paranoia as she tries to reconstruct the events out of the bits and pieces of available information. Through her paranoid narration, she strives to fill the gaps presented by her new life.

Alison Light, reading the novel within the romance tradition, argues that "*Rebecca* concentrates on femininity as it is regulated and expressed through class difference."[22] Rebecca's sexuality and her marital relations are associated with her aristocratic way of life, but Rebecca's family and her class position are undefined, while the narrator's middle-class decency is constantly reflected on. Avril Horner and Sue Zlosnik call the attention, that by obscuring exactly where and when *Rebecca* takes place, du Maurier created a "dream text rather than a 'realist' one."[23] Manderley and its inhabitants stand as the distilled essence of an English country estate, yet there is an "inclination to caricature, which inscribes 'Englishness' in the novel in a somewhat parodic manner."[24]

The literary position of *Rebecca* reflects the same hybridity. It belongs to the middlebrow category, which appeared in the 1920s, as a product of a given cultural context. Baxendale and Pawling provide a convincing outline of its onset (which, however, does not reflect on the gendered aspects of this division), when the definitions of lowbrow and highbrow could not reflect on "the educated culture [which] was becoming divided between the professionals and the general readers," and on the "intensification in the commodification of culture."[25] Basically, the middlebrow came into being to fill a gap between highbrow, modernist aspirations and mass culture, it "is thus a loose category, defined by a cluster of attributes."[26] This division of literature did not depend on textual and aesthetic merits, rather, a complex value system of tastes, interests, and policies defined it.

Horner and Zlosnik, going over the publication history of *Rebecca*, demonstrate how the categories of romance, Gothic and novel of suspense[27] have been attached to the novel due to various publishing policies and critical trends, and as a consequence, they stress that *Rebecca* has always eluded categorization.[28] Also, the novel as an intertext of *Jane Eyre* and of the Bluebeard myth has been given different emphasis from time to time. Horner and

[21] Nicola J Watson, "Daphne du Maurier, *Rebecca*," in *The Popular & the Canonical: Debating Twentieth-century Literature. 1940-2000* ed David Johnson, (Milton Keynes: Routledge, 2005), 19, accessed April 25, 2011, http://books.google.hu/books?id=2Ni95u7F02EC&pg=PA13&dq=daphne+du+maurier&hl=hu#v=onepage&q=daphne%20du%20maurier&f=false

[22] Alison Light, "'Returning to Manderley'—Romance Fiction, Female Sexuality and Class," in *British Feminist Thought. A Reader* ed Terry Lowell (Oxford: Basil Blackwell, 1996), 327.

[23] Horner and Zlosnik, *Daphne du Maurier, Writing, Identity and the Gothic Imagination*, 101.

[24] Ibid., 102.

[25] John Baxendale and Christopher Pawling, *Narrating the Thirties: A Decade in the Making: 1930 to the Present* (Houndmills: Macmillan Press, 1996), 49-50.

[26] Baxendale and Pawling, *Narrating the Thirties: A Decade in the Making: 1930 to the Present*, 50.

[27] Avril Horner and Sue Zlosnik, "'Extremely Valuable Property': The Marketing of *Rebecca*," in *Writing: a Womans Business. Women, Writing and the Marketplace* ed Judy Simons and Kate Fullbrook (Manchester: Manchester University Press, 1998), 57.

[28] Horner and Zlosnik, "'Extremely Valuable Property': The Marketing of *Rebecca*,", 48.

Zlosnik argue that *Rebecca* certainly operates with Gothic elements, but the novel is more complex, and these elements function internally as states of mind and psychological struggles. The doubling of Rebecca and the narrator "explores subjectivity as a spectrum, rather than a position, thus presenting female identity as complex and multifaceted."[29] This is the basic argument of Catherine Belsey who, in *Critical Practice*, emphasises the construction of subjectivity, which is an ideologically governed process but which is made transparent by the classic realist literary tradition. In periods of change and crisis, however, certain texts disclose the gaps and ambiguities of accepted subject positions.[30]

Writing, investigation, repressions, compulsive storytelling, and access to knowledge and truth, as the novel's central motives, establish the narrator's paranoia and her struggles to overcome her inferiority and inexperience. The narrator's ignorance inevitably makes her paranoid. In Manderley she meets taboos, prohibitions, and secrets, being aware that everybody knows more than she does. The narrator feels totally uncomfortable in her place as Mrs de Winter of Manderley, and she equally cannot have access to her own body, which is repressed, (the narrator often refuses to eat but she is obssessed with the quantity and quality of food served in Manderley, this way she reveals anorexic traits) and hurt (her nail-biting signifies her child status). Rebecca is more alive in this sense, "it's you that's the shadow and the ghost", says Mrs Danvers to the narrator.[31] Nevertheless, she tries to control her life, ironically, by means of her paranoia. She does not only narrate events and feelings as a narrator should do, but she creates alternative stories and scenarios about what others think of her and what might have happened in the past.

She senses her own pale self in contrast to Rebecca's and to occupy the identity of Mrs de Winter of Manderley, she creates a "pseudo-community of persecutors (both living and dead), of which [she], in reaction to her feelings of loneliness and neglect, becomes an important center," since "to be persecuted is better than being ignored."[32] Unable to step out of her perspective, she sees others only in connection with herself. Otherwise, they cease to exist. It can also be connected to magical thinking, as one source of the uncanny, or to the "omnipotence of thoughts", as Freud calls it, "the subject's narcissistic overvaluation of his own mental processes."[33] Freud establishes a connection between that and the dynamics of the unconscious, which tries to come to the surface through compulsive repetitions.

The narrator's inclination to her alternative stories, for example about the relationship between Rebecca and her husband – which are repetitiously occurring, only in slightly different forms – might signify her process of working through her struggle to gain an autonomous identity. By "coincidence" these repetitious actions multiply, as she more and more identifies with Rebecca. Rebecca haunts her but when she "becomes" Rebecca, this reverses, creating a circular process. "Perhaps I haunted her as she haunted me."[34] She rebels against her husband in the moments when she feels Rebecca's strong presence, for instance when she discovers the cottage. After these "attacks" of independence, a heavy sense of shame descends on her, she returns to her former humble position, with a stronger sense of paranoia deriving from more and more taboos: "It was over then. The episode was finished. We must not speak of it again."[35]

She builds up a glamorous, perfect wife image of Rebecca out of traces and hints, most of which are coming from her own fantasy and desires – the alternative life she would live –

[29] Horner and Zlosnik, *Daphne du Maurier, Writing, Identity and the Gothic Imagination*, 100.
[30] Catherine Belsey, *Critical Practice* (New Accents. London: Methuen, 1980).
[31] du Maurier, *Rebecca*, 257.
[32] Tania Modleski, *Loving with a Vengeance. Mass Produced Fantasies for Women* (London: Routledge, 1990), 65.
[33] Freud, "The Uncanny," 240.
[34] Ibid.,244.
[35] Ibid.,125.

"a woman of about thirty-six dressed in black satin with a string of pearls."[36] Through her identification process "she has erased her identity in becoming a living simulacrum of Rebecca."[37] During a meal with Maxim she merges with Rebecca so strongly that her husband becomes really frightened by realizing that she "had a flash of knowledge in her eyes. Not the right sort of knowledge."[38] Maxim wants her wife to be innocent, proper and ignorant, in contrast to Rebecca, who has "breeding, brains and beauty"[39] and who "was incapable of love, of tenderness, of decency," and was "not even normal."[40] She only mimicked the perfect wife, her real, autonomous self had to remain hidden, having an *unheimlich*, repressed existence. When the repressed thing (the murder) eventually comes into the surface, the narrator and her marriage drastically change. Now Maxim is deprived of his adult manhood, "I held him and comforted him as though he were Jasper."[41] Now she can claim equality, she reaches what she wanted and her separation from her former self is total: "My old fears, my diffidence, my shyness, my hopeless sense of inferiority, must be conquered now and thrust aside."[42] Yet her obsession with her former self indicates that the separation might not be unproblematic, the dreams of Manderley still haunt her.

After Rebecca's boat has returned ("*Je Reviens*"), Maxim shares his narrative about Rebecca with his wife, which at the end of the novel is turned upside down by the doctor's narrative, from which all of them realize that Rebecca manipulated her husband to kill her, because she did not want to endure the final pains of her cancer, thus committed an indirect suicide. Rebecca could blackmail Maxim because of the importance of male inheritance: "I put Manderley first, before anything else."[43] Maxim's narrative frees the narrator of her doubling with Rebecca. The double, which as the split of the self means a simultaneous lure and threat, repression and the desire to reveal rarely evokes pure terror, instead, as Royle quotes Otto Rank, "the main character is incapable of hating his counterpart."[44] Freud argues that the uncanny stirs something ancient, buried and elementary that has close connection with infantility, insanity, and primitive, magical thinking.[45] Rebecca becomes her double, as she is everything the narrator is not. "And I realize, every day, that things I lack, confidence, grace, beauty, intelligence, wit – Oh, all the qualities that mean most in a woman – she possessed."[46]

As Freud claims, however, not only two people can function as each other's doubles.[47] In *Rebecca*, the narrator is split as a narrator. Nicholas Royle argues that each and every narration is an uncanny process, when the narrator knows and mediates other characters' thoughts and feelings.[48] The narration in *Rebecca* highlights this "mad scenario," the transparently alienating effect of any narration. Lloyd Smith sees the act of writing uncanny, especially when writing and narration refer back to its constructedness.[49] In the Gothic, paranoia as lack of information, or as hidden, concealed truth is most easily established by

[36] Ibid.,41.
[37] Watson, "Daphne du Maurier, *Rebecca*," in *The Popular & the Canonical: Debating Twentieth-century Literature*, 23.
[38] du Maurier, *Rebecca*, 210.
[39] Ibid.,284.
[40] Ibid.,283.
[41] Ibid.,368.
[42] Ibid.,276.
[43] Ibid.,286.
[44] Nicholas Royle, *The Uncanny* (Manchester: Manchester University Press, 2003), 190.
[45] Freud, "The Uncanny," 244.
[46] du Maurier, *Rebecca*, 139.
[47] Freud, "The Uncanny," 234-37.
[48] Royle, *The Uncanny*, 256.
[49] Lloyd Smith, "The Phantoms of *Drood* and *Rebecca*: The Uncanny Reencountered through Abraham and Torok's 'Cryptonymy'," 301.

first-person, unreliable narration, where the reader sees everything through the eyes of the narrator, and it paradoxically evokes pleasure in the sense of loss and helplessness. The narrator tries to exert control but is aware of its impossibility. She has a very limited access to others' thoughts, she feels her inadequacy as a narrator, thus she tries to fulfill her role through her paranoia, assigning her own ideas to others, simulating omniscience. Out of these fragments she tries to control her own story.

As in many novels, the events of *Rebecca* are narrated retrospectively which presupposes extended knowledge and distanced storytelling. This stands in contrast with the narrator's limited knowledge, she constantly questions her own credibility, admits that she does not remember every detail, and she is always reflecting on her past self. By interrupting the narration with the phrases 'I remember' and 'I can see now' over and over, she alienates the reader. Also, these remarks discredit her story by suggesting that if there are details she does not remember well, why would other details be faithfully remembered and recorded? "I have forgotten much of Monte Carlo of those morning drives, of where we went, even our conversation."[50] She consciously alienates her present (her self after the coming out of the 'secret') and her past self and she compulsively emphasizes that her self now and her self before are not at all identical. Her youth and her older age are contrasted:

> It seemed remote to me, and far too distant, the time when I too should smile and be at ease, and I wished it could come quickly; that I could be old even, with grey hair and slow of step, having lived here many years – anything but the timid, foolish creature I felt myself to be.[51]

Her remarks discredit her narrative, dismiss the reference point, since her memory fails her every now and then, moreover, she is aware of the human drive of making sense of the world by filtering it through our narratives, "I thought how alike people were in a moment of common interest. Frank was Frith all over again, giving his version of the story, as though it mattered, as though we cared."[52]

Rebecca dramatizes marriage, and the triviality of everyday life regarded as evident and natural, while is casts a different, alienating light on them. We sense the narrator's discomfort but she also embodies an ideal wife as an innocent, decent young creature without a strong self. The marriage of Maxim and the narrator is based on a difference of age and knowledge. This fits the pattern of a socially acceptable and expected union of the two sexes. She is unable to fit in the role of the ideal wife, the image of the "bad" wife haunts her, yet on the conscious level, in the form of a "good" wife. When she accepts Maxim's narrative about Rebecca as a bad, transgressive wife, she seemingly occupies the role of an equal partner.[53] However, the narrative suggests that certain traumas have still not come to the surface. In order to reshape her marriage with Maxim, she must bury the Rebecca in herself, "either she or Rebecca must survive – the two sexualities cannot co-exist."[54] Yet, the very act of writing/narrating the story of Rebecca indicates that the binary categories of proper and destructive sexualities might lose their meaning in connection to the narrator.

The paranoid narration creates a displacing effect, the novel always questions itself and leaves the reader with the uncanny feeling that secret repressions always remain, since these are inherent in our culture. The dream frame of the novel supports this. The narrator cannot consciously identify with Rebecca's libertine modes but eventually she internalizes the image of firmness, courage, and wifely devotion, which she fostered throughout the process of

[50] du Maurier, *Rebecca*, 39.
[51] Ibid.,69.
[52] Ibid.,265.
[53] Light, "'Returning to Manderley'—Romance Fiction, Female Sexuality and Class," 335.
[54] Ibid., 333.

identification, thus when she takes possession of the household she governs it like Rebecca did.[55] But her dreams at the beginning and end of the narrative, and their desperate mode of exile suggest that this is not a happy ending, still, an uncanny repression lingers on, and they remained the victims of their own and their culture's unconscious:

> Back again into the moving unquiet depths. I was writing letters in the morning room…but when I looked down to see what I had written it was not my small square handwriting at all, it was long, and slanting, with curious pointed strokes…I got up and went to the looking-glass. A face stared at me that was not my own. It was very pale, very lovely, framed in a cloud of dark hair…the face in the glass stared back at me and laughed. And I saw then that she was sitting on a chair before the dressing-table in her bedroom, and Maxim was brushing her hair. He held her hair in his hands, and as she brushed it he wound it slowly into a thick rope. It twisted like a snake, and he took hold of it with both hands and smiled at Rebecca and put it round *his* neck.[56]

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[55] Horner and Zlosnik, *Daphne du Maurier, Writing, Identity and the Gothic Imagination*, 106.
[56] du Maurier, *Rebecca*, 396.

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FUGAL COUNTERPOINT OR SEMANTIC CONTRAST? A MUSICAL ANALYSIS OF JAMES JOYCE'S "SIRENS" AND ALDOUS HUXLEY'S *POINT COUNTER POINT*[1]

TEODÓRA WIESENMAYER

The attempts to cross medial boundaries, to combine features of different media in a specific work of art date back to the origins of art. Music and literature have always been closely related; however, for centuries the musicality of literature meant the aesthetic use of language, concentrating on the acoustic features of music such as melody and rhythm. On the other hand, music can be present in literature on the structural and semantic level as well. In the modernist period novelists began to experiment with musical structures, which were applied as shaping devices controlling the fluidity of the texts.[2] Since writers were driven by aesthetic considerations, they resorted to traditional forms such as the fugue or the sonata form. The rigid structure of these forms "[enabled] the modernist novelist to represent multiple perspectives in an aesthetically satisfying way."[3] As far as the semantic presence of music is concerned, it affects literary texts where a musical piece is described by the author or one of his characters. In such cases the content analogies inherent in music add other layers of meaning to the text. The aim of the present paper is to trace music on the structural level in two famous experimental narratives of the modernist period, trying to define whether they really have any affinities with musical forms.

Both the "Sirens" episode of *Ulysses* and *Point Counter Point* are usually related to the fugue. The former was meant to be written according to the rules of the *fuga per canonem*, whereas the title of the latter work refers to the counterpoint, a structural and compositional device inherent characteristically in the fugue. Counterpoint refers to independent musical lines that are sounded simultaneously, and the music that makes use of counterpoint as a structural device is polyphonic. In order to decide whether a literary text has any similarities with the inherent features of the fugue, it is necessary to demonstrate what these features exactly mean in music. The following musical score is a fragment from Johann Sebastian Bach's "Fugue in G Minor." The musical score demonstrates clearly that it is polyphonic, contrapuntal music where the voices move independently and simultaneously, beginning with the same tune (one time starting on the tonic, the note **g**, then on the dominant, the note **d**, respectively), which is called the theme of the fugue. These voices move independently from each other, and neither of them dominates. The entrance of these voices is marked in the bars no. 1, 6, 12 and 17: the theme is always the same; however, it appears on different notes.

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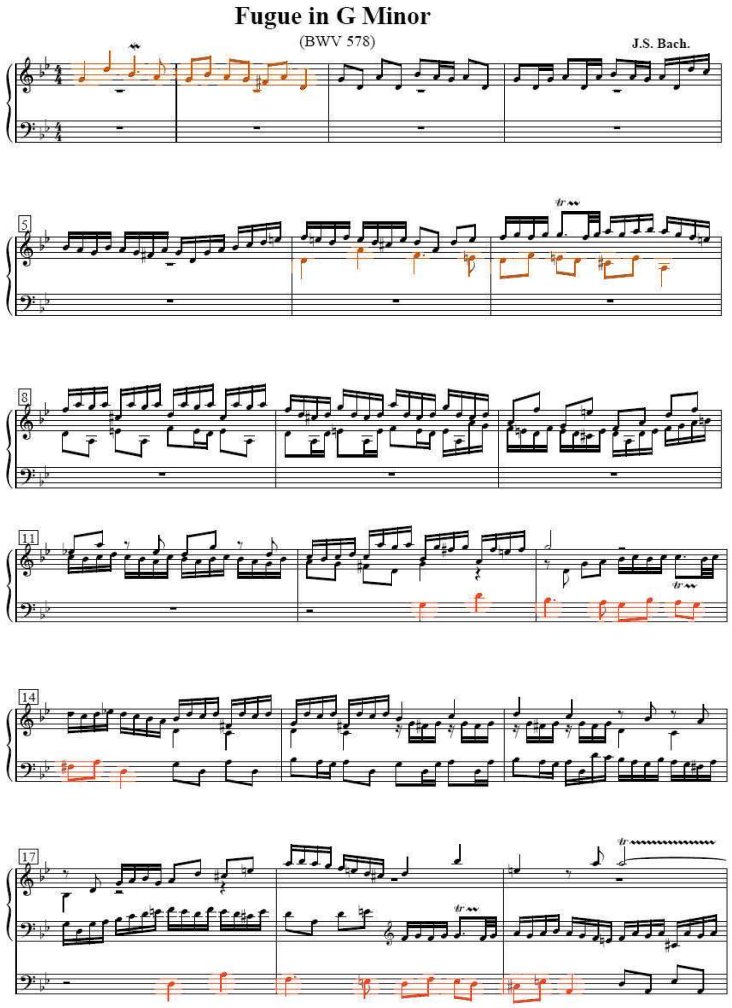
[2] T. S. Eliot's mythic method elaborated in "*Ulysses*, Order, and Myth" (in Frank Kermode, ed., *Selected Prose of T. S. Eliot,* Orlando, FL: Harvest Books, 1975) may be applied to music, since in novels as well as in poems musical form (like myth) serves as a frame, an ordering element to shape "the immense panorama of futility and anarchy which is contemporary history." (177)

[3] Werner Wolf, *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (Amsterdam and Atlanta: Rodopi, 1999), 175.



Johann Sebastian Bach, *Fugue in G Minor* ("The Little"), BWV 578

The fugue is often compared to a conversation where each *voice* (or part) presents its version of the *subject* (or theme), and an "altered form of the subject *answers* it within the fugue's opening *exposition.*"[4] While this answer is being played, the first voice begins a new material, which is called the *countersubject*, but only if it appears again in the fugue; if it does not appear anymore, it is called *free counterpoint*. As far as literature is concerned, the most important feature of the fugue is that there are 3, 4 or even more voices "talking" simultaneously about the same "subject." A novelist may imitate their counterpointing by the juxtaposition of characters' voices or situations.

The fugal structure is not only a shaping device, it is also a means to express simultaneity. In a literary context two spatial aspects can be considered: space as a formal construct, and mental space in the reading process. The second aspect is based on the previous one, since the (musical) structure of a literary work influences the reader's perception of it. Twentieth-century novelists resorted deliberately to the polyphonic feature of music, trying to implement it within the confines of literature in order to express simultaneity. These writers applied the polyphonic structure of the fugue, therefore, Joseph Frank's statement about the apprehension of a modern literary work "spatially, in a moment of time, rather than as a sequence"[5] is also valid for the use of this musical device. This method suppresses

[4] Alan Shockley, *Music in the Words: Musical Form and Counterpoint in the Twentieth-Century Novel* (Farnham: Ashgate, 2009), 16.
[5] Joseph Frank, *The Idea of Spatial Form* (New Brunswick, N. J.: Rutgers University Press, 1991), 10.

temporality, since we are referred to more material than the one presented to us at that certain moment.

Every fugue has a certain theme which re-appears in different places, on different notes (first on the tonic, then on the dominant), which means that in the "Sirens" episode of *Ulysses* there has to be one single theme, appearing in different ways. Werner Wolf claims that this fugal subject is a semantic, and not a formal one – the theme of "desire" and its variations appear throughout the whole episode.[6] He sees a correspondence between the three parts or voices of a fugue and the three (groups of) characters, namely the barmaids (treble), Bloom (tenor) and Blazes Boylan (bass),[7] who have a major part in the play of desire. Even the characters that do not belong to the three main parts of the fugue are somehow related to the theme: Simon Dedalus, Lenehan or George Lidwell also show their attraction towards the two barmaids, the tempting "sirens" of the episode. The theme of the episode takes on different forms as well. The inverted form, that is "dislike," appears as a variation of the "desire" theme in Bloom's dislike of Boylan, as well as his frustration and loneliness, the effect of unfulfilled desire can be viewed as a counterpoint.[8] Alan Shockley disowns Wolf's suggestion to define the fugal subject in terms of the signified. He supports his own views by saying that "desire" is a broad term which can be found in almost any novel, and in the episode it would mean "to prove that [it] is thematically present throughout each of the fugue's thematic presentations, *and* to prove that it is present *polyphonically* in each of these positions."[9] But even if Wolf has to admit that "Joyce does not manage to sustain the impression of polyphony throughout the entire chapter,"[10] he claims that the writer achieved at least a "partial suggestion of polyphony."[11]

Joyce based the "Sirens" episode of *Ulysses* on fugal structure, constantly changing the point of observation, in order to avoid "any narrow, single-minded or, literally, one-eyed view of reality."[12] With the help of the fugal form and polyphony Joyce presented simultaneity successfully. In the "Sirens" episode of *Ulysses* many things occur in a certain span of time, which are signalled by a typical sound (e.g. the jingling of the jaunting car, the piano-tuner's tapping), this way indicating to the reader that there is not only one theme appearing in a linear way, but many things happen instantaneously. Burgess praises Joyce's "ability of the musical composer to work in time and space at the same time (or space)."[13] In polyphonic music many voices are present in the same span of time. Since in a fugue these voices move independently from each other, often in opposing directions, it gives the listener a feeling of space; the vertical axis is present besides the horizontal one. In the "Sirens" episode it is the reader's role to juxtapose in his imagination the scenes that are presented in a linear way by the author. From a certain point of view all polyphonic forms might be said to have a spatial aspect, but if we want to range these forms according to their use of musical space, we will find that the fugue is the most compound one since its independent voices may move in different directions.

Another similarity between the structure of "Sirens" and the structure of a fugue is that in the former the space between the entries of different voices is filled with episodes, similarly to the freely-devised material of the fugue. Characters enter and leave the bar, their voices can be heard sometimes in a dominant manner, sometimes from the background, and among the appearances of these voices the plot goes on continually, like the freely-devised

[6] Wolf, *Musicalization of Fiction*, 133.
[7] Ibid., 133.
[8] Ibid., 133.
[9] Shockley, *Music in the Words*, 61.
[10] Wolf, *Musicalization of Fiction*, 136.
[11] Ibid., 136.
[12] Randall Stevenson, *Modernist Fiction: An Introduction* (Hertfordshire: Harvester Wheatsheaf, 1992), 52.
[13] Anthony Burgess, *This Man and Music* (London: Hutchinson and Co., 1982), 83.

material of the fugue fills up the remaining space among the multiplicity of voices, and keeps the fugue going. With the help of this technique the reader is made aware of the fact that the different activities in – and outside – the Ormond Bar (singing, talking, Bloom's writing a letter while thinking and talking, the piano-tuner's progression, Boylan's approach to Molly, and so on) happen simultaneously. The leitmotifs or the typical sounds belonging to a certain character indicate the presence or the actions done by different people at a given time. While the time span is relatively short in the "Sirens" chapter, the plot is presented in a quite detailed manner, giving great importance to minor characters and events as well. The elements of the fugal form are evident: the voices of the characters entering Ormond Bar remind one of the entering themes of the fugue, each on a different note.

* * *

From the examples given above we can conclude that in Joyce's "Sirens" episode there is some underlying musical structural element necessary to convey something that cannot be expressed by traditional literary means. If that were a requirement for a "musicalized" novel, then the term would not apply to Aldous Huxley's *Point Counter Point*. Even if its title refers to a musical device inherent in the fugue, and it contains the "programme" of musicalizing fiction delivered by Huxley's novelistic counterpart, Philip Quarles, the novel's comparability on a structural level with any musical form or technique is still questionable. The novel includes some techniques inherent in music as well, but these tools, the way they are applied in the novel are not purely musical. The musical title might be misleading if the reader interprets it as a musical term, hence the various analyses going as far as proving that the novel is built on fugal structure.[14] But it seems more rewarding to treat the title as a musical metaphor for "contrast," and to look for musical affinities from this point of view. Since Quarles's metareferential diary contains the theoretical background of the novel's composition, quoting its relevant lines should be the ideal starting-point for a musical comparison.

> The musicalization of fiction. Not in the symbolist way, by subordinating sense to sound. […] But on a large scale, in the construction. Meditate on Beethoven. The changes of moods, the abrupt transitions. (Majesty alternating with a joke, for example, in the first movement of the B flat major quartet. Comedy suddenly hinting at prodigious and tragic solemnities in the scherzo of the C sharp minor quartet.) More interesting still the modulations, not merely from one key to another, but from mood to mood. A theme is stated, then developed, pushed out of shape, imperceptibly deformed, until, though still recognizably the same, it has become quite different. […] Get this into a novel. How? The abrupt transitions are easy enough. All you need is a sufficiency of characters and parallel, contrapuntal plots. […] You alternate the themes. More interesting, the modulations and variations are also more difficult. A novelist modulates by reduplicating situations and characters. He shows several people falling in love, or dying, or praying in different ways – dissimilars solving the same problem. Or, *vice versa*, similar people confronted with dissimilar problems. In this way you can modulate through all the aspects of your theme, you can write variations in any number of different moods.[15]

The first statement, referring to the acoustic features of music, is clearly applicable to Huxley's novel, since none of its words or sentences aims at imitating musical sound. On the other hand, there is a confusion in the novelist's references to "construction." The examples

[14] Cf. the "*Point Counter Point* Special Edition" of *Studies in the Novel* 9.4. (Denton, TX: University of North Texas, 1977), especially Donald Watt's study on "The Fugal Construction of *Point Counter Point*."
[15] Aldous Huxley, *Point Counter Point* (Hammersmith, London: Flamingo, 1994), 295-6.

include changes of mood and abrupt transitions in the imaginary content analogies of Beethoven's music, which have more to do with the narrative potentials inherent in the composer's music than with purely structural considerations. Furthermore, "majesty" and "joke," "comedy" and "tragic solemnities" are semantic elements that can be related to both literature and music, regardless of any interrelationship between the two media.

Another confusion derives from Huxley's use of the terms "key" and "mood," which are interchangeable in music. The writer probably means that the abrupt transitions of scenes and the alternation of themes have the same effect as the modulations in music. But a few lines below Huxley uses the same term as the synonym of variations, when there are "dissimilars solving the same problem" or "similar people confronted with dissimilar problems."[16] All these techniques are inherent in music, but not only in music. In fact, the abrupt transitions requiring parallel, contrapuntal (or contrasting) plots, the modulations affecting the mood, and the variations presenting the same theme from different angles could be inherent features of any literary text, regardless of its musical affinities. Thus, the polyphony of voices and the contrasted themes are not sufficient in themselves to produce a musical effect. It needs to be examined whether they point towards some sort of simultaneity, which is primarily a musical characteristic.

Peter Firchow considers *Point Counter Point* to be the first real approximation to a truly systematic aesthetics of simultaneity among works written in English.[17] However, Firchow's concept of simultaneity refers rather to the multiplicity of perspectives, as Philip Quarles defines the role of contemporary fiction ("the essence of the new way of looking is multiplicity"; "[m]ultiplicity of eyes and multiplicity of aspects seen"[18]). Although he observes that "Huxley's aesthetic of simultaneity in this novel involves the introduction of musical analogies, especially that of counterpoint, which may be defined as the simultaneous performance in harmony of two sets of musical notation,"[19] he connects it to the way human nature is presented by the writer, to the multiple personality, the simultaneous existence of a variety of selves.[20] Firchow claims that in such cases Huxley's "aesthetic of simultaneity is virtually equivalent to a Hegelian aesthetic of the totality of objects, incorporating both space and time; or to Friedrich Schlegel's notion of the Gesamtkunstwerk […] which proposes that the novel should embody all experience and art simultaneously."[21] He supports his statement with the scene where Huxley juxtaposes the music of Bach with the vivisection of tadpoles and the trivial chatter of a party, and a passage enumerating various events that can happen within two hours:

> In two hours the muscles of the heart contract and relax, contract again and relax only eight thousand times. The earth travels less than an eighth of a million miles along its orbit. … Two hours are as nothing. The time to listen to the Ninth Symphony and a couple of the posthumous quartets, to fly from London to Paris, to transfer a luncheon from the stomach to the small intestine, to read *Macbeth*, to die of snake bite or earn one-and-eight-pence as a charwoman. No more. But to Illidge, as he sat waiting, with the dead body lying there behind the screen, waiting for the darkness, they seemed unending.[22]

[16] Ibid., 296.
[17] Peter Edgerly Firchow, "The Aesthetics of Simultaneity", in *Reluctant Modernists: Aldous Huxley and Some Contemporaries – A Collection of Essays by Peter Edgerly Firchow*, ed. Evelyn S. Firchow and Bernfried Nugel (Münster-Hamburg-London: LIT Verlag, 2002), 181.
[18] Huxley, *Point Counter Point*, 193.
[19] Firchow, "The Aesthetics of Simultaneity", 181.
[20] Ibid., 181.
[21] Ibid., 182.
[22] Huxley, *Point Counter Point*, 391.

This latter case of aesthetic simultaneity can be connected to modern scientific developments, especially to the relativity theory of Einstein.[23] Huxley enumerates various activities that can happen within a period of time; however, they do not necessarily happen simultaneously. They are only placed in an ironic contrast with Illidge's present situation. Considering it from a musical perspective, the passage cannot be compared to the simultaneous voices of a fugue. Even if the various juxtaposed scenes can be considered to resemble the voices of a polyphonic fugue, not all of these events happen within the same span of time, only their duration is equal. Therefore, it is an example rather of the multiple perspectives of the same subject (a two hours' interval) than of simultaneity.

On the other hand, there are passages in the novel comparable to musical simultaneity. In the following quotation Huxley presents the individual voices of the members of a party. Since the dialogues are not connected thematically, the reader may assume that several voices are sounded at the same time, like the voices of a fugue. Even if this part has almost as many themes as voices, it gets much closer to musical simultaneity than the above-quoted lines.

> 'Stertorous what?' asked Lucy. 'Do remember that I've never been educated.'
> 'Warbling your native woodnotes wild!' said Willie. 'May I help myself to some of that noble brandy? The blushful Hippocrene.'
> 'She treated me badly, extremely badly.' Peter Slipe was plaintive. 'But I don't want her to think that I bear her any grudge.'
> Willie Weaver smacked his lips over the brandy. 'Solid joys and liquid pleasures none but Zion's children know,' he misquoted and repeated his little cough of self-satisfaction.
> 'The trouble with Cuthbert,' Spandrell was saying, 'is that he's never quite learnt to distinguish art from pornography.'
> 'Of course,' continued Peter Slipe, 'she had a perfect right to do what she liked with her own house. But to turn me out at such short notice.'[24]

The novel as a whole may also suggest simultaneity. Philip Quarles's writing a novel on the same theoretical foundation as *Point Counter Point* is "a situation which is simultaneously fact and fiction."[25] In this case simultaneity refers to the association taking place in the reader's mind. Moreover, other associations are triggered by recurring themes, such as love, illness and death. As the variations upon these themes appear, the reader reflects on earlier situations.

All in all, in *Point Counter Point* simultaneity may refer either to the treatment of a subject from multiple perspectives, or to the synthesis in the reader's mind. Nevertheless, there are attempts to imitate fugal polyphony in several passages; however, these experiments do not approximate musical condition the way the "Sirens" episode does. The novel is built upon contrasting themes, situations and characters, the author's choice being justified by Spandrell's statement towards the end on the novel, claiming that "[t]hings exist only in terms of their opposites."[26]

Even if the novel's structure cannot be considered to be musical, it is experimental in other ways. As we know it from Philip Quarles's diary, Huxley's aim is "to depart from traditional linear storytelling, which is centred on one or two 'heroes' or 'heroines', in favour of a multiplication of characters, plots and plot-situations and to treat these in a formalist way that is more reminiscent of musical variations than of mimetic narrative."[27] The formalist treatment of such a vast material is indispensable: such a great number of characters and

[23] Firchow, "The Aesthetics of Simultaneity", 183.
[24] Huxley, *Point Counter Point*, 124.
[25] Firchow, "The Aesthetics of Simultaneity", 185.
[26] Huxley, *Point Counter Point*, 408.
[27] Wolf, *Musicalization of Fiction*, 166.

situations cannot be presented as a single, coherent text. These fragments of life are juxtaposed, and connected by general themes. Still, this structuring cannot be considered as musical variations, either. On the one hand, in music variations are written upon only one theme, and its application in literature produces texts comparable to the various endings of John Fowles's *The French Lieutenant's Woman*. On the other hand, the themes of *Point Counter Point* are rather general, occurring in many other novels as well. Wolf's thematic inventory includes Fietz's central thematic opposition of sensuality and intellectualism, the numerous thematic unities in the field of moral positions or world views, the different attitudes towards art, love, illness and death.[28] Although the development of the themes and their variations may have affinities with musical variations, moreover, the contrapuntal structure (involving various independent voices of equal importance and independence resulting in a simultaneity in the reader's mind) is an inherent feature of the polyphonic fugue, the number of these voices and the variety of the themes make the novel incompatible with any musical structure. Firchow's description of the musical techniques of the novel, comparing it with Thomas Mann's *The Magic Mountain* are characteristics that may be applicable to a vast number of other novels: "both contain full orchestras of characters, but with no conductor, except for the usually remote author; both make much of the different intellectual tonalities of their character-instruments; both use contrapuntal technique on a small and a vast scale, either by juxtaposing word and thought, or idea-complex; both focus on a limited number of universal themes – love, disease, death – and variously modulate these themes."[29]

Firchow considers music as a means for structuring his novel,[30] as a frame embedding the ideas Huxley wants to convey. On the other hand, music may also enrich literary meaning by its narrative potentials or content analogies. In fact, the semantic aspects of music are more dominant in *Point Counter Point* than its structural features. As far as the structural elements are concerned, the novel might be compared to other arts, as well. Farkas points out its resemblance with visual arts, first of all with the jump-cut and montage techniques of the art of cinematography,[31] but he adds that "[t]he juxtaposition of contrary or parallel plotlines highlighted in the title will be no less familiar to compulsive viewers of television serials now routinely exploiting the quasi-musical technique referred to in the novel's title."[32]

Aldous Huxley's experiment with musical form seems to be less successful than Joyce's in the "Sirens" episode of *Ulysses*. In *Point Counter Point* Huxley resorted to musical form in order to provide a structural frame for his vast material, including a great number of characters and themes. However, there are too many voices of equal value to meet the requirements of any musical form. Therefore, the juxtaposition of the themes cannot be compared to the traditional fugue: they are rather contrasts than counterpoint. Still, Huxley managed to achieve some kind of simultaneity in the reader's mind by treating the same theme in various ways.

Huxley's main achievement is musical description, and his exploitation of the characterizing effect of music. He made use of two pieces originating in different periods: he connected Bach's music to earthly, material things, and Beethoven's to heavenly states. *Point Counter Point* cannot be related to any specific musical form; still, music is a structural element, since two compositions frame the novel. The characterizing effect in both cases appears as the audience's reaction to the music, in the first case it presents the polyphony of

[28] Ibid., 170.
[29] Peter E. Firchow, "Mental Music", in *Reluctant Modernists: Aldous Huxley and Some Contemporaries*, 204.
[30] Ibid., 203.
[31] Ákos I. Farkas, "Canon and Canonicity in Huxley's *Point Counter Point*", in *Publicationes Universitatis Miskolcinensis*, Sectio Philosophica, Tomus XV. – Fasciculus 2 *(*Miskolc: Miskolci Egyetemi Kiadó, 2010), 118.
[32] Ibid., 118.

the characters' attitude, in the second case it is a contrast between Spandrell's and Rampion's tastes and views. Although Huxley's aim was to make use of musical counterpoint, his novel is more a reservoir of a variety of contrasting themes and situations, where musical content analogies are related to characters.

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POSTMODERN / CONTEMPORARY BRITISH PROSE

DICKENS AND HIS *GREAT EXPECTATIONS* IN POST-VICTORIAN FICTION

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At present we experience the "return" of the author on many levels from perceiving authors as celebrities to readdressing the concept of authorship by literary criticism. The literary market has constantly maintained the writer's prevalent status with the related discourses of authority, authenticity, anxiety, mystification and cult. Yet, scholars draw specific parallels between Victorian and present-day manifestations of the central position of the author in public literary discourse. For example, they consider the gradual rise of authorship to a central determinant of the novel's literary value in the nineteenth century comparable to today's interest in reputations and status of worth for literary authors as celebrities.[1] If an author publishes a work that wins a literary prize, inspires a movie-adaptation or other sensationalist reactions, s/he acquires a celebrity position which puts her/him on the market. This position and the accompanying market value vary according to the real or assumed interest of the audience, as Richard Todd phrases it "contemporary fiction is retail-driven."[2] Therefore, as English and Frow argue, authorship becomes a corporate marketable item fuelled by media-based brand management.[3] After Jane Gaines, the critics also claim that values attached to Victorian authorship resurface in different terms in our current context: thus the Victorian signature and copyright respectively have become a brand name and an exchangeable trademark of the present.[4]

The attention devoted to the author and authorship has recently also increased in academic criticism. In the present, more reader-friendly phase of postmodernism, the notion of the death of the author introduced by Roland Barthes in the 1960s and promoted ever since, seems to gradually be fading away. At the end of the eighties David Lodge takes a stance against text-based criticism and makes a strong case for the author-centredness of novelistic production and reception. He argues against Barthes's notion of the death of the author from the writer's perspective: "The foregrounding of the act of authorship within the boundaries of the text which is such a common feature of contemporary fiction, is a defensive response, either conscious or intuitive, to the questioning of the idea of the author […] by modern critical theory."[5] In his book *The Death and Return of the Author* (1992), Seán Burke traces how the absence of the author is theorised in antiauthorial discourses through conducting a close reading of texts by Barthes, Foucault and Derrida. He argues that the exclusion of the author by textual criticism is problematic per se. Authorial subjectivity cannot be theorised in such a framework, while it is impossible to expel it from criticism, which makes (the question of) the author an "unquiet presence" in theory. Amongst others he lists authorial intention,

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 127–35.

[1] Bradley Deane, *The Making of the Victorian Novelist: Anxieties of Authorship in the Mass Market* (New York and London: Routledge, 2003), ix-xvi; James F. English and John Frow, "Literary Authorship and Celebrity Culture," in *A Concise Companion to Contemporary British Fiction*, ed. James F. English (Oxford: Blackwell 2006), 39-57.

[2] Richard Todd, "Literary Fiction and the Book Trade," in *A Concise Companion to Contemporary British Fiction*, ed. James F. English (Oxford: Blackwell, 2006), 20.

[3] English and Frow, "Literary Authorship," 41.

[4] English and Frow, "Literary Authorship," 48-49.

[5] David Lodge, *After Bakhtin: Essays on Fiction and Criticism* (London: Routledge, 1990), 19.

influence and revision as important authorial functions that cannot be circumvented when analysing texts.[6]

The influence of the literary market and the literary critical recentring of the writer can both be observed in recent post-Victorian biographilia, which are partly written by authors who are also literary scholars. These reconstructions of nineteenth-century writers quite clearly distinguish between the authors' life and work, questioning the myths surrounding the former and mostly maintaining praise for the latter. Thomas Hardy's chauvinism, as in Howard Jacobson's *Peeping Tom* (1984) or Emma Tennant's *Tess* (1993), and Oscar Wilde's homosexuality, as in Peter Ackroyd's *The Last Testament of Oscar Wilde* (1983), featured among the popular topics fictionalised. Peter Ackroyd specialises in writing fictional biographies of famous authors and Julian Barnes is similarly concerned with the critical construction of historical writers in his *Flaubert's Parrot* (1984) already, to further engage with it in his massive *Arthur and George* (2005). In addition to reviving or debunking scandals around Victorian authors, adaptors show an interest in writers' life and character related to the writing process itself. The proliferation of literary biographies about Henry James at the beginning of the twenty-first century provides a representative example of this trend. Emma Tennant's *Felony* (2002), Colm Tóibín's *The Master* (2004), David Lodge's *Author, Author* (2004), Alan Hollinghurst's *The Line of Beauty* (2004) and Michiel Heyns's *The Typewriter's Tale* (2005) all relate to the historical author and (his) concerns about writing, authorial principles and mass-market consumerism.

Since the figure and works of Charles Dickens have always been immensely popular with professional and non-professional audiences, they constitute a prolific research source for examining contemporary responses to the Victorian era. Rewritings of his life and texts, commonly called Dickensiana, constitute a complex web of adaptations. The best known Dickens appropriator, Peter Ackroyd's repertoire ranges from refashioning one of the Victorian author's texts into a novel as he does with *Little Dorrit* in *The Great Fire of London* (1982), through referring to numerous Dickens-texts in one chapter of a novel like in his *English Music* (1992), to creating a monumental all-integrative (literary) biography of the nineteenth-century classic titled *Dickens* (1990), labelled as "Ackroyd's melodrama of Victorian authorship."[7] Gaynor Arnold's *Girl in a Blue Dress* (2008) qualifies the Victorian author's biography from a feminist point of view. An invented nineteenth-century writer, Alfred Gibson's life modelled on Dickens's is narrated by his neglected wife, intermingling biographical data with his fictional texts. Charles Palliser's *The Quincunx* (1989) reads as an accumulated Dickens-experience and is therefore regarded as an attempt to reproduce all Dickens-novels.[8] In the following, I will focus on two adaptations of Dickens's *Great Expectations* (1861): Peter Carey's *Jack Maggs* published in 1997 and Lloyd Jones's *Mister Pip* that was short-listed for the Man-Booker Prize in 2006. Both titled after fictional characters of the source-text they rewrite, the two novels relate how views of the author connected to British imperial and colonial legacies have evolved in the post-Victorian fiction of the last two decades. I will also consider how literary criticism and the cultural market respond to current perceptions of Dickens and his work.

The story of *Jack Maggs* is set in the Dickensian London full of crimes, prostitution and corruption. Maggs arrives here in search for his ward, Henry Phipps and meets the writer, Tobias Oates who promises to help him. The eccentric Oates conducts medical experiments

[6] Seán Burke, *The Death and Return of the Author: Criticism and Subjectivity in Barthes, Foucault and Derrida* (Edinburgh: Edinburgh University Press, 1993), 173-174.
[7] Cora Kaplan, *Victoriana: Histories, Fictions, Criticism* (Edinburgh: Edinburgh University Press, 2007), 62.
[8] Michael Malone, "The Spirit of Dickens Present," review of *The Quincunx*, by Charles Palliser. *New York Times Book Review*, March 4, 1990. http://www.nytimes.com/1990/03/04/books/the-spirit-of-dickens-present.html.

and séances of mesmerism without expertise which result in his accidental killing of people. He writes about anything for money and perceives all his interactions with others in the service of his great work. On meeting Maggs, Oates wants to find out who the mysterious man is and, by mesmerising him, a memory he "can enter, and leave,"[9] learns that the Australian man is a convict. He wants to write Jack's story into a groundbreaking novel: "But in all of English literature there was nothing like the dark journey he now planned to take inside the Criminal Mind,"[10] which sounds as boastful as Edward Casaubon's venture to find the Key to All Mythologies in George Eliot's *Middlemarch* (1871). In Oates's novel, titled *The Death of Jack Maggs*, the writer imagines Jack's death in a fire, which is the end he himself finally meets. Similarly to Oates, Henry Phipps turns out to be a conceited character. He lives from the money Jack deposits on his account, but instead of meeting his benefactor, he tries to kill Maggs, so that he can keep his house. Jack escapes from these corruptive crime scenes of the coloniser country and exchanges his unsuccessful stay in England for a peaceful, prosperous life on the colony, eventually dying in Australia as an acknowledged president of his district.

Jack Maggs is perceived to be writing back to *Great Expectations* as *Wide Sargasso Sea* writes back to *Jane Eyre*: most of the original situations are reversed disfavouring the dominant Anglo-centric discourse and rehabilitating the Australians.[11] Even Jack's handwriting bears the sign of this reversal as it can only be read by applying a mirror. This task, however, is not accomplished by the convict's ward Phipps, but by Oates who compromises the authority of his exquisite mediator position, and uses Jack's diary and letters to enhance his own career as a writer. The figure of Oates provides an intriguing example of how the nineteenth-century importance of the writer appears in today's reconstructions of literary authors as celebrities. He reads as a parody of Dickens, mocking the myth surrounding the Victorian author's cultic personality. Such a refashioning can also be understood as an ironic opinion of the dubiousness of current literary endeavours that revive the Victorian age through a fictionalised nineteenth-century account of acquiring literary fame. From a postcolonial aspect, critics seem to forge a sequel-like relationship between this novel and Lloyd Jones's *Mister Pip*, since, as Jennifer Gribble argues, "Carey creates an Australian way of seeing, but Australian ways of seeing are subjected to powerful indictment in *Mister Pip.*"[12] In addition, in Jones's adaptation the privileging of the speaker gets a further twist. The English boy's narrative lead of *Great Expectations*, accorded to the Australian patriarchal man in *Jack Maggs*, gets transferred to a young indigenous girl, Mathilda in *Mister Pip*.[13] Hence, the Victorian text and context are put to an even more complex use in this latter revision.

In *Mister Pip* it is the Australians who try to gain more power over the island of Papua New Guinea in the 1990s by provoking ethnic and civil conflicts among the inhabitants, which shows how British imperial practices are inherited further in the ex-colonies. Pip's

[9] Peter Carey, *Jack Maggs* (Queensland: University of Queensland Press, 1997), 87.
[10] Carey, *Jack Maggs*, 214.
[11] Anne Humpherys, "The Afterlife of the Victorian Novel: Novels About Novels," in *A Companion to the Victorian Novel*, 2002, ed. Patrick Brantlinger and William B. Thesing (Oxford: Blackwell, 2005), 450; Georges Letissier, "Dickens and Post-Victorian Fiction," in *Refracting the Canon in Contemporary British Literature and Film*, ed. Susana Onega and Christian Gutleben (Amsterdam & New York: Rodopi, 2004), 124. Letissier even reads the ending of the novel letting Maggs return to Australia as a shift in the possibility of identifications: instead of the English readership of *Great Expectations*, this way the Australian audience of *Jack Maggs* is able to experience itself as "a whole nation of convicts' descendants" 126.
[12] Jennifer Gribble, "Portable Property: Postcolonial Appropriations of *Great Expectations*," in *Victorian Turns, NeoVictorian Returns: Essays on Fiction and Culture*, ed. Penny Gay, Judith Johnston, and Catherine Waters (Cambridge: CUP, 2008), 183.
[13] Gribble, "Portable Property," 189.

story is doubly rewritten into twentieth-century narratives: it is interwoven with Mr Watts's account of his life and it constitutes the native protagonist's breakout from the war-stricken Bougainville, New Zealand. In her autobiography, Mathilda retrospectively recounts her village school-years, where together with their teacher, Mr Watts they read a version of Charles Dickens's *Great Expectations*. The pupils go home, share their learning experience with their parents and the name Mr Pip spreads round the island so rapidly that some rioters, not trained to differentiate between fictional and real characters, start looking for him. Trying to stop the troubles his teaching material has caused, Mr Watt first assumes the identity of Mr Dickens taking responsibility for the creation of Mr Pip, but once he realises that the attackers want a Mr Pip who is alive, he identifies himself as that. The atrocities claim the lives and homes of numerous natives, Mathilda's mother being one of them who is first raped and then killed. Mr Watt tries to pacify the rioters by recounting his autobiography to which they listen for a while but then suddenly kill him and feed him to the pigs. In addition to the civil war, there is a flood in which Mathilda almost dies, an ending that would echo the solution of George Eliot's *Mill on the Floss* (1860). However, a log finally saves her, which she, remembering Pip's benefactor in *Great Expectations*, christens Mr Jaggers. She then lands in Australia, reads Dickens's complete works and writes her thesis on *Great Expectations*. After visiting the British Library and some Dickens-heritage sights in London, she disappointedly returns home and, instead of pursuing an academic career, sets to writing her autobiography.

Just like Carey's Jack, Mathilda embodies a positive *Bildungsroman*-figure, and similarly to Tobias Oates, who suffers the death he envisions for Jack, Mr Watts gets killed in his efforts to claim authority through the Victorian writer and his character. Though both novels feature an appropriative writer figure, in contrast to the parody of rewriting Dickens's life in *Jack Maggs*, in Jones's text the tone of transposing the historical author in a twentieth-century setting is more serious. Mr Watts as the only white person on the island becomes the victim of his own project, using a book for the establishment of a Western white male authority on a conquered island of the British Empire of the past. In addition, it turns out that he abandoned his family before moving to Bougainville, which underlines his character's correspondence to Dickens, who also gets unmasked for ruthlessly disposing of his family: "[t]he man who writes so touchingly and powerfully about orphans cannot wait to turn his own kin out the door."[14] This way Watt's story becomes analogous to Dickens's and his death an end the nineteenth-century writer could also have met. Hence, in both novels, the author figure possibly rewriting Dickens is controversial and suffers a brutal death, indicating alternative fates for the historical author, thereby implying further potentials in writing literary biographies. Similar potentials of transposing nineteenth-century writers into contemporary settings appear in other post-Victorian fiction as well, expanding the boundaries of biofiction. D. M. Thomas's *Charlotte* (2000), a novel that rewrites both *Jane Eyre* and *Wide Sargasso Sea*, for example, features a protagonist who provisionally assumes the identity of Charlotte Brontë in the West-Indies, fantasising about the kind of life the nineteenth-century author might have had in the twentieth century. Nick Guest, the young homosexual hero of Alan Hollinghurst's Man-Booker-winning *The Line of Beauty* (2004), can also be read as a bold present-day impersonation of Henry James, who interprets his sexual self-discovery in the light of James's texts, habitually imitating the historical writer and his language.[15]

Characters from *Great Expectations* receive minor attention in *Mister Pip*, Magwitch, renamed to Mr. Jaggers, features as a helper in the shape of a log and Pip appears as an appealing but distant fictional figure. The emphasis rather seems to be on how the Victorian novel works in a different context. The book functions as a British cultural memento with

[14] Lloyd Jones, *Mister Pip* (London: John Murray, 2006), 212.

[15] Since Hollinghurst's novel mostly thematises the Thatcherite Britain of the 1980s and lacks a nineteenth-century plotline, its reading as a post-Victorian fictional (auto)biography is debatable.

various repercussions. Due to its strong but foreign influence on children, it incites conflicts between the native parents and Mr Watt. For one of these children, Mathilda the text provides a narrative of empowerment assisting in creating her own identity, even if she later learns that the real *Great Expectations* is different from the children's version she first knew. The novel has a strong political potential as well: it provokes wars among various ethnicities and civil entities saving and ruining lives. Reading the book diminishes the fears that arise in the actual real war-context: "Our only consolation was that by reading it a second and a third time we would still have another country to flee to. And that would save our sanity."[16] Yet, it is precisely the possession or dispossession of the novel that increases political frictions, so the book also adopts a dialogic function changing its status from a silent cultural memento to one that actively engages in influencing present-day events by utilising its potential as a historical narrative. Hence, in a postcolonial and postimperial framework, the fate of *Great Expectations* shows how the inherited Victorian practices cause warfare among islands of the Pacific at the end of the twentieth century, proving that the discourse of imperialism is still sustained. In *Mister Pip* the book gets lost, stolen, burnt and recreated and displays multiple roles reviving personal and collective memories of the past, in other words, it is an object whose materiality and fictional content undergo a series of changes. The same happens with the novel *Jane Eyre* in another post-Victorian work, Jasper Fforde's *The Eyre Affair* (2001). In this text the Goliath Corporation managing England employs literary detectives to find a stolen *Jane Eyre*-manuscript and the so-called Prose Portal allowing access to it for which characters literally kill each other. Negotiations between England and Wales take place, which involve exchanging Dylan Thomas's poems sitting in England for the Brontë-text and the technological device for entering it that are harboured in Wales, in order to avoid warfare. In this process an edition of *Jane Eyre* saves the life of the novel's protagonist, a literary detective called Thursday Next, by absorbing a bullet. So, a Victorian text functions as an object of desire and a protective shield, in addition to its political, cultural and individual fate-changing qualities, thus assuming commodity and strongly material, even military functions in this novel as well.

The fact that a literary work is at the centre of attention, influencing events as well as provoking violence, could be read as an attempt to reinstate literature as a powerful political tool, which legitimises the method of activating various memory objects, such as books, photographs or buildings as interpretive tools in understanding accounts of identity formation. In many post-Victorian novels the manuscript of various famous nineteenth-century texts seems to affect national and cultural narratives of identity. In novels like A. S. Byatt's *Possession* (1990), *The Eyre Affair* and *Charlotte* the finding, stealing, reacquiring and forging of these manuscripts gains a central, plot organising function. The greatness of the English nation or primacy of English culture depends on the possession of such an original text, an important relic that should be kept in a safe place and not revealed or sold to others. In Gail Jones's *Sixty Lights* (2004) the acts of personal remembering and mourning are not only aided by the previously mentioned *Great Expectations* and *Jane Eyre*, but photographs also assist the protagonist's negotiation of self-identity juxtaposed with dominant narratives of the imperial nation. Similarly, recontextualisations of the Crystal Palace and the Great Exhibition in some post-Victorian texts, such as Carey's *Oscar and Lucinda* (1988) or Clare Boylan's *Emma Brown* (2003) mark the discordance between individual identities and reigning national and cultural narratives of identity both in the nineteenth and the twentieth centuries. Methodologically such a way of reading tends towards the interpretive framework of cultural criticism, which seems true for the scholarship on post-Victorian fiction in general. This is also apparent from the range of topics discussed in the collections devoted to its study, not to

[16] Jones, *Mister Pip*, 80.

mention their titles which often include the term *culture*, like *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth Century* (2000), *Functions of Victorian Culture at the Present Time* (2002), or *Victorian Turns, NeoVictorian Returns: Essays on Fiction and Culture* (2008). Scholars maintain that the criticism of the Victorian novel played a significant part in this move from literary towards cultural studies,[17] since the Victorian era, an age particularly prone to "cross-fertilisation between the high and the low arts,"[18] serves as an especially appealing point of reference for rewriting in terms of inciting cultural changes. I also think that, just like many of its Victorian source texts did, post-Victorian fiction assists in bridging the gap between elitist and popular aspects of reading.

The popularity of these novels can thus be attributed to their capacity of providing fruitful discursive sites for diverse ideological schools on a wide spectrum of disciplines and audiences. The theme park Dickens World devoted to the author and his work is such a forum (http://www.dickensworld.co.uk). This place of edutainment housing Dickens as a celebrity offers fun for visitors by letting them experience sights, sounds and smells of the Victorian age through participating in simulated events related to Dickens and his novels, such as The *Great Expectations* Boat Ride, where they can follow events of the novel, especially the journey of Magwitch. At the same time, the facility provides educational packs on the famous nineteenth-century author and his age, which interactively relate one of Dickens' texts or set up an interview with a Dickensian character whom pupils can ask questions about correspondences of the Victorian times to the twenty-first century. Based on these multiple translations of the writer, his works and related popular cultural associations, some critics read Dickens World as a site of literary and cultural encounter that can be framed by adaptation theory, focusing on core adaptive issues including structure, nostalgia, spectacle, narrative and commodification.[19] In The *Great Expectations* Boat Ride, for instance, instead of a coherent narrative, visitors are offered its separate elements only. While maintaining the theme of crime, the referents get mixed up and the plot moves are distorted, thus highlighting difficulties adaptation involves. Marty Gould and Rebecca N. Mitchell argue that in this process meaning-making largely depends on the readers/visitors' agency[20] Such an emphasis on the reader and reception impacting the willingness to adapt can be observed in other post-Victorian encounters as well. Perhaps the best example again is *The Eyre Affair*, which at the same time constitutes a novel on the adaptive map of *Jane Eyre* and the first item of a series of books recounting the experiences of the literary detective Thursday Next. The ending of the novel is left open and curious readers are guided to a website on the back cover of the book. This website functions as a forum for readers: it features their comments and further adaptations of Fforde's story which have by now evolved into a whole fictional universe. Some fans have even named their children after characters in the book[21] and repeatedly organise special commercial events such as the 2008 Fforde Fiesta[22] buying and selling relics related to the novel series the detective's adventures have since grown into.[23] Returning to Dickens World, the interpretation of the theme park divides critics and consumers into serious readers and buyers into the Disneyfication of the historical author. All in all, I would still

[17] Audrey Jaffe, "Modern and Postmodern Theories of Prose Fiction," in *A Companion to the Victorian Novel*, ed. Patrick Brantlinger and William B. Thesing (Oxford: Blackwell, 2005), 425.
[18] Julie Sanders, *Adaptation and Appropriation* (London: Routledge, 2006), 121.
[19] Marty Gould and Rebecca N. Mitchell, "Understanding the Literary Theme Park: Dickens World as Adaptation," *Neo-Victorian Studies* 3:2 (2010): 145-71. Accessed March 31, 2011.
[20] Gould and Mitchell, "Understanding the Literary Theme Park," 159-161.
[21] Jasper Fforde, "Thursday," accessed January 31, 2011, http://www.jasperfforde.com/reader/thursday.html.
[22] Jasper Fforde, "Ffiesta08," accessed January 31, 2011, http://www.ffordeffiesta.com/Ffiesta08/main.html.
[23] The series consists of the following titles: *Lost in a Good Book* (2002), *The Well of Lost Plots* (2003), *Something Rotten* (2004), *First Among Sequels* (2007) and *One of our Thursdays is Missing* (forthcoming in 2011).

align with the view that regards the figure of Dickens and the theme park devoted to him as sites eventually connecting rather than separating high and low culture.[24]

In the opening remarks of his book, *Dickens in Cyberspace*, cultural critic Jay Clayton argues that the Victorian author qualifies as one of the best candidates for survival in the present technological age, underlining how Dickens promoted innovations of his time, for example, by playing a major role in inventing the serialisation of fiction.[25] Some critics suggest that precisely this nineteenth-century serialised reading Dickens advocated should be reintroduced as a current practice, so that historical reading and meaning-making strategies can be better experienced. As Linda Hughes and Michael Lund claim, this way the literary canon would be situated in its cultural context leading to the interrogation of literary pieces in new ways.[26] David Barndollar and Susan Schorn actually carry out such an experiment by subjecting groups of people to reading Dickens's *Little Dorrit* and *A Tale of Two Cities* in instalments. They argue that reading in a serial format can be successful due to its relationship to methods of consumption audiences employ for digesting today's media soaps.[27] Iris Kleinecke provides an actual example of this analogy by comparing serialised readings and showings of Dickens's texts with the television series *Eastenders* concluding that the same method of perception is employed on the part of the reader or viewer, and interestingly the two products also correspond topically.[28] The creation of suspense through the instalment-structure and the thus accentuated subgenres of sensation and detective fiction also connect these two serial modes of cultural production.[29]

Mister Pip features a fictional example of serialised reading, where a simplified version of Dickens's *Great Expectations* serves as a successful teaching tool. Children's instruction consists of joint reading and discussion of the novel's instalments intermingled with parents' speeches on their most important wisdoms of life. Interpreted as the reiteration of Dickens's own legendary readings,[30] the necessity of such a mode of conveying a literary product in a completely different cultural context is amply illustrated in the comprehension problems native readers experience. Their lack of matching referents for some phenomena addressed in the novel, such as "a rimy morning" or "metropolis," hinders their understanding and in some cases leads to their discarding of the novel as "fancy nancy English talk."[31] Yet, the text remains popular enough for warriors to search for a real Mister Pip their imagination has created from the fictional character, in the process of which the only copy of the novel gets burnt. Thereafter the teacher and his pupils have to recreate *Great Expectations* from their memories, which they do with the help of their detailed knowledge of the instalments. Atrocities continue until Mr Watt identifies himself as Mr Pip to stop the killings. He promises to tell his story to his capturers in seven instalments mixing *Great Expectations* and

[24] Ben Earl, "Theming Dickens: Dickensworld and Issues of Taste and Distinction" (paper presented at the conference *Adapting the Nineteenth Century: Revisiting, Revising and Rewriting the Past*, Lampeter, UK, August 22-24, 2008); Gould and Mitchell, "Understanding the Literary Theme Park," 149-150.
[25] Jay Clayton, *Charles Dickens in Cyberspace: The Afterlife of the Nineteenth Century in Postmodern Culture* (Oxford: OUP, 2003), 3-4.
[26] Linda K. Hughes and Michael Lund, ed., *The Victorian Serial* (Charlottesville, VA: University Press of Virginia, 1991), 276.
[27] David Barndollar and Susan Schorn, "Revisiting the Serial Format of Dickens's Novels," in *Functions of Victorian Culture at the Present Time*, ed. Christine L. Krueger (Athens, Ohio: Ohio University Press, 2002), 168-169.
[28] Iris Kleinecke, "Imagining Victoriana: *Bleak House* and the Shifting Interest in the Victorian on Current British Television" (paper presented at the conference *Neo-Victorianism: The Politics and Aesthetics of Appropriation*, Exeter, UK, September 10-12, 2007).
[29] Sanders, *Adaptation and Appropriation*, 122.
[30] Gribble, "Portable Property," 188.
[31] Jones, *Mister Pip*, 195.

his own biography, referred to as "[Mr Watt's] Pacific version of *Great Expectations*,"[32] which he cannot finish because he gets killed as well. Mathilda eventually becomes a university lecturer in Australia and repeating Mr Watt's teaching method, she reads out *Great Expectations* to her students who are just as spellbound by the instalments as she was earlier. To sum up, it seems that Charles Dickens and his work, as the pun in the title of my paper also indicates have great expectations in today's post-Victorian culture of recycling.

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[32] Jones, *Mister Pip*, 149.

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"AN UNMITIGATED DISASTER" – PICTURES OF ALIENATION IN KAZUO ISHIGURO'S *THE UNCONSOLED* AND FRANZ KAFKA'S *THE TRIAL*

ÁGNES HARASZTOS

*

It is an emblematic scene in Kazuo Ishiguro's *The Unconsoled* when Mr. Hoffman, the hotel manager after the carefully prepared, but finally failed concert (the failure of which was quite incomprehensibly facilitated by his own hands) thus refers to the event: "A disaster. An unmitigated disaster."[1]

These words condense the core of how alienation appears in this work of Ishiguro and also that of Kafka. As Hoffman feared and at the same desired success and also failure, alienation appears in these works as a notion characters often aim at eliminating, while they are scared to step out of its defining boundaries. Thus they constantly exist in an everlasting suspension: a striving after unification with a totality reached through their material goals, ambitions, their relationships, but at the same time being slightly afraid of it, secretly hoping to maintain this state of bereavement of the desired fulfilment. Thus final fulfilment is lost, but at least a long-lasting mendacious hope is received.

Philosophical background of the notion of alienation

Alienation has been a widely studied and variedly interpreted notion, therefore now, without the intention to be exhaustive, follows a short insight into the ideas of some of the most significant philosophers. Philosophical treatments of the notion date back to Hegel who figured alienation in a universal sense to be the outcome of man's distinction from God. The Hegelian concept of alienation arises out of his solution to the problem of knowledge: the process of man's cognition of himself. This ancient knowledge was constituted in the Hegelian system by man's recognition of his own self in the image others created of him.[2]

The next outstanding philosopher who resumed the thread of discourse on alienation was Karl Marx, who formed his far-reaching theory in 1844, too complex to dwell on here in detail. In the Marxian alienation theory, the worker is positioned into the centre, whereas his labour is appropriated by the capitalist. In consequence, the process of production – accomplished by the worker – embarks on an independent life of its own and by its very own rules determines and defines the worker in his situation, structure of life, possibilities, relations: his self, which thus becomes an object similar to the production originating from him.[3]

The philosophical issue of alienation was reinterpreted as an aspect of literary study by Tabish Khair, who, in an extended study about Indian English fiction and its literary representations of alienation, restructured the notion of alienation on a socio-cultural basis. He claims that the Marxian appropriation of human relations by the object on the material level

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 136–45.

[1] Kazuo Ishiguro, *The Unconsoled* (London: Faber and Faber Limited, 1996), 503.

[2] G. W. Hegel, "A frankfurti kéziratokból," in G. W. Hegel, *Ifjúkori írások – válogatás* (Budapest: Gondolat kiadó, 1982), 142.

[3] Karl Marx, *Economic and Philosophic Manuscripts of 1844* (Moscow: Progress Publishers, 1959), accessed March 30, 2011, www.marxists.org/archive/marx/works/1844/manuscripts/labour.htm.

could be seen and addressed as appropriation of discourses by the object on the symbolic level. Two basic features of alienation interpreted by Khair are firstly, that the discoursively constituted subject will be alienated in a situation where discourses emanating from the subject's position in the socio-economic field are subordinated to other discourses; secondly, that the appropriation of a subject by discourses will be perceived as alien and hostile by the subject.[4]

At this point I wish to summarize my approach to the issue which I intend to use in the analysis of Ishiguro and Kafka's works. Alienation I interpret in a broader sense to be the process by way of which any product created by humans as a form of self-expression, self-realization can become an abstraction and as such can define and construct the self, which originally aimed at establishing a connection with the external world by means of this product or creative process. The first aspect scrutinized in connection to alienation is the novels' saturation with Central-European milieu and its effect on the theme of alienation.

Central-European connotations of the two novels

Both novels are regarded by most of the critics as set in a timeless and placeless surrounding, however, some of them agree that a hazy resemblance to Central-European circumstances can be detected in *The Trial*[5]and *The Unconsoled*[6] as well. This has a basic connection to the two novels' elements which appear to contain various forms of alienation.

In both novels there is an inherent gigantic abstract existence which, overpowering its originally intended human end, exceeds its authority, and bears an alienating feature. In *The Unconsoled* art seems to be expected by people as an all-inclusive ideology serving as a final solution for the totality of their private and public troubles. As Jay Bernstein claims in his book about aesthetic alienation,[7] art can sometimes appear as basically unanimous with politics, thus both provide a categorical framework of concepts which has the possibility to form a community. It is also backed by the way the artists are expected as messiah-like figures, as secular priests of some ideology also unclear in details but obviously all-embracing in nature in this vaguely identifiable town of Ishiguro's work. Ryder, Brodsky and Christoff, with his telling name, are exactly these kinds of figures.

In *The Trial* it is evidently the Law, which I interpret here – although restricting the broader sense assigned to it in the novel – for the sake of brevity only referring to the civil law of the secular world, which seems to serve as a man-made complexity of regulations which loses its original quality and penetrates all fields of individual life as a means of alienation.

Consequently, though art and law are both created by humans, and can be interpreted as means of self-expression, they finally become abstract and rule their creators by defining them, thus constructing the person who was to construct his world through them. As Richard

[4] Tabish Khair, *Babu Fictions – Alienation in Contemporary Indian English Novels* (New Delhi: Oxford UP, 2001), 3-7.

[5] In the case of *The Trial*: Julian Preece, "Introduction: Kafka's Europe," in *The Cambridge Companion To Kafka*, ed. Julian Preece (Cambridge: Cambridge UP, 2002), 3. or: Ungvári Tamás, *Labirintusok – A szellemtörténet útjai a klasszikusoktól a modernig* (Budapest: Scolar Kiadó, 2009), 46.

[6] In the case of *The Unconsoled*: Cyntia E. Wong, "Seizing Comprehension: The Unconsoled," in Cyntia E. Wong, *Kazuo Ishiguro* (UK: Northcote House Publishers Ltd, 2000), 67. or: Richard Robinson, " 'To Give a Name, Is That Still to Give?' Footballers and Film Actors in The Unconsoled," in *Kazuo Ishiguro – Contemporary Perspectives*, ed. Sean Matthews and Sebastian Groes (London: Continuum International Publishing Group, 2009), 67.

[7] Jay M. Bernstein, *The Fate of Art – Aesthetic Alienation from Kant to Derrida and Adorno* (US: Pennsylvania State UP, 1992), 8.

Robinson claims in his study, Ryder's constant fear of artistic humiliation is due to the fact that art, the mode of his self-expression, turns against him.[8]

Another instance of this phenomenon – as cited by Gary Adelman[9] – is when Stephen Hoffman intends to show how capable he is in music, in a way to define himself through art. Besides, he is totally determined by the expectations he has to face from his parents and the whole town which labels him based on his probable artistic achievement: "he could feel awakening deep within him a nagging fear (...) that what his father had said was true and that he was indeed the victim of some massive delusion."[10] The audience thought he was engaged in a sound check and he could not escape his own alienated image and became what was expected of him: a mere sound check. The fact that he was indeed a great artist capable of producing meaningful art, turns out only later, when he is finally able to amaze his audience and thus breaking out of alienation with an isolated attempt, the possibility of which action is doubted by Marx, but supported by Kierkegaard who dealt with the topic in his *Either/Or*.[11]

The fact that in both Kafka and Ishiguro's works there is a predominant and tyrannically definitive abstract system – in the form of art or law – can be claimed a quality that can be attached to the dim Central-European shade of the novels. What seems to be specifically Central-European in the alienation presented in the novels is the centralistic nature of characters' attitudes and a special kind of readiness to accept any overwhelming ideology to be defined and constructed by. This is presented in *The Unconsoled* in the form of a possibly identifiable Post-Socialist, 20th century scene, coloured by actual political connotations such as the public stir caused by the Sattler monument, and also the heated debates the only vaguely perceptible political figure generates a hundred years after his death (a side remark to his perceivable type is that one of the critics identified him with Hitler,[12] which again ties the situation to the Central-European cultural and political atmosphere). Another noteworthy concrete reference to historical events of the Central-European area is when – at the party held for the aged artist Mr. Brodsky – after having discussed how to pay the town's tribute to Brodsky's deceased dog, somebody suggests that a statue should be built for the dog, or rather a street named after it, as "we've often changed street names to commemorate the dead."[13] Indeed, there is an obvious personality cult deeply embedded in the locals, which strangely puts these celebrities into a special position in their private lives.

In *The Trial*, typically Central-European means of alienation can be traced behind the inescapable universal bureaucratisation, which according to Max Weber stands behind the separation of man and his product.[14] In the analysis of *The Trial* Mihály Sükösd draws attention to the fact that impersonal bureaucracy became strangely personal for Josef K,[15] which might be illustrated by his sexual affairs with women bound to this atmosphere (Leni and the wife of the office clerk). However, bureaucracy seems to carry only mediatory significance as Lajos Pók formulates it: "bureaucracy in *The Trial* is only a formalism of an essence external to it"[16] and that essence might be the alienating abstract existence, Law. In these elements the Austro-Hungarian Monarchy can be recognized: a country where

[8] Robinson, "To Give a Name," 70-71.
[9] Gary Adelman, "Doubles On The Rocks – Ishiguro's The Unconsoled," in *Critique* (Washington: Winter 2001, Vol. 42, Iss. 2), 176.
[10] Ishiguro, *The Unconsoled*, 481.
[11] Søren Kierkegaard, *Vagy-vagy* (Budapest: Osiris kiadó, 2005), 738.
[12] Natalie Reitano, "The Good Wound: Memory and Community in The Unconsoled," in *Texas Studies in Literature and Language* (Austin: Winter 2007, Vol. 49, Iss. 4), 374.
[13] Ishiguro, *The Unconsoled*, 143.
[14] Max Weber, *The Interpretation of Social Reality*, ed. J. E. T. Eldridge (London: Michael Joseph Ltd, 1970), 197.
[15] Sükösd Mihály, *Franz Kafka: A per* – Talentum műelemzések, (Budapest: Akkord Kiadó, 1999), 44.
[16] Pók Lajos, *Kafka világa* (Budapest: Európa Könyvkiadó, 1981), 167.

differences of devious kinds are concealed by a centralistic rule manifested in bureaucracy: a system which suggested the respect of authority without question.

External Construction of the Self

In the platform of the two novels law and art can be considered as gigantically overgrown abstract notions that as forms of human self-expressions alienate the characters from their authentic being. This "authentic being" might be a concept in need of further clarifications. The key questions relate to what humans are alienated from: whether it is alienation from what they think they are, or from what they were. It then turns into an issue of definition of any person and also that of authorizing the other to define us, finally to become a matter of power, authority and naturally that of identification.

Kafka and Ishiguro both have an inclination to create traveller- or rather exiled-type of figures in their novels those who wander as foreigners in their hometown. As Rolf Goebel states it in his essay about *The Trial* based on Walter Benjamin's Baudelaire analysis – quoting his words – "Josef K is the archetypal city dweller who is engaged in an obsessive, futile journey through a surrealistic, dreamlike city trying to decipher unreadable representations"[17] and this can be assumed of Ryder as well. Adapting this traveller metaphor for the issue of alienation, we find that in their search for their own identity and meaning of their existence, they constantly encounter and find only what they are constructed by alienating forces. This unsuccessful quest for identity in a strange and – at the same time – familiar location is in close relation with alienation as Morton Kaplan claims in his philosophical treatment about alienation and identity.[18]

A dichotomy of recognition and 'not recognition' often encountered in the two texts can be considered as a metaphor for lost identity in alienation. City dwellers recognize Ryder sometimes in more public situations merely after his appearance. On other occasions, he is totally ignored and his face evokes no special reaction on the part of his previous admirers – the answer to this enigma is that they only recognize Ryder's constructed image, his alienated self and they greet the celebrity in him, but when they have to face a private man with his little son sitting on a bus, they neglect him – this is not Ryder for them. Instances of this phenomenon are numerous in the novel.

Josef K also meets this phenomenon when he is constantly recognized and known by name for total strangers, such as the chaplain or the people in the corridor of the court who especially recognize him for his role: "an accused." One of them confesses that they saw clearly who he was on his mouth.

Protagonists' appearance is not an objectively given condition. It clearly depends on alienating factors such as social position, an office, a role, a reputation as one of Kafka's critics states referring to Josef K, who "interprets himself only in the light of categories he has created to make his environment subserve his needs,"[19] which is true about Ryder as well.

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Questions posed in relation to the original identity of the subject of alienation contain the supposition of the self's integrity in the light of time and memory. Remembering and failing to remember is another metaphor for alienation in *The Unconsoled*. Sartre in his essay, *Sketch for a Theory of the Emotions* elaborated a theory about the human existence which is

[17] Rolf J. Goebel, "The Exploration of the Modern City in The Trial," In *The Cambridge Companion To Kafka*, ed. Julian Preece (Cambridge: Cambridge UP, 2002), 42.
[18] Morton A. Kaplan, *Alienation and Identification* (London: The Free Press, 1976), 165.
[19] Renè Dauvin, "The Trial: Its Meaning" In *Franz Kafka Today*, ed. Angel Flores and Homer Swander (Madison: University of Wisconsin P, 1958), 152.

in a constant state of being and becoming. It is the so-called "human project" which contains the human's complexes, his past and his future and all these are forming together the unity of what he named human project.[20] Supposing that this concept can be an adequate notion for what the self is, it can be claimed that failing to remember parts of one's past or trying to remember events one has not experienced is closely connected to alienation, which often happens to Ryder. In the words of Bruce Robbins, the book's "darkest and longest-running joke" is that the vaguely familiar woman and child might be his own estranged wife and son.[21] Indeed, Ryder often encounters situations when he fails to remember events or people he is expected to know well.

Besides scenes of deficient recollection, the novel abounds in instances when the protagonist desperately attempts and sometimes manages to recall what he simply cannot. An example of this is when Ryder tries to refresh his memory of a schedule or of Brodsky's tape recorders when – according to the text – he has never encountered them. Another occurrence of this element is Ryder's self-assured, but in fact false memory of his original attitude to the Sattler monument: from the point onward when his being photographed beside the statue was spread and ideological significance was attributed to this deed of his; he remembers as if this act were his own decision,[22] whereas, it happened on the contrary, against his deliberate will.

The conclusion presents itself, namely that Ryder here is alienated from his own past and so his human project, and yields to his alienated image: the collection of expectations towards and objectified opinions about him and he turns into what is thought about him.

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A significant result of alienation is lack of meaningful communication which is characterized by motifs such as that Ryder is rarely allowed to speak in the novel. Nobody is interested in him enough to let him say more than a few half-sentences, still they claim to know everything of him, they make albums of his career and agree to welcome their parents, but it seems that the dummy Ryder, their own creation satisfies them entirely.

The public image of a person seems to be overwhelming in his identity, a mysterious victim of this is Brodsky, who is said to be an extremely rude and aggressive down-and-out and his relation to his ex-wife Miss Collins is constructed based on incidents such as when he shouted obscenities to the respectful lady in front of her house, which later turns out to be an intimate way of courting between the ex-couple practised by them in long years of marriage, but there is no chance of that to come to light. Another important consequence of alienation in the novels can be detected in this scene as well: a peculiar mixing of social and personal matters.

Mixing Community and Society

Both works are characterized by the incessant dichotomy of home, homey feelings as opposed to strangeness, foreignness. Both protagonists search for personality in an impersonal world, thus confusing the two spheres.

One example of this is how intimate feelings are exposed to an unknown hotel porter (the dubious strangeness of whom becomes an even more entangled matter), or how familiar Ryder feels in a hotel room. Josef K's sexual affairs with women from the official sphere also back the lost loneliness of the Kafkaesque and also Ishiguroian character whose home is his

[20] Jean-Paul Sartre, "Egy emóció elmélet vázlata" In *Módszer , történelem, egyén – válogatás Jean-Paul Sartre filozófiai írásaiból* (Budapest: Gondolat könyvkiadó, 1976), 206-209.
[21] Bruce Robbins, "Very Busy Just Now: Globalization and Harriedness in Ishiguro's The Unconsoled" In *Comparative Literature* (Eugene: Fall 2001, Vol. 53, Iss. 4) 436.
[22] Ishiguro, *The Unconsoled*, 389

hotel and whose lover is the secretary of his lawyer. The confusion functions reversely as well, as it seems entirely natural in the world of 'the unconsoled' town that a relatively small circle of friends, that of the hotel porters, undertakes a hazily definable social and moral mission. Characters do not only mistake the impersonal world for the intimate but also the homely circle for society.

If adopting the theory elaborated by Ferdinand Tönnies, the German sociologist, in his *Community and Society*, it can be argued that thus 'community' ('Gemeinschaft') and 'society' ('Gesellschaft') are entangled which originally would be two very distinct formations and antagonistic to each other. In Tönnies' theory, 'community' is fostered by 'essential will', a fundamental concept of Tönnies' sociological system, the subject of which is unity. 'Community' is characterized by feelings of togetherness and mutual bond. In the Tönniesien sense, 'society' is fostered by 'arbitrary will' which means, a common force of unity defined externally. 'Society' is claimed to be instrumental for its members.[23]

Based on this, it seems that the confusion of the Tönniesien 'community' and 'society' fails to happen in an equal proportion as the balance is shifted to the disadvantage of 'community.' It is apparent that in neither *The Trial*, nor in *The Unconsoled* can one find a community in the sense of Tönnies; 'society' infiltrated everywhere. The unity of people is only externally defined and their wishes are instrumental towards one another. This is well portrayed by the fact that Ryder is regarded as a friend or a relative, but only when he is present in his alienated image. A most radical example of this is when mourners around the tomb of their close relative invite Ryder to accompany the closed family circle on a most intimate occasion. Moreover, they try to welcome him with refreshments (e.g. a chewing gum) they happen to have on the spur of the moment, intensifying the absurdity of the situation. K's case is very similar to Ryder's in *The Trial* as for him the "court" is everywhere; the little girls at Titorelli, the priest in the empty church and the Italian traveller all belong to the mysterious, foreign and at once familiar system: the court.

Though it is obvious in both works that the protagonists are obsessed by strikingly irritated feelings with regard to this state of matters, their overall passivity in fact triggers such impersonally personal, alienated situations which leads to the assumption that they are susceptible to regard this entanglement of social and personal spheres necessary. They tend to consider public affairs as if they were personal, and vice versa: it seems that alienation is somehow desired in these books. As Cyntia Wong formulates in her essay about *The Unconsoled*, "deep loneliness and isolation are at the heart of the flurry of social activity for us contemporary nomads."[24]

Living in dreams

The same critique calls attention to the fact that in discourses of *The Unconsoled* the language of self-deception and dreams prevails[25] whereas people are contented with their alienated self, they opted for the reality of illusions.

K at the very beginning of his trial consoles himself with the creation of an illusionary answer to all his questions. He ponders over the possibility of the trial in fact having been finished and only upheld in order to create a delusion which in turn means that he at this point stepped into the world of possible illusions where he can always find a reassurance in the thought that what seems real, might only be an illusion and what he only dreams of might be true. The city dwellers of *The Unconsoled* also escape reality: they welcome rather a mythic

[23] Ferdinand Tönnies, *Közösség és társadalom* (Budapest: Gondolat kiadó, 1983), 10-14; 111-118; 229-246.
[24] Wong, "Seizing Comprehension: The Unconsoled," 78.
[25] Wong, "Seizing Comprehension: The Unconsoled," 66.

projection of life than the rational one. This is illustrated by how they pay minute attention to the poet when evoking phantasmagorical qualities of "Brodsky the Conqueror," but laugh at him when he talks about real struggles of the aged artist with alcohol.

Knowledge as means of alienation

In accordance with the intention to evade facing reality, it seems characters of these books, in parallel with their desperate search for identity, are slightly afraid of cognition and obsessively avoid obtaining knowledge.

As Wong states, Ryder struggles continually for both seizing and averting knowledge;[26] for instance when he questions the journalists in front of the Sattler monument with regard to the significance of the statue but when they are reluctant to answer, he does not hesitate to act according to their strange offer of his being photographed in front of it, ignorant of the real meaning of his deed. Similarly to his father, Boris is also reluctant to face the result of his successful search when they look for his lost Number 9 toy footballer and circle deliberately around the building never to find the old apartment.

These movements constitute the dialectic of travelling, a frustrated inquiry that also structures K's trial who never receives final answers for his questions and is often rather contented with what seems to be true than to make further inquiries. An example of this is at the final parts of the novel when K is already entangled into his trial and all his relations are subject to it, which is demonstrated by the following quotation:

> …tasks of this sort happened to have increased substantially recently, there was always the suspicion that they wanted to get him out of his office for a while and check his work, or at least the idea that they thought he was dispensable. It would not have been difficult for him to turn down most of these jobs, but he did not dare to do so because, if these fears had the slightest foundation, turning the jobs down would have been an acknowledgement of them.[27]

It is frightful how he acts upon a supposition as if it served as a basis for reference in the real world.

Alienation according to Hegel originally emerged via the process of acquiring knowledge. Therefore, knowledge about oneself is a basically alienated concept as it can only happen via others, and it ab ovo contains being defined externally, objectively[28] which characters of Ishiguro and Kafka's novel try to evade and access at the same time.

Success contra failure

In accordance with the constant quest for knowledge, a dichotomy of success and failure underlies *The Unconsoled* and *The Trial* as well: characters strive desperately and controversially for both at the same time. Ryder is extremely concerned about his facilities of preparing for the concert, he wishes desperately to succeed in basically winning his parents' appraisal. However, throughout the novel it slowly turns out that he himself facilitates his failure, he marches toward the much feared artistic humiliation. Hoffman's case is similar: he puts great efforts into the reparation of Mr. Brodsky's conditions, into all the minute details of

[26] Wong, "Seizing Comprehension: The Unconsoled," 68.
[27] Franz Kafka, *The Trial*, accessed 26th January 2011 http://www.gutenberg.org/catalog/world/readfile?pageno=50&fk_files=1468521.
[28] G. W. Hegel, "A frankfurti kéziratokból," in G. W. Hegel, *Ifjúkori írások – válogatás* (Budapest: Gondolat kiadó, 1982), 142.

the Thursday concert and emphasizes permanently how important it would be for him to manage to produce a successful evening, and finally it turns out quite inexplicably that he himself provided all the necessities for the final failure: left the alcoholic Brodsky with the worst advise only to take one glass of Whisky to digest the trauma of Miss Collins' refusal to launch a relationship with the aged artist again which was also advised to her by Hoffman. Thus it seems he did everything to destroy the concert. K also aided his final destruction by accompanying the two executioners in running towards the place of execution, and was at the same time paranoid with fear of defeat.

Success similarly to knowledge is constructed by the individual, it is the result of a creative process and it seems that is also subject to alienation. As Sartre claims, in the alienated world, humans do not recognize themselves in their success; moreover, they turn into a slave of it. He maintains that man characterizes himself by the surpassing of a situation that is what he can perform of what he is made from the outside, no matter that he never realizes himself in his own objectivization.[29]

Thus success seems to be bound by alienation in *The Unconsoled* and in *The Trial* as well. As Kaplan states, alienation happens when one strives to satisfy needs that are not in fact one's own end,[30] which is an adequate definition of the successes characters of the two novels pursue. Ryder politely tries to fulfil all the errands he is asked by quasi strangers and does almost nothing for the success of his concert which really matters for him for the sake of his parents. However, this concert seems hardly his real end either, he desires the intimacy of a family as he explains it to Boris, but still pursues his alienated needs in incessant journeys through the world. Gustav behaves similarly when desperately trying to prove worthy of his fame as a very strong porter, whereas in fact he is aged and weak and is rather concerned by his relation to his daughter, but for that he does little if anything. In his case, the alienated nature of his goal becomes lethal in the end as he dies in his wish to fulfil his own expectations toward an ideal porter which he was not.

It is remarkable how exclusively those successes are counted important, in the world of the works, which are externally defined. For Ryder, a unification of his family would not be considered a success in the alienated world; it is solely the professional area where success is interpreted. For K, establishing a meaningful relationship with any human being in his surrounding would not count as a success, only advancement in his career, for his public personality is regarded as success. The article of Bruce Robbins dealing with Ishiguro's harried characters who are incessantly "very busy just now" embraces professionalism as its main scope. He claims that professionalism serves as a new aristocracy, a source of trans-national loyalty in a new society being entirely antagonistic to intimate shperes of family and personal bonds,[31] any community in the sense of Tönnies. This idea confirms the presence of the exclusive reign of alienated successes in the novels. Max Weber dealing with bureaucracy was led to a similar conclusion, namely that it is a formalism of the modern source of loyalty towards the office which in turn means loyalty to various ideas, abstract forms.[32] Weber's reasoning also backs the phenomenon of success defined externally.

Consequently, characters in desperate desire for externally defined success in fact wish to be alienated, become part of the alienated universe, fulfil their objectivized quasi-needs, and accept what external and abstract powers constructed in place of their individual being. The question remains that if all their relations, creative processes, products and deeds are subject to alienation and they deliberately seek it, why is it that finally they still facilitate

[29] Sartre, "Egy emóció elmélet vázlata," 109, 188.
[30] Kaplan, *Alienation and Identification*, 30.
[31] Bruce Robbins, "Very Busy Just Now: Globalization and Harriedness in Ishiguro's The Unconsoled," 426.
[32] Max Weber, "Bureaucracy" In *On Charisma and Institution Building – Selected Papers* ed. S. N. Eisenstadt (Chicago: The University of Chicago P, 1968), 69.

failure. It is dubious if this might be considered as a Kierkgaardian isolated attempt of overcoming alienation.

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The answer to the basic problem posed at the beginning, namely that the overall attitudes to alienation in these two novels are basically controversial; characters strive for and against it, might lie in their constant search for answers and fighting for success and also failure which constitute their lives: this in fact their lives' meaning. Had they succeeded once, perform the external criteria they or the world posed in front of them – what would happen? Would K return to his normal life before his trial? Would Ryder give up his endless travelling? In the world of the novels, these form the essence of these people: life is a search for K and a gigantic travel for Ryder. Had they once found and acquired answers and success, they would probably be forced to face what Natalie Reitano formulated thus: "characters in *The Unconsoled* absorbed the real in their feverish attempts to supplant it with their own delusions of potency and possibility."[33] These delusions are crucial to Ishiguro and Kafka's characters.

I do not wish to draw too general conclusions which would add to the debate of philosophers with regard to fundamental questions of alienation such as the possibility of ever eliminating it, the criteria of circumstances where it can be beneficial of malevolent. The key conclusion of my thesis is the following: in Kazuo Ishiguro's *The Unconsoled* and Franz Kafka's *The Trial* alienation appears as a human activity originally serving self-expression finally turning into a formidable abstract notion which defines its creators. Attitude to it is confined to constant struggle both for the termination and the maintenance of this state. Different elements of the pictures of alienation are the exiled type of character, the malfunctions of memory and recognition, the confusion of society and community, the lack of reliable reality and the controversial attitude towards knowledge and success. Characters seem to be frozen in an everlasting searching motion the end of which they do not genuinely wish, but still this situation they clearly perceive as an "unmitigated disaster."

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[33] Reitano, "The Good Wound," 387.

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KAZUO ISHIGURO'S EARLY SHORT-STORIES AS PREDECESSORS OF THE NOVELS

MELINDA DABIS°

A less well-known fact is that Ishiguro wrote several short-stories before his acclaimed novels. Until recently critics have dismissed these stories as first "youngish" attempts, not remarkable from the aspect of the later works; even though some of the stories were published in renowned collections among works by talented young writers. But apart from that, first attempts they may be compared to the more serious novels, these short-stories already bear the marks that make Ishiguro's narrative distinctive. The early short-stories (with early I mean the ones he wrote and which were published in the 1980s) are the following: "A Strange and Sometimes Sadness" (1981), "Getting Poisoned" (1981), "Waiting for J" (1981), "A Family Supper" (1983), "The Summer after the War" (1983). Here I would like to concentrate only on three of the stories, and exclude "Getting Poisoned" and "Waiting for J". The reason for this exclusion is partly the shortness of the available time. These two stories were called *tour de force* by Brian Shaffer that "shed light on the genesis of the novels as they explore the representation of trauma."[1] He gave an excellent analysis on the two short-stories in this sense; however, I tend to agree with those who see the other three stories as more direct forerunners of the later works.

Michiko, the middle-aged female Japanese narrator of the story "A Strange and Sometimes Sadness" lives in Britain. The visit of her daughter called Yasuko reminds her of a friend with the same name back in her past in Japan, at the time the first atomic bomb exploded. The narrator recalls several meetings with her friend Yasuko and her father whom Michiko is rather fond of. The reader learns that Yasuko, who lives with her father, the only living family member, is engaged to Nakamura. Nakamura is a soldier at that time, fighting in the war. Yasuko goes through various stages concerning marriage. First she does not want to marry because this would mean that her father is left alone without anybody to cook for and in general, look after him. This idea enrages Michiko, she thinks it is the father's fault that he cannot take care of domestic issues and that he is alone without friends. After a while Yasuko changes her mind and decides to look forward to the end of the war and to having a family. Michiko on the other hand considers taking up painting again and going back to teaching, postponing marriage and family – a true emancipated woman. This is the two friends' last conversation; the atomic bomb kills Yasuko and her father some days later. The story ends with the narrator's musing how horrible war is and that she might start painting again.

"A Family Supper" is regarded as "the most accomplished and autonomous of the three Japanese stories."[2] The adult narrator recounts a visit at his family home in Tokyo after a long stay in the U.S. (where he ended up possibly because of a furious break-up with his father). The small family, father, daughter and son, gather for a supper. The mother died some years ago of eating the infamous poisoning fish, the fugu. Before supper sister and brother take a walk in the garden in the fading light. An old story comes up, when the narrator saw a ghost in the garden, and he recounts the appearance of the ghost that looked like an old woman. While eating the humble dinner of *fish*; they talk about various subjects, for example, the father's business partner who committed suicide after their company's collapse, also

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 146–50.

[1] Brian Schaffer, "'Somewhere Just Beneath the Surface of Things': Kazuo Ishiguro's Short Fiction," in *Kazuo Ishiguro. Contemporary Critical Perspectives*, ed. S. Matthews and S. Groes (London: Continuum, 2009), 11.

[2] Schaffer, "'Somewhere Just Beneath the Surface of Things,'" 10.

killing his wife and daughters. The father also expresses his wish that his daughter comes back to live with him (which she will not, as she tells her brother in secret). The narrator has an unnerving experience when he glimpses "his ghost" in a photo on the wall – it turns out the photo was taken of the mother some years ago. But for most of the time the three of them eat in silence in the fading twilight, burdened with things untold.

The narrator of the story "The Summer after the War" recounts the summer he spent at his grandparents' house in Kagoshima as a small child shortly after the end of World War II. The first thing that might capture our interest is the narrator. Just like the novels, the short-stories are told in first person singular, all narrators recount memories. Stevens, Christopher Banks and the other protagonists of the novels narrate the events, memories mainly, creating the sense of an experienced and thoughtful adult. These narrators go as far as calling the reader's (or audience's) attention to possible deficiencies of their memory, such as "I cannot recall it exactly", or even their shortcomings and less glorious acts in the past that may not shed good light on them. Thus Ishiguro creates "complex, believable characters"[3] who may have minor flaws but show genuine effort to dig up and present the events and find reasons or explanations for them. The reader must soon realize, however, that the narrators tread very carefully since they navigate in dangerous territories. Instead of getting direct access to a person's thoughts and memories, the reader receives fragments. For some reason the narrators do their best to avoid confrontation with certain details essential for understanding the issue at hand. In "A Strange and Sometimes Sadness" the narrator tells nothing of her leaving of Japan or her life in Japan, as a matter of fact. Nothing about parents or relatives. She handles the issue as if not important or maybe already known. Or one may say, she avoids it. The case is similar with Etsuko, the narrator of *A Pale View of Hills*, Ishiguro's first novel. But if you think of Stevens, he does not intend to give any account of his youth and family, apart from the anecdotes of his father and a side-remark of his brother. Stanley Cavell suggests that a "first-person account is [...] a confession; and the one who has something to confess has something to conceal. And the one who has the word "I" at his or her disposal has the quickest device for concealing himself."[4] Ishiguro makes use of this possibility in the early stories and acclaimed novels alike.

The case of "The Summer after War" is somewhat special, since here the memories of a seven-year old boy are told by the adult, but from the child's point of view. The story concentrates mainly on the relationship between the grandson, Ichiro and his grandfather, a once famous painter, who participated in the Japanese war propaganda. Naturally, the boy knows little of Japan's role in the war or his grandfather's past. He is glad that the bombing is over, and can see the damages that the fights inflicted on his environment but these are mainly personal experiences. Although Ichiro encounters a number of telling details, the little boy does not put the pieces together. He cannot understand why the works of art by his grandfather had been tidied away. When he comes across with a poster by the old master, the boy is actually disappointed with it, the deep red colour of the background makes him uneasy, but only because it reminds him of the wound when he fell over. The rest of the picture (a samurai and a Japanese military flag) leave him uninterested. At one point a former pupil comes to visit the grandfather, and asks that "Sensei" clarifies him, thus he would not be associated with their previous propaganda work. The adult narrator must be aware of the implications of the visit at his grandfather and also the pupil's wish.

The development of these themes can be recognized in *An Artist of the Floating World*: there the once celebrated painter, Ono, also took part in the Japanese war propaganda, and at one point his former pupil asks him the same, namely to distance him from the past.

[3] Wai-chew Sim, *Kazuo Ishiguro: A Routledge Guide* (New York: Routledge, 2010) 105.
[4] Stanley Cavell, *Disowning Knowledge in Seven Plays of Shakespeare* (Cambridge: Cambridge University Press, 2003) 107.

Similarly, the master rejects the request. As already mentioned, the adult Ichiro is certainly aware of the complications of the situation; he does not, however, draw any conclusion. Simply recalling the memories, the narration remains on the level of the child's observation power. This technique is applied later in *When We Were Orphans* with a further twist, where the adult Christopher Banks, the acclaimed detective recalls the events around his parents' disappearance and creates theories that turn out to be completely mistaken. No matter how many years have passed, the adult still thinks along the observations and logic of the child, therefore cannot or perhaps does not want to connect the pieces without a real adult's help. Christopher Banks is finally and rather brutally told the truth by Uncle Philip, a kind of father figure. We never know when and if Ichiro finds out the uncomfortable details about his grandfather. In that case the adults hold back as much information as possible. When the grandmother finds out that Ichiro had been told by his aunt that Oji, as he calls him, used to be a famous painter, she does not seem pleased. Similarly to the narrator of "A Family Supper", the reader does not know anything about Ichiro's past, what he experienced in Tokyo, where his parents are. The story is like an island, the rest of the character, his past and future remain covered by the depth, one can only guess.

There is another aspect of the narrator I would like to touch upon briefly. I have already mentioned that the narrators tend to leave huge information gaps. Another problem is that they do not seem to have the most accurate picture of themselves or of others. Michiko describes Yasuko as calm and gentle. However, it turns out that she became so angry one evening that she smashed a bowl. The case is similar with young Christopher Banks at school in *When We Were Orphans*. His innermost, best kept secret ambition is to become a detective. But as he walks into the classroom, he actually interrupts a discussion of his classmates whether he is tall enough to be a detective. Later he receives a magnifying glass as a birthday present. His secret is actually common knowledge. The image of the objective and reliable narrator is severely damaged by such discrepancies.

These discrepancies tend to become huge gaps as the narrators get entangled in the past. Ishiguro confessed that he is interested in memory.[5] That may be somewhat of an understatement since the novels tend to be built up of flashbacks, narrators are obsessed with remembering or trying to remember of events for various reasons. Struggling to find truth behind the filter of the hazy memory is an elemental characteristic. Indeed, the narrators struggle to see, sometimes even literally. The characters of the story "A Family Supper" meet in the late afternoon, when they sit down to eat, it is already twilight. The narrator does not recognize the photo of his mother due to the lack of light. Stevens finishes his chain of recollections and comes to a sort of conclusion sitting in the twilight and early evening. Christopher Banks feels as if darkness opened behind his back when he finally learns the truth about the disappearance of his parents. The impaired vision of the dream-like episodes characterizes Ryder of *The Unconsoled*. It is not easy to tell apart when Ishiguro's narrators use memories to understand and sort out things and when they manipulate them to hide and recreate the past. Cynthia Wong points out that the narrators "remember in order to forget"[6].

The method of "A Strange and Sometimes Sadness", using a frame for the elderly narrator to recall past events and persons, appears in a range of Ishiguro's later works: in *A Pale View of Hills* the setting is the same. Both narrators try to manage their past by recalling the events. In Etsuko's case the act of remembering is in fact a therapy that enables her to deal with the suicide of her daughter by projecting their story. Michiko seems to have her double

5 E.g. Michael Scott Moore, Michael Sontheimer, SPIEGEL Interview with Kazuo Ishiguro: "I Remain Fascinated by Memory", SPIEGEL ONLINE International, May 10, 2005, accessed July 26, 2011 http://www.spiegel.de/international/0,1518,378173,00.html.

6 Cynthia Wong, The Shame of Memory: Blanchot's Self-Dispossession in Ishiguro's *A Pale View of Hills*, in: *Clio* (Fort Wayne: Indiana University-Purdue University Fort Wayne, Vol. 24, 1995) 128.

in the person of Yasuko. She should or could have had the life that Yasuko expected. Yasuko's fiancée was very close to her, he became later engaged to Yasuko probably due to the pressure of his family. When Michiko remembers her friend she might also think how her life could have gone without the war, not moving to Britain.

Finally, I would like to briefly touch upon the setting of the stories. As already mentioned in the overview, the stories that I now focus on (and the first two novels as well) are set in mid-twentieth-century Japan, during and after World War II. The location and time seem to be perfectly understandable as the author was born in Japan in the 1950s, and is apparently of samurai origin[7]. Several reviewers and critics emphasize the Japanese characteristics of Ishiguro's style, namely his refined and suppressed tone or the gradual unfolding of the story. The discipline of Stevens and his valuing duty and loyalty as highest values were frequently compared to samurai ethics. However, I would like to argue against those who accredit too much significance to this fact. First, Ishiguro left Japan at the age of five, went to school and still lives in Britain. Even though the family expected to go home after some years, Ishiguro first visited Japan only in the late 1980s; and he stated in several interviews he did not have memories about Japan. At the beginning of his writing career, Ishiguro was hailed as an exotic writer from the Far-East. That may have contributed to the rise of interest, but later on it became a burden. Once Ishiguro complained jokingly in an interview, "I sometimes feel that if I had written a book like Kafka's *Trial*, people would say to me, 'What a strange judicial system the Japanese have.'"[8] The themes Ishiguro writes about, such as memory and remembering, or psychological and moral issues are not bound to a certain location or era, but are general. When Ishiguro writes about Japan in his earlier works, he only gives a vague impressionistic background to set the atmosphere. The short stories "The Summer after the War" and "A Family Supper" are limited to a house and its garden. The latter is especially remarkable as Ishiguro calls it "a big trick" playing with the stereotype that "Japanese love ... melodramatic stories where heroes commit suicide."[9] He tells the following in an interview about the choice of settings.

> I would look for moments in history that would best serve my purposes, or what I wanted to write about. I was conscious that I wasn't so interested in the history per se, that I was using British history or Japanese history to illustrate something that was preoccupying me. (Ishiguro and Oe)[10]

In this sense a tendency is clearly visible: Ishiguro consciously and intentionally distanced from anything related to Japan as he tried to position himself as an international writer. The three short stories I examine in this paper and the first two novels are set in Japan. *The Remains of the Day* is placed in Britain, similarly to *Never Let Me Go*. *The Unconsoled* wanders somewhere in Central Europe. None of the stories in Ishiguro's latest work, *Nocturnes* mentions Japan. It seems that Ishiguro has given a rather strong statement.

Finally, I would like to briefly summarize my main points. I examined three aspects in the short stories that recur and further develop in the novels. These are the person of the narrator, memory and the issue of the setting. With the first person singular narrator Ishiguro lulls the reader to expect a reliable record, the "insider's view" of the events. Instead, the narrators speak or write to hide the truth, to "untell" the events. They tell a story only to leave questions and doubt behind. Not just the reader, but the narrators are also lost in the web of

7 Bill Buford (ed.), *Granta 7: Best of Young British Novelists* (London: Granta Books, 1983). 120.
8 Bill Bryson, "Between Two Worlds," The New York Times, April 29, 1990, accessed January 10, 2011, http://www.nytimes.com/1990/04/29/magazine/between-two-worlds.html.
9 B. W. Shaffer and C. Wong (eds.), *Conversations with Kazuo Ishiguro* (Jackson: University of Mississippi Press, 2008) 10.
10 Shaffer and Wong, *Conversations with Kazuo Ishiguro*, 58

memory, or at least a memory they create, and thus recreate the past. With the deceitful workings of memory Ishiguro found a theme he approached from all various angles in his novels. My last point was the question of setting. Here you can see an intentional and gradual shift from the Japanese background of the early works (short-stories and novels alike) to Europe and in some works, to Britain as he declared himself an international writer.

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ABSENCE AND PRESENCE: CONDITIONS OF PARENTHOOD IN KAZUO ISHIGURO'S NOVELS

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Abstract

The study proposes an examination of the interplay of textual gaps and avoidance in Ishiguro's construction of parenthood analysed from a psychoanalytical perspective. Building on categories of Freud, the argument posits that the submerged narrative of Ishiguro's discourse on parenthood is more productively interrogated as lack of ability in communication than as manifestation of insufficient assets and conditions of protagonists' parental qualities. In all of Ishiguro's six novels fathers and/or mothers are 'displaced' being either absent, virtually present or simply too abusive to rely on. My contention is that besides dislocation in space and time, family dysfunction also forms the core of Ishiguro's humanistic concern articulated in his fiction.

This investigation touches on aspects regarding the psychoanalytical quality of Ishiguro's writing, making the case for reconsideration from the vantage point of the role played by absence and presence in his fiction. The topic of gaps and silences in contemporary literary discourse is centred around the question of "What is/n't it?", as Rob Pope aptly states[1]. Absences and presences that are representations of gaps in texts can be examined from many angles. This paper is using the psychoanalytical approach.

Referring to Derrida's argument in his article "Structure, sign and play in the discourse of the human sciences"[2], that language is primarily about absences than presences, it is writing – not speech – which is more characteristically linguistic mode. Language in Western philosophical and mystical traditions, argues Derrida, is about absences as words are substitutes for the things they refer to. Pursuing this thought further, he claims that whereas Western thought systems are dominated by the notion of 'essence' and 'presence', and there is a greater emphasis on that cannot be identified and what is unknown, Eastern philosophies put greater emphasis on what is unintelligible and on what cannot be identified, an argument I find crucial in interpreting Ishiguro's novels.

It is probably tenable to suggest that the first person narration of Etsuko, Ono and Stevens examined in this study is more about absences, silences and gaps than about speech. Hidden allusions, inconsistencies in recounting of stories of the first person narrators, mistaken chronology of events, absences and presences plot-wise form a matrix of gaps and silences. What can be intriguing in Ishiguro's art of writing is to tackle these textual gaps and absences in the narration. As Rob Pope has put it, "In psychological terms, too, the absence of our unconscious from our conscious selves ensures that we are never completely 'self-evident'".[3] Psychologically speaking humans are never completely aware of owing to our

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 151–59.

[1] Rob Pope, *The English Studies Book: An Introduction to Language, Literature and Culture* (London and New York: Routledge, 2002), 168

[2] Jacques Derrida, "Structure, sign and play in the discourse of the human sciences" (1978) in Lodge and Wood (2008: 210-224)

[3] Rob Pope, *The English studies book*, 168

defence mechanisms that keep emotions and experiences latent while pushing them down to the unconscious. I would argue that textual absences are the evidences how to keep things hidden or unarticulated. Barry Lewis tackled the inconsistencies peppering the Ishiguro novels, claiming that

> For instance, in the space of a couple of pages Etsuko contradicts herself about when she first approached Sachiko to express concern about Mariko. She prefaces her recounting of the incident by referring to 'one afternoon' (*PHV, 13*) when she saw Sachiko near the housing precinct. (…) There are other inconsistencies: does Etsuko visit Sachiko at Mrs Fujiwara's noodle shop in the afternoon (*PVH, 23*) or morning (*PVH, 26*)?[4]

Barry Lewis argues that these contradictions are attributed to the fact of unreliable memory. I would further argue that repressed memories into the unconscious erupt into the conscious but until they are textually shaped or spoken, they remain hidden and the absence itself will locate them. In other words, absences are marking posts for repressed qualities. By forcing experiences latent – that are going through absences in the consciousness, by turning painful memories away, and keeping them at a distance enables protagonists to come to terms with their past. In literature, representations of absences are also the gaps. Pierre Macherey was the critic to develop the notion of silences and gaps in *A Theory of Literary Production* (1966). For him the primary focus was what the text '*does not* or *cannot* say (the *nondit*)'. To reiterate further, using Rob Pope's approach

> That is, every text can be characterized not only by its expressed subject matter (its presences) but also by what it represses psychologically and suppresses politically (its absences). The role of the critical reader, therefore, is to read between the lines and filling the embarrassed or pregnant silences.[5]

Analysing Etsuko's, Ono's and Stevens's and other characters' discourse, that is what they do not articulate, the critical reader finds distortions, pauses, silences and utterance in their hi/story. Gaps and silences are of lurid, floating character, always escaping cognitive approaches. How can they be located and analysed? In the following paragraphs the floating nature of gaps and silences in *A Pale View of Hills*, in *The Artist of a Floating World*, and *The Remains of the Day* as well as *When We Were Orphans and Never Let Me Go* will be explored by means of narrative discourse and psychoanalytic literary criticism.

Ishiguro's narrative technique is described as having "exquisitely fashioned miniatures, miracles of workmanship and tact that suggest everything through absence and retreat'[6] and the 'ink-wash elusiveness, an ellipticism almost violent in its reticence"[7]. This elusiveness that almost escapes cognitive analysis makes Ishiguro's work of art mysterious, metaphysical and yet breathtakingly quintessential. Family dysfunctions between parents and children are the topoi he relies on in his fiction. Ruth Parkin-Gounelas has advanced the idea in her analysis on *The Remains of the Day* that women and sexuality are left out of the themes of the novel:

> Who was and what became of Stevens' mother, for example? Why did Lord Darlington never marry? Here, we could say, is a classic example of the way masculinity can be seen to be

[4] Berry Lewis, *Kazuo Ishiguro* (Manchester: Manchester University Press, 2000), 101-102
[5] Rob Pope, *The English studies book*, 168
[6] Pico Iyer, "Waiting upon History: *The Remains of the Day* by Kazuo Ishiguro," *Partisan Review*, 58:3, (1991):588
[7] Iyer "Waiting upon History", 589

> inhabited by repressed femininity, a phenomenon which had received attention in recent feminist criticism.[8]

Yet grand-parental qualities are more sophisticated. Ono in *An Artist of the Floating World* has only one reliable family bond that is his grandson, Ichiro and Gustav, the elderly porter of *The Unconsoled* finds consolation and trust in his grandchild, Boris. Perhaps, in this light it is not far fetched to suggest that this alienation that shapes narration of Ishiguro's fictional characters reminds us on Ishiguro's alienation as a Japanese born but British writer. If we regard that his novels are his children and knowing from interviews that his literary predecessors are Chekhov and Dostoevsky[9] it seems that his literary parent generation, the modernists are missing.

As it is well known from everyday life, the dysfunction of communication is generally caused by silence or cognitive gaps, by physical absence or latent presence. In Ishiguro's work of art, protagonists' pondering, evading, deflecting the truth, their silence about facts or as it is seen in *The Remains of the Day*'s butler, Mr Stevens's case, the over explanation of others reveal the uneasiness of personae in the narrative. The characters of Stevens and Ono are experts in circumlocutions (*RD, 41, AFW, 25*), exaggerations (*RD, 54, AFW, 96*), while Etsuko is master of confusing plots, characters and chronology (*PVH, 182*), she hardly mentions her trauma (*PVH, 11, 13*). Digressions in *The Unconsoled* are markers of dysfunctional communication between characters, families, friends, (*UN, 287-288, 475*), (*WWO, 74-75*). The structural complexity of the narratives (especially in the case of his other novels, *The Unconsoled* and *When We Were Orphans*), the verbal repetitions of Stevens, the musical dynamics of Etsuko and the brightly clear narration of Kathy H in Ishiguro's latest novel, *Never Let Me Go* all serve one purpose: to find some explanation (exclamation) for the disconnected space, time and human relations. Ishiguro remembers, repeats, modifies, transforms, reworks and invest ideas to achieve a self-modifying creation. As Barry Lewis explains:

> Absence, they say, makes the heart grow fonder. Yet absence in *A Pale View of Hills* – absent fathers, absent daughters, absent bombs – is at the heart of the heart itself. (…) The absences inscribed in its ghost stories exemplify the uncanny, the term used by Freud to denote the frisson between the frightening and the familiar. The German word for this is *das Unheimlich*, the negation of the 'homely', the disruption of the sense of being 'at home' in the world.[10]

Evaluating a premise stated earlier, namely that in all of Ishiguro's six novels fathers and /or mothers are 'displaced' being either absent, virtually present or simply too abusive to rely on, maybe it is not far fetched to say that these physical and psychological absences are carefully explained or evaded in the narrative.

In *A Pale View of Hills* Etsuko, the narrator is the mother of Niki and was the mother of her recently deceased daughter, Keiko. Etsuko's life had been tortured by her war experience in Nagasaki. In the bombing, she lost all, her family and home. As an orphan she was living in the house of her later father-in-law, Ogata-san, who remembers her as wandering aimlessly in the night playing her violin. She had no mother nor father left. Etsuko feels homeless both in Japan and then in England. She is haunted by the loss of Keiko, the uncanny feeling in the house disturbs both her and her daughter, Niki. Etsuko's assessment of motherhood is in question, which is carefully portrayed by deliberate silences and gaps in the

[8] Ruth Parkin-Gounelas, *Literature and Psychoanalysis. Intertextual readings*. New York: Palgrave, 2001, 40
[9] Brian W. Shaffer and Cyntia F. Wong (ed): *Conversations with Kazuo Ishiguro*. Literary Conversations. (University Press of Mississippi, 2008), 82
[10] Barry Lewis, *Kazuo Ishiguro*. (Manchester: Manchester University Press, 2000), 44, emphasis original)

text. In the following extract we see absences and presences. Etsuko's subtle narration portrays Niki being very much present whereas Etsuko seems to be absent, utterly passive.

> She came to see me earlier this year, in April, when the days were still cold and drizzly. Perhaps she had intended to stay longer, I do not know. But my country house and the quiet that surrounds it made her restless, and before long I could see she was anxious to return to her life in London. She listened impatiently to my classical records, flicked through numerous magazines. The telephone rang for her regularly, and she would stride across the carpet, her thin figure squeezed into her tight clothes, taking care to close the door behind her so I would not overhear her conversation. She left after five days. (*PVH, 9*)

Etsuko's conflict within her conscience (as we will see how Ono's and Stevens's conflict between private/public unconscious/conscience will create a growing tension throughout *An Artist of the Floating World* and *The Remains of the Day*), her incomprehension, which is also a marked characteristic for the other Ishiguro protagonists, her self deception, her omission in the narration and the reluctance of admittance lead her into a mental state in which she splits the characters of her life into two allowing herself some sort of distance from what she had done.

Split identities (Sachiko/Etsuko, Mariko/Keiko, second husband/Frank) show this type of avoidance. Etsuko is absent as a mother for her pseudo kid, Mariko. Throughout her narration, her second husband is totally omitted, whereas the surrogate father, Ogata-san is very much present. This hide and seek, or in Freudian terms, this 'fort-da' game comes through strongly in Ishiguro's other novels.

Ono, in *An Artist of the Floating World* is a patriarchal father who has little communion with his daughters, yet more with is grandson, Ichiro. His wife was a victim of a bombing, his only son died in action. These facts are carefully hidden in the narration. The once renowned artist of the imperial Japan feels to be absent in his contemporary country. Ono is dislocated and he dysfunctions as a real father. The three of them – father and two daughters, Noriko and Setsuko – share glances, "uncomfortable smiles" (*AFW, 38*), or are just "sitting in silence reading their magazines" (*AFW, 39*). Ono cannot find a communication bond with his youngest daughter, Noriko who thinks her retired father will "just mope about the house like he always does now" (*AFW, 39*) and only Setsuko's respect for him when she indicates her involvement in her father's businesses and "gave a polite cough" (*AFW, 40*) enables Ono to be at least virtually present in his nuclear family. As Ono cannot "capture the fragile lantern light of the pleasure world" (*AFW, 174*), he is unable to get closer to the only bounds that seems to be real in his floating world, that is his family.

In the sequencing novel, *The Remains of the Day* Stevens has a troubled relationship with his father, and once again no mother figure is present, not a word is said about the mother. His relationship with his own father, Stevens senior is awkward, yet his father figure is split into two: his father and Lord Darlington, the latter, his employer to be a pseudo one. Stevens's filial intimacy is just as hidden or repressed as his love for Miss Kenton. As Adam Parks writes: "If Stevens hadn't told us that the under-butler was his father, we could be forgiven for thinking of their relationship as an exclusively professional affair".[11] Miss Kenton has not even got parents as she is an orphan, just as Sarah, one of the protagonists of *When We Were Orphans* and as many other Ishiguro characters. Miss Kenton is the stereotypical housekeeper of fading beauty and a victim of quickly passing years. She is childless in the first decades of the narration, just an aunt of her is mentioned briefly. She is a determined woman, fatally in love with the emotionally not blind but paralyzed Mr Stevens.

[11] Adam Parkes, *Kazuo Ishiguro's* The Remains of the Day*: A Reader's Guide. Contemporary Critical Perspectives. Continuum contemporaries*. (London: Continuum International Publishing Group, 2001), 48

After involuntarily leaving Mr Stevens and Darlington Hall she marries Mr Benn and has a daughter. Her marriage is coming to an end, but her own motherhood will give her the final verdict not to return to Darlington Hall after hearing the news of a grandchild to be born. Yet, when she is still a dedicated woman to Mr Stevens, her relation to Stevens's father is of a caring character.She offers her help throughout the years (*RD, 52-70, 97-98, 108-112*) to a father "of unusual distinction" (*RD, 56*), while Stevens fails in every aspect to be a caring child up to the very point of imperceptibility when his elderly father started his final journey to death:

> In the meantime, my father's condition had grown neither better nor worse. As I understood, he was asleep for much of the time, and indeed, I found him so on the few occasions I had a spare moment to ascend to that little attic room. I did not then have a chance actually to converse with him until that second evening after the return of his illness. (*RD, 100*)

Stevens lives in a microcosm of a grand old English mansion as a man-servant. The mansion has been his home for about thirty-five or forty years and seems that he never really left the premises. "It has been my privilege to see the best of England over the years, sir, within these very walls." (*RD, 4*), and he knows only these boundaries, he feels safe here as a baby feels safe is his mother's womb. He uses all his emotional wits to get to understand his employer's moods and frame of minds so much so that this might be the reason why he does not have too much empathy left for himself and for his loved ones. He is fatally absent while he is physically present, as a private man he is virtual, as a professional he is more than present: dedicated.

In the fourth novel, *The Unconsoled*, family dysfunction is more obvious. Ryder is a pseudo father of Boris. It is not made clear if Boris is the son of Ryder, a step-son or just a psychoanalytic, uncanny double of his childhood self. In the inner monologue of Boris overheard by Ryder the boy gives a banal, yet painful description of troubled families of our time:

> There is no sense in this fighting. You must all have had homes once. Mothers and fathers. Perhaps brothers and sisters. I want you to understand what's happening. These attacks of yours, your continual terrorising of our apartment, has meant that my mother is crying all the time. She's always tense and irritable, and this means she often tells me off for no reason. It also means Papa has to go away for long periods, sometimes abroad, which mother doesn't like. (*UN*, 220)

The tense relationship between Sophie (partner of Ryder) and her father, Gustav holds up a mirror to our contemporary lack of communication. But not only them, but first in Ishiguro's novels, more family ties simultaneously represent a chaos in dialogues and understanding. The relationship between Hoffmann and his son is under constant strain. Marriages are also dysfunctioning. Mr and Mrs Hoffmann are a middle-aged couple of missed opportunities. Hoffmann is giving a long, desperate monologue about how he fell for his wife and how he craves for her still (*UN*, 506-507). He gave his own account on their failed marriage caused by silences, yet Miss Collins has her own version of their story:

> Thinking back to that morning, he had found he could recall vividly the wet yellow grass and the morning sun overhead as he had positioned the chairs side by side. She had emerged a little later and they had sat together for a time, exchanging the occasional relaxed remark. For a small moment that morning, there had been for the first time in months a feeling that the future might hold something for them after all. Brodsky had

> been on the verge of articulating such a thought by then, remembering that it touched on the delicate topic of his recent failures, had changed his mind. (*UN, 359*)

The once famous musician, the dying Brodsky articulates the same longing and passion for his wife (*UN*, 497-499), but Miss Collins fails to return this and exclaims: "Oh, how I hate you! How I hate you for wasting my life!" (*UN*, 498). Their marriage was childless, maybe this absence has led to their mutual disillusionment in chaotic and cacophonic world of the unconsoled. Gustav, the elderly porter (a close parallel figure with old Stevens) has not been on speaking terms with Sophie for long. Similarly, Ryder's concern for others has always kept him absent at home,[12] so there is an opportunity for reconciliation for Ryder and Sophie when the seriously ill Gustav wants "Ryder to approach Sophie to help break their many years of silence",[13] in vain.

Christopher Banks, protagonist of *When We Were Orphans*, in this restrained and subtle psychological novel, is in search for his lost parents. Christopher Banks is a Shanghai-born renowned London-based detective. His master-piece in his work will be the resolution to the mystery of his parents' disappearance in Shanghai. He had been living in Shanghai in the beginning of the 20th century until he was orphaned and was taken to England. There he was brought up by generous relatives, namely an aunt from Shropshire, and was trained in respected colleges and was to be a detective from his very early years. Banks was a bit of an outcast and a loner, despite his belief that he was just a regular guy. The life of the family becomes shattered by the sudden, mysterious disappearance of the father. A few months later Banks is taken out for a ride with Uncle Philip, a friend of the family, and by the time he returns, his mother has disappeared. He does not learn the truth about them until he confronts Philip. This Communist double agent tells Banks that his mother had offended an opium warlord who arranged for her to be kidnapped and kept her as his concubine. She agreed to submit to him provided he made a financial allowance for Banks until he grew up. Some 22 years later the warlord died and she disappeared in war-torn China. Banks eventually manages to discover her in 1953 in a Hong Kong based religious institution for the mentally disturbed. Like Stevens, Banks is a lone ranger. There is no psychical intercourse in the fiction, not even with his future love, Sarah Hemmings, a queen bee of London's high class social life. The only relationship he keeps record of is Jennifer, an lonely girl he later adopts but abandons for the sake of his 'quest', to save the world and find his parents. Interestingly enough, the main characters are all orphans in this novel. Banks was orphaned at the age of ten, after the disappearance of his parents, Sarah was also orphaned at an early age. She is an ambitious lady who would like to make a perfect match with a respected man of society. Sarah feels empty and ungoverned and sometimes she admits so. Having painful memories about her past, she laments: "But Mother must already have been in a lot of pain. She wasn't strong enough to do other things with me. That's why we spent so much time on buses. It was something we could still do together." (*WWO, 64*)

Jennifer was also orphaned at the age of 10, her parents had drowned in Cornwall in the early 1930's. This means she is about 20 years junior to Banks. Jennifer lived in Canada with her grandparents. At a social event Banks heard her sad story and offered to take her in with a governor. She lost her trunk while travelling back to England with all the souvenirs and memories from the past and to the largest amusement to the reader, the reserved, sometimes even dull and immovable Banks, a pseudo-father offers her to get the trunk back: "When I came from Shanghai the things that came in *my* trunk, those things, they were important to me. They remain so." (*WWO, 141*)

[12] Barry Lewis, *Kazuo Ishiguro*. (Manchester: Manchester University Press, 2000), 117
[13] Barry Lewis, *Kazuo Ishiguro*, 117

Osborne, the college friend of Banks has also lost his parents, and even the title of the book. *When We Were Orphans* indicates the universality of the state of orphanage, yet there is little hope to re-establish family ties, like in *The Unconsoled*. She is an orphan and metaphysically she stays one. Christopher Banks has an orphaned adopted girl, Jennifer whom he abandons the same way he had been abandoned by his parents.

As it is a detective genre, skeletons are falling out from the cupboard. When Banks finally finds his mother in the last chapter, he is tormented by the no more deflected truth that his mother was captured by a Chinese warlord and "in return for … for her compliance" (*WWO, 313*), Christopher was financially provided. As for his father, the naked truth is that he had left his idealized wife and ran off with a mistress to die in a few years in typhoid. Christopher's success as a detective and as a typical English middle-class gentleman was built on a banal truth and a horrific deal. When the always longed presence of his parents turns out to be a disillusion, he finds only an elderly woman "sitting in the sun on the far side of the thinning grass, playing cards at the wrought-iron table" (*WWO, 325*), who barely recognizes him and has little to do with reality. Nonetheless, the deep humanity of Ishiguro is transparent when reciting Banks, he writes:

> … I realised she's never ceased to love me, or through any of it. All she'd ever wanted was for me to have a good life. And all the rest of it, all my trying to find her, trying to save the world from ruin, that wouldn't have made any difference either way. Her feelings for me, they were always just there, they didn't depend on anything. I suppose that might not seem so very surprising. But it took me all that time to realise it. (*WWO, 328*)

Characters of *When We Were Orphans*, following the genre's rules, are relatively sketchy. The mercurial Sarah is a great pretender, she is also repressing emotions, but certainly has a more developed character than Christopher. Nonetheless, throughout the narration we meet quite blank characters. The dialogues between them sound unnaturally plain. Akira is very Japanese, Sarah is very bluestocking-like, Uncle Philip is very traitor-like, Jennifer is very obedient, well-behaved yet abandoned young lady, the mother of Christopher, whose name is truly Diana, is very indignant, very straightforward like the Roman Goddess, while the father is having the same features of a 'weak man'. Yet, the atmosphere Ishiguro creates is remarkable. Not only does Christopher live in a pseudo world, being reluctant to see reality and the real characters of his life, but he also fails to get to know himself or the outer world. In moral terms, all of the characters are looking into the wrong direction – struggling for understanding, bounds and barriers to help shaping their puzzled 'internationally driven' existence.

Is it tenable to suggest that the quest into the past of Etsuko, Ono, Stevens, Ryder, Banks, are undertaking a very simple quest for bounds, to be placed or rooted somewhere, in other words, the banal need to have a family? So as Kathy H and Tommy in the writer's latest novel, *Never Let Me Go*, in which the most dramatic quest for parents and family ties are recounted. Kathy H, Tommy and Ruth do not even have a proper surname. What for they would have? For that twenty something years they are allowed to live in this world they can do without it. When they grows into young people in the rocky cradle of Hailsham boarding school, and leave the mockingly safe institution with friends, should they realize the full truth about Hailsham. The first person narrator, Kathy warily recounts:

> I half-closed my eyes and imagined this was the spot where everything I'd ever lost since my childhood had washed up, and I was now standing there in front of it, and if I waited long enough, a tiny figure would appear on the horizon across the field, and gradually get larger until I'd see it was Tommy, and he'd wave and maybe even call. The fantasy never got beyond that-I didn't let it-and although the tears rolled down my face, I wasn't sobbing or out of

> control. I just waited a bit, then turned back to the car, and drove off to wherever it was I was supposed to be. (*NLG, 282*)

In this morally courageous book, the devastation is the biggest: the non-clone, their guardians are not able to substitute family bonds, more likely they are not let either. Miss Lucy, Kathy's mother figure is the only one who is supposedly wanted to give warmth and care to the clone children. There is little intimacy left for them, and little hope. Kathy looses her love, Tommy and eventually her life will be sacrificed for scientific purposes. No home, no body organs, no family bounds left for the protagonists, just cheap pseudo-links with teachers, mechanic love-making and a little easiness while riding a boat on a bright day.

The framework of this discussion was provided by two main points. To reiterate: it posited that the submerged narrative of Ishiguro's discourse on parenthood is more productively interrogated as lack of ability in communication than as manifestation of insufficient assets and conditions of protagonists' parental qualities, as we could see above. My second premise was that in all of Ishiguro's six novels fathers and/or mothers are 'displaced' being either absent,virtually present or simply too abusive to rely on. Either they are abused, like Banks's mother, or the wife of Jiro, Etsuko or abusive, just as Etsuko/Sachiko. Fathers are either absent, i.e. gone missing, dead or fatally late (Bank's father, Ryder, Gustav, Ono) or inaccessible (Stevens senior). The worse is happening in *Never Let me Go*, where parents are not absent but simply do not exist. Clones do not need them. If readers red between the line, following textual traces of absences, i.e. gaps, silences, avoidances and skipping memories, the contention is that the concern of family dysfunction also forms the core of humanistic approach articulated in Ishiguro's fiction indicating that parents may always be present even in their absences, so there is no hope, as Christopher Banks put it "to save the world from ruin" (*WWO, 328*).

Notes

1. I am indebted to Ruth Parkin-Gounelas at Aristotle University of Thessaloniki, Greece and to Péter Benedek Tóta at Pázmány Péter Catholic University, Hungary for their suggestions.
2. The *fort-da* game is the game in which the child by rejecting and retrieving a toy enacts the absence and presence of the mother. *Fort-da* means roughly "*here - gone*". Allusions to *fort/da* refer to Sigmund Freud's work *Beyond the pleasure principle*, where Freud interprets a game played by his little grandson, Ernst at the age of eighteen months:

> The boy 'had an occasional disturbing habit of taking any small objects he could get hold of and throwing them away from him into a corner, under the bed. ... As he did this he gave vent to a loud, long-drawn-out 'o-o-o-o,' accompanied by an expression of interest and satisfaction. His mother and the writer of the present account were agreed in thinking that this was not a mere interjection but represented the German word "*fort*". (Freud: Beyond the Pleasure Principle, 1920g: 4-15)

Freud interpreted this behaviour as a way of obtaining satisfaction by causing things to be "gone". A short time later he observed the child playing with a reel that had a piece of string tied around it: He would toss the reel away from him to where it could no longer be seen, before pulling it back into view and hailing its reappearance with a gleeful "*Da!*" ("There!").

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I AM WHERE I AM: LOCATION AS A SYMBOL OF IDENTITY IN TWO BRITISH ASIAN NOVELS

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The cultural identity of immigrants has been a key issue in English literature since the period of decolonization. Major authors from VS Naipaul to Salman Rusdie and Ravinder Randhawa have portrayed the "otherness" and the confusion of cultural identity of immigrants in Great Britain, while others have written about hybridity and a new way of being British from an insider's point of view. For a new generation of British Asians and British Asian writers the main question is not whether Great Britain is their home or not but how their identity is represented and symbolised in and by the location they call their home. In this paper I will discuss the relationship between location and cultural identity through the analysis of two contemporary British Asian novels, *The Buddha of Suburbia* (1990) by Hanif Kureishi and *Tourism* (2006) by Nirpal Singh Dhaliwal, and I will argue that different locations can represent different identities – a notion that the protagonists of the two novels are well aware of and play upon.

According to Stuart Hall "Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a *positioning.*"[1] If cultural identities are a matter of positioning, then, I would argue, locating oneself geographically and socially is an essential element of this positioning. Furthermore, various critics insist on the fluid and hybrid nature of identities, and I believe that hybridity incorporates identification related not only to race, gender, and sexuality as Hall asserts, but to location as well. Theorist Homi Bhabha suggests that "hybridity is camouflage,"[2] and emphasises the role of mimicry in colonial discourse. In postcolonial Britain, mimicry is a similarly vital part of the immigrant experience; it is more than a mere mocking of the dominant culture for the sake of adjusting and avoiding racial abuse and discrimination: "mimicry *repeats* rather than *re-presents*"[3], it is the "almost the same but not quite"[4] notion of the well-assimilated immigrant.

As for the protagonists of *The Buddha* and *Tourism*, mimicry is part of their hybridity and of their aspirations to break out of their in-betweenness; their cases suggest that mimicry, which involves clothing, language, cultural and sexual habits, is complemented by location as well. This *locational mimicry* is what characterises Karim and Puppy's actions and identities, and their awareness of the close topological and tropological relationship between identity and location. Indeed, one's location can represent who one is or wants to be seen as; location is a powerful tool in both identity formation and identity performance. Kureishi, for example has been identified in three different ways according to his and his readers' location: "Americans think he's a Brit, Brits think he's an Indian, Indians think he's all Westernized."[5] Locational mimicry and identification related to location also works on a smaller scale; in Karim's case, for instance, moving from the suburbs to central London may be a short journey

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 160–66.

[1] Stuart Hall, "A Place Called Home: Identity and the Culture Politics of Difference," in *Identity: Community, Culture, Difference*, ed. Jonathan Rutherford (London: Lawrence & Wishart, 1990), 395.

[2] Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994), 193.

[3] Ibid., 85.

[4] Ibid., 92.

[5] Amitava Kumar and Hanif Kureishi, "A Bang and a Whimper: A Conversation with Hanif Kureishi," *Transition*, no. 88 (2001):118, accessed October 29, 2010, http://www.jstor.org/stable/3137496.

geographically but a huge step from the periphery to the centre in terms of the representation of identity.

The tension between the suburbs and the city, stasis and mobility is depicted in both novels, and their protagonists' attitudes toward these counterpoints are very similar. *The Buddha of Suburbia* is a *bildungsroman* of a young man's development to maturity, and the portrayal of Karim's search for his place in the world, for the identity he feels most comfortable with. His journeys throughout Greater London are as much an escape from his lower middle-class suburban origins to a higher social status in the city as topological negotiations with issues of race, ethnicity and a hybrid identity.[6] This "mock migration" or "*local migration*", as Susheila Nasta put it,[7] involving a sense of dislocation and in-betweenness, is the symptom of the crisis of cultural identity, and depicts Kureishi's London "as a site in which identities shift and are preformed."[8] Thus, location is not solely a symbol of identity, but at times more of a performance, a conscious representation of identity, and a kind of role-play.

Dhaliwal's protagonist also travels up and down the city, but his motivation is not the search for identity. There is merely one motor for his purposeless wanderings: the pursuit of pleasure, which does not satisfy him, but keeps him in motion; thus he does not feel obliged to become attached to any person or location. For Puppy, peregrinations within and outside London are a case of what the novel refers to as "tourism", living in a city but not inhabiting it, assimilating to society but not being fully integrated, moving in between two locations but never really arriving.

Both for Karim and Puppy, the starting point of the journey is the suburbs. Karim is brought up in the white lower middle-class suburb of Bromley, while Puppy is from Southall, which has the largest concentration of South Asians in Britain. Although both protagonists despise the stasis of the suburbs and long for the mobility of the city, their motivations for moving on are different: Karim is in quest of adventure and excitement, whereas Puppy seeks wealth, a comfortable and idle life without much effort. Karim would like to live intensely and has "wild hopes"[9] but no plans for the future. Puppy, though often losing direction and zest, usually knows how to get what he wants and he uses and abuses people to achieve a higher standard of living and to get the rich girl of his dreams. Karim is running away from boredom which he identifies with the suburbs, yet paradoxically it is the restlessness of the suburbs that make him fidgety:

> Perhaps it is the odd mixture of continents and blood, of here and there, of belonging and not, that makes me restless and easily bored. Or perhaps it was being brought up in the suburbs that did it. Anyway, why search the inner room when it's enough to say that I was looking for trouble, any kind of movement, action, and sexual interest I could find.[10]

Although the two protagonists differ in terms of their motivations, they are both fleeing from their family and origins, which they associate with poverty, constant cultural restraints and racial abuse.

Nevertheless, what neither Karim, nor Puppy realizes is that a new location does not necessarily mean a new identity; they may appear to be different, but their identity is still the same: the hybrid identity of the second generation immigrant who is always in-between. During their journeys across districts and countries, they frequently lose direction, move

[6] Susheila Nasta, *Home Truths, Fictions of the South Asian Diaspora in Britain* (New York: Palgrave, 2002), 9.
[7] Ibid., 181.
[8] Anthony Ilona, "Hanif Kureishi's *The Buddha of Suburbia*: 'A New Way of Being British,'" in *Contemporary British Fiction* (Cambridge, UK: Polity Press, 2003), 100.
[9] Hanif Kureishi, *The Buddha of Suburbia* (London: Faber and Faber, 1990), 68.
[10] Ibid., 3.

backwards or stand still; they become disappointed by failure or by realizing that what they hoped for is not as glamorous from close up as it seemed from afar. Eventually they return to London, to their contentious and ambiguous home, which is not linked to race or origin but, in Karim's words, it is "where you start from."[11]

Despite the differences between their respective motivations and trajectories, Karim and Puppy are very similar characters: they do not acknowledge their roots and religion; they have loose ties with their families as well as with the Indian and the British culture; they are sexually licentious and use their sex appeal and sexual prowess to reach their goals; they long for a vivid, adventurous, fulfilling life but they are left insatiable and blighted; they adopt locational mimicry and perform different identities to get on but are unable to shake of the "suburban stigma."[12]

According to James Procter, in contemporary British Asian literature Britain is "the material site" where identities are played out, and suburbia, "self-consciously distant from the 'multicultural' inner city,"[13] is one of the most significant settings, embodying as it does the immigrants' experience and several tensions around identity such as hybridity and in-betweenness. In Susan Brook's words, the suburban setting is both a "limit" and "the motor for movement", and it "stages the unstable process of the formation of any individual identity."[14] For Karim, suburbia is a site "for the performance and invention of alternative sexualities"[15] and identities, and the signifier of his Englishness: the provincial prudery that his friend Charlie accuses him of is often associated with both English people and suburbanism. This association, however, is dissatisfying for Karim, who thinks that the suburbs are familiar, secure and dull as opposed to the city which is heterogeneous, alive and "bottomless in its temptations."[16]

It is the temptations which make Puppy, too, leave his family and the suburbs for the city, where he feels more at home and more like himself; as he says: "I was born into city life."[17] First, he only gets as far as Hackney with its deserted council houses, littered streets and working class people but then he enters a relationship with an upper class model, Sophie, and moves in with her in Holland Park. Thus, he gets closer to his love interest, Sophie's friend Sarupa, as well as to a luxurious lifestyle and a "new improved" identity, as in Holland Park people see each other "through a prism of money."[18] Nevertheless, despite his locational mimicry, Puppy does not cease to be a "tourist"; he perceives London in terms of its sights and the entertainment it has to offer. Also, he soon has to realize that he does not fit in among upper class people, he feels out of place and different in their company: "I was taken aback by how particular I was, how rooted in time and place: everything about me came from the Punjab suburb of West London. I felt embarrassed."[19]

Similarly, when Karim moves to central London with his father, he feels he will finally be in the hub of the universe, the location of endless possibilities: "London seemed to me like a house with five thousand rooms, all different; the kick was to work out how they connected, and eventually to walk through all of them."[20] However, he soon realizes that like Bromley, "West Kensington was an area in-between, where people stayed before moving up,

[11] Ibid., 249.
[12] Ibid., 134.
[13] James Procter, *Dwelling Places: Postwar Black British Writing (*Manchester University Press, 2003), 125.
[14] Susan Brook, "Hedgemony? Suburban Space in *The Buddha of Suburbia*," in *British Fiction of the 1990s, e*d. Nick Bentley (London; New York: Routledge, 2005), 221-222.
[15] Ibid., 222.
[16] Kureishi, *Buddha of Suburbia*, 8.
[17] Nirpal Singh Dhaliwal, *Tourism* (London: Vintage, 2006), 7.
[18] Ibid., 53.
[19] Ibid., 189.
[20] Kureishi, *Buddha of Suburbia*, 126.

or remained only because they were stuck."[21] At first, Karim feels "directionless and lost in the crowd,"[22] but then decides to move up; he gets a part in a play and performs an imaginary identity in accordance with the director's expectations, that is, he exploits his identity,[23] he sells his presumed Indianness and uses his sexuality to obtain success and acceptance. Thus, his identity performance is influenced by his location, and, according to Brook, it also symbolizes his location: "Karim's sexual and ethnic difference, along with his refusal of fixed identity categories, is often associated with urban cosmopolitanism and seen as a challenge to suburban sameness."[24] Nonetheless, under the skin of cosmopolitanism, Karim's suburbanism is in his blood; the former could not be possible without the latter, which, in Brook's words, provides him "with strategies to reshape himself – as politico, as urban sophisticate, as Englishman in New York."[25]

The duality of cosmopolitanism and suburbanism is a key element in the identity of both protagonists. Although their location and identity performance make them cosmopolitan, their accent and in-betweenness give away their suburban identity. The only difference here is that while Puppy is ashamed of his "jumble of accents: cockney enunciation and occasional West Indian inflection [which] overlaid a quiet drone from the Punjab,"[26] Karim consciously plays upon his suburban identity when he plays Mawgli with a cockney accent. According to Anthony Ilona, this "double consciousness" is essential in performing one's identity and the director's advice, namely "to be someone else successfully you must be yourself,"[27] "encapsulates the flexible way in which Karim's generation see identity as a relational and mutable concept. Different identities are easily assimilable, easily performed."[28] Consequently, for Karim "identity in London becomes a dynamic, flexible and interactive concept...an easy shifting of the boundaries of identity."[29]

Just as much as London lends itself to the performance of fluid identities, being what Procter calls a "theatrical space, a locus of performance,"[30] the suburb also enables, at times even requires, the theatrical performance of different identities. Back in Penge, where Karim's relatives live, the cousins pretend to be someone else to avoid trouble and to disguise their identities: "Yeah, sometimes we were French, Jammie and I, and other times we went black American. The thing was, we were supposed to be English, but to the English we were always wogs and nigs and Pakis and the rest of it."[31] Apparently, the distinction between the city and the suburb, which appears to be one of the founding binary oppositions in both novels, often turns out to be blurred; Karim experiences racism, applies mimicry, and feels directionless on both sides of the Thames. Whether in West Kensington or in Bromley, he is in-between what he has and what he wants to have, who he is and who he appears to be; and at times he is in-between in-betweenness: on the way.

Karim does not settle permanently either in the suburbs or in the city, but makes ceaseless journeys between the two. Procter asserts that his "nomadism is symptomatic of his desire to uproot himself,"[32] while Brook views these horizontal journeys from the periphery to

[21] Ibid., 127.
[22] Ibid., 126.
[23] Ilona, "Hanif Kureishi's *The Buddha of Suburbia*," 100.
[24] Brook, "Hedgemony?" 214-215.
[25] Ibid., 218.
[26] Dhaliwal, *Tourism*, 189.
[27] Kureishi, *Buddha of Suburbia*, 220.
[28] Ilona, "Hanif Kureishi's *The Buddha of Suburbia*," 101.
[29] Ibid., 101-102.
[30] Procter, *Dwelling Places*, 135.
[31] Kureishi, *Buddha of Suburbia*, 53.
[32] Procter, *Dwelling Places*, 150.

the centre as "images of freedom and exploration."[33] Karim also makes lateral journeys across the suburbs, between Bromley, Penge and Chislehurst, in search of escape and liberation: "I was not too unhappy, criss-crossing South London and the suburbs by bus, no one knowing where I was. Whenever someone...tried to locate me, I was always somewhere else."[34] Being "somewhere else" perfectly characterises Karim's confusion of cultural and personal identity, as well as his unconscious wish to uproot himself; in Bromley he longs for the excitement and freedom of the city, in West Kensington he yearns for his family and the familiarity of the suburbs: "I wanted to run out of the room, back to South London, where I belonged, out of which I had wrongly and arrogantly stepped."[35]

Whether perceived as a curse or a blessing, Karim's ability to live at five places simultaneously, without being attached to any location is the inherent feature of the hybrid identity. His movement among locations is the symbol of his shifting among identities: he is an Indian man in Bromley, a working class nephew in Chislehurst, a professional actor in central London, a bisexual lover at various locations, and an Englishman in New York. For split seconds, he is either one or the other, but being constantly on the move, he is somewhere and someone in-between most of the time. On the other hand, although Karim claims to be "going somewhere,"[36] in some respect he is always standing still, not making progress; his journeys are not only the metaphor of dynamism but also of "directionlessness."[37] Though initially he asserts that he is "an Englishman, born, and bred, almost,"[38] as Procter notes, his travels display a "doubling and displacing identity" and situate him, "even as he appears to be leaving these situations behind."[39]

Like Karim, Puppy also travels throughout London, trying to flee from uncomfortable situations and pinches, performing different identities at various locations; being unable to settle or to commit himself. However, his journeys across the city are not made for the sake of belonging, but in order to get lost; he deliberately chooses not to meet expectations, to become a failure. Whether on the way or temporarily settled at a particular location, he detaches himself from people and places: he rarely visits his family in Southall, not wanting to be identified as an idle Punjabi son; he strives to get out of Hackney, where he is an unemployed Paki writer; and resents his identity performance in Kensington as the exotic toy of rich white girls. Therefore, he is both in the stasis of failure and in constant spacial mobility, watching life through the windows of a taxi or the lens of a camera; he says: "I'm a tourist...I just look at the view."[40]

Eventually, both protagonists try to resolve the predicament of simultaneous mobility and stasis and the confusion created by the multiplicity of their identities by travelling abroad; Karim stays in New York with Charlie after his theatrical tour ends, whereas Puppy tours the big European cities from the money he stole from a friend and ends up in Egypt, helping out in a yoga centre. Interestingly, their longest journey, the ultimate getaway turns out to be the sole way for both of them to realize where they belong, where the real location of their identities is. Puppy is determined to visit Punjab and return to his roots: "I want to arrive in Delhi, knowing that this time I will kiss the tarmac, like my mother did, with tears falling from my eyes."[41] Before doing so, he needs to save money, so plans to get back to London,

[33] Brook, "Hedgemony?" 220.
[34] Kureishi, *Buddha of Suburbia*, 94.
[35] Ibid., 148.
[36] Ibid., 3.
[37] Procter, *Dwelling Places*, 151.
[38] Kureishi, *Buddha of Suburbia*, 3.
[39] Procter, *Dwelling Places*, 154-155.
[40] Dhaliwal, *Tourism*, 85.
[41] Ibid., 245.

the city which he gratefully remembers: "London had been my home for almost thirty years...she'd never shown me any love, but had shown me the world and its workings."[42]

With equally ambiguous feelings, Karim also returns to London. Although in New York he "could be a walking stagnancy without restraints,"[43] he is anxious to get a job and see his family. The London he returns to seems to have lost much of its charm, it is ugly and loveless; yet Karim still feels a deep admiration for it and accepts its dual facade just as much as he accepts his own hybrid identity and his paradox feelings:

> I could think about the past and what I'd been through as I'd struggled to locate myself and learn what the heart is. Perhaps in the future I would live more deeply.
>
> And so I sat in the centre of this old city that I loved, which itself sat at the bottom of a tiny island. I was surrounded by people, and I felt happy and miserable at the same time. I thought of what a mess everything had been, but that it wouldn't always be that way.[44]

Apparently, London turns out to be different from what Karim has expected, but it still is his home, the place that he can identify with, and the location that identifies him: a hybrid space for a hybrid identity. By leaving London, both Karim and Puppy become more aware of their hybridity; they lose the sense of directionlessness and can finally locate themselves in the world. Both of them are what Susheila Nasta calls "an amoral figure, an innocent abroad" but first and foremost a "Londoner", "reterritorializing and renaming"[45] the spaces of the city and the suburbs. Therefore, both the cosmopolitan and the suburban spaces become the locations of mimicry, performance, and hybridity,[46] and locations become the spatial embodiments and metonymies of identity.

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[42] Ibid., 240.
[43] Kureishi, *Buddha of Suburbia,* 249.
[44] Ibid., 284.
[45] Nasta, *Home Truths,* 197.
[46] Brook, "Hedgemony?" 215.

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THE PRIVATE HISTORY OF WORLD WAR II IN BRITAIN: IAN MCEWAN'S *ATONEMENT* AND SARAH WATERS' *THE NIGHT WATCH*

DANA PERCEC°

Introduction – The Historical Novel

The genre of historical fiction has enjoyed a constant public popularity since its early days, when it was consecrated as highbrow literature with a political, moral and educational mission by the Romantic movement, especially by the writings of Sir Walter Scott. However, its reception by critics and literary theorists has been and remains skeptical, if not downright negative: Lion Feuchtwanger[1] attributes awkward connotations to the name of the genre, which, in his view, calls for notions of adventure, costumes, heavy swaths of bright colours, overly theatrical language, a mixture of politics and love, and the reduction of great events to the level of petty individual emotions. Georg Lukacs[2] follows the evolution of the genre since the days of Sir Walter Scott, arguing that, since the 19th century, historical realism has sickened and lost its concern with social life as inescapably historical. For him, the major flaw of historical fiction written in the 20th century is that of turning away from relevant social issues and an elevation of style over substance.

It is the merit of cultural studies, as a branch of humanistic research, and of postmodernism, as a state of mind in literature, that the "serious" interest in historical fiction becomes rewarding, in the second half of the 20th century. In the past few decades, literary studies have grown more receptive to an interdisciplinary reading of texts, incorporating data from various areas of social sciences. One of the most profitable associations remains that between literary criticism and history, in the form of (new) historicism. This movement postulates the important role played by the historical context in the interpretation of artistic creations. Also, historicism is a complex reading grid because of the multitude of interpretations, which occurred in the time span between a text's first reception and its current analysis. In conclusion, art, like historical events, cannot be separated from the moment of its production. Stephen Greenblatt[3] starts from the premise that earlier discourses are versions of contemporary western cultural discourses, rather than a completely different language. The new (cultural) historians, coming from such areas as neo-Marxism, feminism, or postcolonial studies, have mounted attacks on the accepted grand arch of history, calling, at the same time, for a more inclusive vision of a more democratic present. This integrative approach favours "minor" events, "minor" historical figures, and "minor" texts, which replace, or go together with, official, mainstream, traditional sources.

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 167–74.

[1] Lion Feuchtwanger, "The Purpose of the Historical Novel." *The Historical Novel Society*. Accessed 10 January 2010. http://www.historicalnovelsociety.org/definition.htm.

[2] Georg Lukacs, *The Historical Novel* (Lincoln and London: University of Nebraska Press, 1986), Kindle edition.

[3] Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare*. (Chicago: University of Chicago Press, 2005)

Linda Hutcheon[4] coins the term "historiographic metafiction", applying it to popular fiction, which is self-reflexive and lays claim to historical events and personages. This sub-genre is, according to the Canadian theorist, a postmodern art form, with reliance upon historical re-conceptualization. It corresponds to the process of re-writing history through a work of fiction in a way that has not been previously recorded. Similarly, Carlo Ginzburg[5] employs the term "microhistory" to define the analysis of individuals, small communities, case studies which may be more rewarding in bringing light upon greater questions than the traditional science of history and historiography. Microhistory finds itself at the intersection between high and low culture.

In 1997, when the Historical Novel Society is founded, writers, literary critics and literary reviewers argue that the controversial perception of the quality of historical fiction comes with the very name of the genre: if history is always searching for the truth while fiction is not, then historical fiction is bad history. This biased view, the argument continues, is the result of a process of cultural relaxation. In other words, the relation between popular culture and history has been based more on myth than reality, as proven, for example, by Hollywood mega-productions of the 1950s and 1960s, which stem from a post-war need for escapism.

A Successful Genre

Author and reader interest in the past has grown in the past two decades, with the revival of the taste for escapism in literature and film, after the genre seemed exhausted by the post-war sometimes exaggerated need for period glamour and the unrealistic treatment of historical themes. In the late 1990s, historical novels become publishing phenomena again and they started being adapted for the big screen in costly international productions, promoted enthusiastically by the media, and rewarded by reputed film academies. How can this success be accounted for? What assessment criteria are necessary to establish whether a historical "piece" (book or film) is worth the attention of highbrow criticism, apart from the interest of the general public? Revisionism in history has caused a reassessment of the potential of narratives about the past, which, in turn, called for the redefinition of what we call "historical fiction". According to the *Historical Novels Review*, for example, historical fiction is that fiction which is set 50 years or more in the past, while the author is writing from research rather than from his personal experience or memory.

World War II and Literature

The time line circumscribed by World War II, with a few years before and a few years after, is currently one of the most frequently evoked periods in recent history, whether this happens in literature, film, documentaries, specialized TV channels, or specialized magazines. This can be partially justified by the opening, in the past two decades, of more and more secret files about World War II, which disclosed data about people and events, which had been seen in a different light before. At the same time, it can have a more general explanation: the need to look into the causes of recent events and learn a lesson (to return to the ancient idea of

[4] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory, Fiction* (London and New York: Routledge, 1988)

[5] Carlo Ginzburg, "Microhistory: Two or Three Things that I Know about It", translated by John and Anne C. Tedeschi, *Critical Inquiry*, 20 (Autumn 1993, Chicago: The University of Chicago Press), Kindle edition.

history as *magistra vitae),* while the piece of (still) recent history the entire world shares can work as a more convincing lesson, since it is still present in the collective memory.
The revision of the history of the Second World War also comes from the pressure of new areas in social sciences, such as social history, or cultural studies. The women's war (such as rape narratives), the children's war (e.g. Anne Frank's diary), the losers' war (interviews and diaries of German civilians, for instance) have been more recently included in the official history of the 1940s, and have naturally drawn the attention of novelists and filmmakers due to their personal, humane touch. Therefore, it may be argued, to use Ginzburg's term creatively, this is World War II from a microhistorical perspective: individual vs. nation, women vs. soldiers, home front vs. battlefield, children vs. adults; personal life's story vs. mainstream history/ propaganda, introspection vs. documentary.

The Novels

1. Ian McEwan's *Atonement*[6] – Background

In interviews[7], Ian McEwan, who wrote several novels based on the 1940s in Europe, remarked that most of the history of the war is military and political. That is why he wanted a shift of focus on the subsections, the negligible fractions of war history. Consequently, he started to look at the war as life's story, a piece of oral history, the result of private memory (he writes two novels based on what his father told him about the war: *Black Dogs,* 1992 and *Atonement*, as well as a children's book, *Rose Blanche*, 2004, about a German girl during the war). Though he places imaginary characters in front of war scenes, it is important to him that these events actually happened, because the war is not a historical, geopolitical fact, but a multiplicity, a near-infinity of private sorrows, a boundless grief minutely subdivided without diminishment among individuals who covered the continent like dust (as McEwan presents it in *Black Dogs*, 1992).

Historical fiction is the result of careful and diverse research work: archives, history books, diaries, other people's memories, and literature. In the same spirit, McEwan remembers his father's stories of the Dunkirk evacuation, his wounds, the soldiers' state of mind, the intervention of the Royal Air Force, etc., or consults hospital archives and hospital narratives (such as *No Time for Romance*, a collection of memoirs published in 1977 by Lucilla Andrews, a former nurse and an acclaimed writer of romantic novels, who evokes hospital conditions during the war, the nurses' training and codes).

There are several historical facts filtered by the main characters' consciences in *Atonement*, which gain a different vigour and a stronger impact when evoked in a subjective key. The major event, which changes the lives of all characters in the novel, just as it changed British life, shaking the very foundations of the Brits' self-image, is related to Dunkirk. May-June 1940 is a period associated with the Dunkirk evacuation, a colossal military disaster, when the whole root and core and brain of the British army was stranded and about to perish, as Winston Churchill commented at the time. Robbie's death, because of blood poisoning caused by an infected wound, is to be seen in this light, of tragic and absurd loss, which capitalizes on the injustice of the young man's sacrifice. A bright youth, Oxbridge university student, preparing to become a doctor and, thus, hoping to marry the woman he loves – the upper-class Cecilia Tallis – Robbie Turner finds himself excluded from the opportunities of life he has earned, by merit, the right to enjoy. Because he is a widowed housekeeper's son, rather than the heir of an industrial empire, like Paul Marshall, he is made to pay for the

[6] Ian McEwan, *Atonement* (London: Jonathan Cape, 2002)
[7] John Sutherland, "Life Was Clearly Too Interesting in the War," *Guardian*, January 3, 2002, 2-3.

mistakes of the happy few. He is imprisoned for rape, sent to the trenches as cannon fodder, and dies without being able to share a moment of happiness with Cecilia.

Another moment painfully evoked by the novel is the Blitz. During the sustained bombing of British towns (September 1940-May 1941) by the Luftwaffe, about 9000 civilians died only in London – a period of unprecedented terror and precariousness. On 14 October 1940, a 1,400 kg bomb hit Balham High Road, broke the water and sewage mains, which flooded the tube station beneath, a regular shelter, which hosted, at that moment, 500 civilians. Many of them drowned during the calamity. News of the tragedy was not made public by war propaganda, for fear it might curb the already falling morale of the British civilian population. In *Atonement*, Cecilia is made a victim of this moment of the Blitzkrieg, dying a few months after the news of Robbie's death at Dunkirk had reached her. Thus, the two main moments of the early war between Britain and Germany coincide with the ruin and death of the novel's star-cross'd lovers, Robbie and Cecilia. Their unhappy love story is rescued from oblivion and recorded, even transformed beyond recognition, by Briony Tallis, the girl whose jealousy prevented the people she loved most to live without shame, enjoying the assets of being young, healthy, intelligent, and very promising. Big History puts an end to their lives, as violently and cruelly as Briony's alternative little story put an end to their romance.

Briony Tallis' role in the economy of the novel is not, though, exclusively that of creating (and destroying) the link between Robbie and Cecilia, but also that of securing the connection between the home front and the war front, as a nurse. Here, inspired byBritish hospital archives and popular literature, Ian McEwan reconstructs an underground piece of history, that of nursing. The history of British nursing reaches a turning point during the 1940s, especially with the Nightingale nursing order, based at St James' in London, which employed a large number of professionals, trainees and volunteers. The trainees were usually young girls from very good families, unaccustomed with the military discipline of the hospital, the authority of the ward sister, the long working hours, and the medical procedures. Briony turns to be an ideal embodiment of this feature, as the youngest daughter of an upper-class family, who runs away from the security of her estate in order to face the hardships of hospital life – a self-inflicted pain to atone for her mischievous scheming against Robbie and Cecilia. Dwelling on letters written by war sisters and, especially, Lucilla Andrews' fiction, McEwan reproduces, in Briony's confessions, the life and work of the Nightingale order to the most minute details: the strict hierarchy, the composure of the more experienced nurses, the lessons in humility learnt by the trainees, or the formality of the environment despite the intense dramatism (soldiers swearing in pain were duly reprimanded by nurses because of their ungentlemanliness).

2. Sarah Waters' *The Night Watch*[8] – Background

Sarah Waters did not know much about the 1940s and saw this choice of period for her novel as a challenge: "It seemed a bit risky, not so much in terms of the change of period itself, but the change of period made for a different feel of book. I'd almost thought I could import gothic style to the forties and I realised pretty quickly that I couldn't and didn't really want to."[9] She considered World War II as a historical theme especially relevant during the war in Iraq (reading about contemporary war news gave her an extra sense of sympathy). A new direction of research was required, in comparison with the Victorian history in which she had gained so much expertise after such successful novels as *Tipping the Velvet* (1998) or *Fingersmith* (2002). She admits in interviews[10] that she was drawn to the repressed feeling of

[8] Sarah Waters, *The Night Watch* (London: Virago, 2006)
[9] Lisa Allardice, "Unchanted Waters," *Guardian*, June 1, 2006, 2.
[10] Allardice, "Unchanted Waters," 3.

the time. A "daring" departure from 19th century themes and mentalities, *The Night Watch* turns out to be Waters' most compelling depiction of women's struggle for liberation, set against the backdrop of the London Blitz. After she investigated gender roles in the Victorian period, she focuses with increased interest on the same theme, recycled for the 1940s. As a woman, but especially as a lesbian writer, Sarah Waters looks at a time when massive transformations occurred: with men away fighting, women take over in several areas. They do men's jobs, make decisions in the household, and become the major bread-winners in their families.

At the same time, the breach in the routine of British life, imposed by the bombings, by the shortages, by the interim implied by the war, engenders a more relaxed morality, a higher degree of sexual freedom, women's sexual independence, as a result of their domestic, financial and professional independence. This liberation covers, interestingly, not only heterosexual affairs, but also gay relations. The post-war return to "normal", with men returning from the front and reclaiming their jobs, their patriarchal status in the families, and the contained sexuality, was a disappointment to most women, whether straight or gay. For Sarah Waters, like for Ian McEwan, there is more to war than just the battle, as there is more to remembering the wartime than the events which mainstream history selects. Waters chooses to write a novel with four sad life stories because she believes that wars ruin lives in more ways than those that are usually recognized.[11]

In terms of official history timelines, *The Night Watch* focuses on three major moments: 1941 (the Blitz, the Battle for Britain), 1944 (the blockade, the rationing, the blackouts), and 1947 (the post-war austerity). In a postmodernist approach, Waters chooses to reassemble the chronological jigsaw, by beginning her narrative in 1947, continuing it through the last days of the war, and ending with the early 1940s. Thus, the reader is offered reversed romances and a backwards insight of British life throughout World War II, which works well, as it discloses the hidden roots of the characters' problems and displacement, as well as the deeply embedded causes of entire communities' frustrations, insecurities, and longings. A historical narrative *à rebours*, the novel takes a polemical stance on the internal logic of official historical discourse.

1941 and 1944 were significant years in terms of women's contribution to World War II in Britain. There were numerous women's organizations involved in the war effort: Women's Land Army, Women's Voluntary Services, the Auxiliary Territorial Service, Women's Auxiliary Air Force, secret agents, factory workers, women working in the entertainment business, to give only a few of the most conspicuous examples. By 1944, every woman aged 18-60 was registered, after women's conscription became legal in 1941. So, by V Day, 80% of British women were employed in essential work for the war front. This boosted their confidence, as men's equals, as members of society, who deserve respect and admiration for their qualities, just as the male war heroes. After 1945, the (patriarchal) public opinion remembered its Edwardian standards: "Demob was a big disappointment to a lot of us. It was an awful and wonderful war. I wouldn't have missed it for anything; some of the friends we made were forever", says a working class woman in a survey on women's place in war and postwar history.[12]

In 1947, the other major period on which Waters focuses, food rationing became stricter after the war because of the economic depression and the high debts Britain had accumulated. This was a shift from desperate war to bankrupt peace. In addition, 1947 was the coldest and the hardest winter of the century. The oppressive weight of the Victorian industrial environment became unbearable for the weakened economy. Middle class living

[11] John O'Connell, 2006. "Sarah Waters: Interview," *Time Out London*, February 7, 2006, 5.
[12] David Kynaston, 2008. *Austerity Britain. 1945-1951* (London: Bloomsbury Publishing PLC, 2008), Kindle edition.

standards were 20% lower in 1948 than in 1938 (although poor working class standards, due to rationing, which secured a minimum, were 10% higher). The housing crisis, because of the years of bombings, had displaced a large part of the population, had left many people homeless, had forced people to give up their privacy (such a valued British asset) and live in common lodgings, with shared facilities, etc.[13]

The next subchapter illustrates, by means of a selection of quotes from the two novels, how the authors choose to picture the big History through the eyes of "small", anonymous individuals, or members of marginal groups. In *Atonement,* such marginals are embodied by accidental or self-afflicted outcasts like Robbie or Briony. Robbie is a convict, whose main goal in life becomes that of rehabilitating his name, after he was accused of rape *only* because (in McEwan's leftist vision) he belongs to an inferior social class than those who make the accusations. A trainee nurse, Briony lives without the support of her upper class family, after a childhood of luxury and smugness, atoning, in the meager conditions of a London hospital, for the lie which destroyed her sister's future. Literally in the shoes of a working girl, who earns her modest living as a nurse, Briony's first contact with the grim reality of survival in the city is a pair of pinching boots, which cause her excruciating pain. In *The Night Watch*, the subgroups are represented by a male impersonator, lesbian Kay, who is desperately searching for a partner, in 1947, in a London which returned to Edwardian sexual values, and another lesbian, who makes no secret of her sexual and domestic partnership with another woman (Helen). There is also the pretty straight girl, who loses her reputation in a promiscuous affair with a soldier (Viv), and another former convict involved in a dubious relationship with an elderly "uncle" (Duncan).

The Microhistory of the Novels

Atonement offers a description of the Dunkirk evacuation from the limited point of view of Private Robbie Turner. Already feeling the symptoms of septicemia, Robbie perceives the chaos and confusion on the beaches of Northern France in slow motion, with unlikely associations, as if in a dream: "There were more bodies. He walked across the land until – he caught the taste of the sea, carried across the flat, marshy fields on a freshening breeze. The one-way flow of people with a single purpose, the constant self-important traffic in the air, the extravagant cloud advertising their destination, suggested to his tired but overactive mind some long-forgotten childhood treat, a carnival or sports event on which they were all converging. […] when the wounded were screaming, you dreamed of sharing a little house somewhere, of an ordinary life, a family line, connection. All around him men were walking silently with their thoughts, reforming their lives, making resolutions. If I ever get out of this lot…They could never be counted, the dreamed-up children, mentally conceived on the walk into Dunkirk, and later made flesh."[14]

The echoes of Dunkirk are best captured by the hospitals of the home front, which have a first-hand grasp of the military disaster, condensed in Briony's nursing experience: "She came the closest she would ever be to the battlefield, for every case she helped with had some of its essential elements – blood, oil, sand, mud, sea water, bullets, shrapnel, engine grease, or the smell of cordite, or damp sweaty battledress whose pockets contained rancid food along with the sodden crumbs of Amo bars. Often, when she returned yet again to the sink with the high taps and the soda block, it was beach sand she scrubbed away from between her fingers."[15]

[13] Kynaston, *Austerity Britain. 1945-1951*.
[14] Ian McEwan, *Atonement* (London: Jonathan Cape, 2002), 241-1.
[15] Ian McEwan, *Atonement*, 304.

The Night Watch, with its careful focus on character construction, closely connected to a well-determined time line (Waters keeps track of all four characters in the three periods she chooses to evoke, but each period is devoted more extensively to one of the characters, to the detriment of the others), captures aspects of women's condition during and after the war, as well as the general state of post-war urban communities in a kingdom hit by austerity. Kay, avoided and ridiculed by post-war standards, had her moments of glory during the Blitz, as an ambulance driver and rescuer of civilian casualties. The survivor of the London Blitz has a fragmentary perception of the long and frightening nights of 1940-1941: "But light was leaking across the site, changing the look and the feel of things. Kay glanced about and saw quite plainly objects which, a moment before, had baffled her eye: an ironing board with broken legs, a bucket, a little box to which someone had pasted shells…. The lavatory lost its nacreous glamour and showed its stains. The walls of the houses rising up on either side of the heap of rubble were revealed to be not walls at all, but open rooms, with beds and chairs and tables and fireplaces in them, all intact."[16]

Duncan's London, in 1947, is a decrepit city, of architectural as well as human desolation:

> He led Mr Mundy into the shadow of the crooked house. The house always looked at its most alarming, he thought, when looming over you like this. For it was the last surviving building in what had once, before the war, been a long terrace; it still had the scars, on either side, where it had been attached to its neighbours, the zig-zag of phantom staircases and the dints of absent hearths. What held it up, Duncan couldn't imagine; he'd never quite been able to shake off the feeling, as he let himself and Mr Mundy into the hall, that he'd one day close the door a shade too hard and the whole place would come tumbling down around them.[17]

In the two novels, the war is filtered through hidden emotions, obscure impulses and tensions. In *The Night Watch*, while the blackout is enforced, the characters' real lives surface, in a crude light: Viv's romance begins in a train lavatory, a backstreet abortion is performed by a dentist, Kay meets her lesbian partners illicitly, in the street, after dark.

All Sarah Waters' characters have "some queerness or scandal attached to them"[18] after the war, bits of personal history, which become disturbing when life returns to pre-war standards and routines: Kay is a grotesque presence in the streets of London, her military attire appearing pathetically superfluous after the military men have returned from the war; Helen and Julia are aware they are seen as a pair of "middle-aged sluts" because they live together as lovers; Duncan is rejected by his family because of his loyalty to the former conman, Mr Mundy, the "uncle", who embodies yet another homosexual innuendo of the novel.

Ian McEwan's passion for the darkness of the human soul, a major characteristic of his writing since his earliest publications, is also visible in *Atonement*: Robbie's obscene note to Cecilia works as a love letter, but it is read by a little girl instead, whose childhood ends when her innocence is insulted by the reference to female genitalia ("No more princesses! With the letter, something elemental, brutal, perhaps even criminal had been introduced", the narrator observes.[19] This obscenity, though, in the new parameters of war violence and precariousness, will be associated with the only shining light in the unfortunate soldier's epic: the memory of that summer day, when he made his love known to Cecilia and, later, made actual love to her, remains the only quiet moment, in a loud and disturbing age, and the only genuine episode in

[16] Sarah Waters, *The Night Watch* (London: Virago, 2006), 463.
[17] Sarah Waters, *The Night Watch*, 7.
[18] Lisa Allardice, "Unchanted Waters," *Guardian*, June 1, 2006, 3.
[19] Ian McEwan, *Atonement* (London: Jonathan Cape, 2002), 106.

a family saga of hypocrisy (Jack Tallis' estrangement from his wife, or Paul Marshall's and Lola's concealment of rape).

Shifts in social and gender roles are observed by both authors. During the war, in *The Night Watch*, Kay is admired as a heroic ambulance driver, while, after V Day, she is mocked as Colonel Barker. Before the war, in *Atonement*, Robbie is imprisoned for rape, which prevents him from joining the army as an officer, although he is an educated man. On the battlefield, however, he is respected by men with small ranks (corporals and sergeants) and spotted as an intellectual equal by superior officers. The war occasions and maintains a constant negotiation between the marginalized individual and mainstream normative thinking: the best example is again offered by Robbie's determination to survive the war, get married, have a respectable job, and be exonerated.

Conclusions

Differences in class, dramatic political and social changes, power and evil, are all sub-texts to the war story, but this never overwhelms the human interest. Aggressive or promiscuous human impulses that spin out of control reflect the moral ambiguity of war itself, the ultimate failure of propaganda to justify the violence and primitiveness of war.

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AMERICAN LITERATURE

A SUMMARY OF 20TH CENTURY FEMALE JEWISH AMERICAN FICTION – CYNTHIA OZICK: *HEIR TO THE GLIMMERING WORLD*

KATALIN SZLUKOVÉNYI°

Cynthia Ozick is possibly the greatest living representative of female Jewish American fiction. For instance, the chapter on Jewish American women writers in the authoritative collection *The Cambridge Companion to Jewish American Literature* starts with a quotation from her. It is true though that the passage says "Cynthia Ozick is not alone in rejecting the category of "Jewish writer" on the grounds that there is "no Jewish *literature*," only writing "on Jewish themes"[1]. This reluctance of hers to be labeled, which she articulated at a panel discussion in 1994, was supplemented by a similar yet contradictory answer given in an interview in 1997. "I absolutely reject the phrase "woman writer" as anti-feminist ... People often ask how I can reject the phrase "woman writer" and not reject the phrase "Jewish writer" – a preposterous question. "Jewish" is a category of civilization, culture, and intellect, and "woman" is a category of anatomy and physiology."[2] The author of the essay might have misunderstood or distorted the first quotation or Ozick might have changed her mind in the meantime. Either way, it is clear that these terms – Jewish, American, women, writer and the like – are immensely problematic. It is also clear, however, that we cannot completely eliminate them. They are components of paradigms unavoidably present in our minds; either agreeing with or repudiating them, we necessarily relate to them. Not surprisingly, paradigms, their validity and their changes are core issues of Ozick's latest novel published in 2004.

The decent logic of essays would require me to specify the title of the book now – but it has actually had three titles. The working title was "*Lights and Watchtowers*".[3] Sounding too didactic, it never got published like that. The American edition in 2004 was called *Heir to the Glimmering World*, and a year later the British version came out as *The Bear Boy*. The latter phrase is a metaphoric name of a character modeled after Christopher Robin Milne, whose obituary first triggered Ozick's novel.[4] She read about his troubled relationship with his father and started thinking about the complications deriving from a situation of a flesh-and-blood person getting too much entangled with his fictive doppelgänger. As a tribute, the first page of Ozick's book represents the most widely known photo of Alan Alexander Milne and his son holding the teddy bear who inspired Winnie-the-Pooh.

It is more difficult to identify whom the American title (which also served as the basis for the Hungarian translation, *Egy letűnt világ örökösei*) refers to. In an interview made with Ozick about the circumstances of writing the novel she said "Everybody is the heir. ... The glimmering world is the past. And everybody inherits a past."[5] Yes, that must be true at least in the sense that the meanings of a literary work always claim to imply general values. However, I suspect that the "heir" mentioned in the title is more specific than that. Ozick could have written "Heirs to the Glimmering World" just as rightfully since the novel tells the stories of three populous families with each plotline seeming to rank equally; therefore a

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 176–81.

[1] Gubar, 231.
[2] Bolick.
[3] Birnbaum.
[4] Birnbaum.
[5] Birnbaum.

plural form would have offered the reader several opportunities to identify with any of the numerous characters representing various ways of relating to the past. But the author used the singular form "heir", and for me that is a marker of one particular referee. Although the novel has no protagonist, it does have a prominent point of view: the reader is mostly informed by a first person singular narrator, Rose Meadows. Her narrative follows a neat chronological order and is mostly restricted to her simultaneous knowledge. It is only rarely supplemented by an impersonal voice providing retrospective information on preliminary circumstances or on events happening in her absence and other details rounding off or explaining the life stories and personalities of certain characters. The employment of such an omniscient narrator is either an inconsistently awkward solution by Ozick necessary in order to report on events which did not take place in Rose's presence – as some of her critics suggest[6,7] – or the unnamed third person singular narrator can very well be Rose at an older age, for the story is recorded decades later than the plot took place, and she might have learnt a lot more about the actions, the characters and their opinions in the meantime. The long period between action and writing is clearly indicated by sentences like the following. "Only many decades later would I come to agree with Ninel about the useless delusions of literature."[8] If my guess is right and the whole story is told from her point of view, and if, consequently, the "heir" mentioned in the title refers to her more than to any of the other figures in the book, then the question arises: what is so special about her relationship to the past that it distinguishes her from all the others? Or, in a broader sense, what does Ozick's book, which heavily relies on diverse interpretive traditions, add to previous interpretations of the past?

The problem of traditions and their interpretations is at the center of the whole book. It is brought in the focus as early as in one of the two mottos, taken from Frank Kermode's essay "The Man in the Macintosh". "Yet the world is full of interpreters ... So the question arises, why would we rather interpret than not?" Even the original working title, *Lights and Watchtowers* involves multiple interpretations. It is borrowed from the title of another book, the *Book of Lights and Watchtowers,* a philosophical and theological code based on the Talmud and written by al-Kirkisani, who was a leader of Karaism, an obscure Jewish movement flourishing at the end of the first millennium. Karaism is important in Ozick's book not only as one of her major characters' research field playing pivotal role in the plot – a shared interest in Karaism connects two of the three families' fates – but also as a source of many substantial questions in the novel. The Karaites were in opposition to the Rabbanites because they accepted only the Tanach (the Old Testament in Christian terms) as the words of God but rejected the Halacha (the collection of rabbinical laws based on the interpretations of Tanach) as fake, human fabrications. Al-Kirkisani's title, however, emphasizes not only pure ideas, "Lights" but also human viewpoints, "Watchtowers". And that seems to be Ozick's main concern in the novel as well: she makes constant efforts to make her readers aware of the viewpoints from which they see the world. The Karaites have practically disappeared from the spiritual map of the world, and it is commonplace by now that there is no original, authentic, untampered truth – which they were longing for – there are no things without interpretations. In order to be able to control our prejudices or to gain some independence from them, we can only acknowledge, face and possibly revise these interpretations. So in my reading Ozick's endeavor in *Heir to the Glimmering World* is to give a personal summary of

[6] "Ozick tells several different but intertwining stories, and a sense of restlessness pervades the narrative ... The bulk of the book is narrated by Rose, but some chapters consist of letters, while others describe James's childhood and his travels around the world as an adult, or follow the fortunes of the Mitwissers' eldest child..." (Parker)

[7] "Some of this disorder seems due to the narrative perspective, suddenly, two thirds through the novel, switchbacking between first and third person, and to its technique." (Roberts)

[8] Ozick, *Heir to the Glimmering World,* 58.

the major paradigms which shaped the thinking of a woman like Rose Meadows, an urban Jewish American girl living on the East Coast in the 20th century.

Ozick goes back to the beginnings; the primary plot starts in 1935 and covers roughly two years. The novel is spatially condensed as well: most of the actions take place in a house in the Bronx which serves as a meeting point for diverse people and their fates. One of Ozick's critics even complained about that compact, self-restricted structure, saying "... there is more backstory on offer than actual story. The Mitwisser house is a place of stasis rather than drama."[9] I disagree with his opinion – there is quite a lot of action in the house involving scientific, political and familial matters, great emotions, intellectual fights, crises, unexpected turns and resolutions – however, it is true that in this extremely limited time and space Ozick tries to give a comprehensive tableau of the era, which she achieves by characters with detailed preliminary biographies turning them into representatives of certain social and cultural segments of their age. As I have said, the novel consists of three intertwined family stories. The families not only come from different social backgrounds but they are also associated with different cultural approaches and literary traditions. Moreover, each group is also divided both practically and spiritually.

Rose Meadows and her – broadly understood – family are average American citizens living in small towns and belonging to the lower middle class. They think about the world and themselves in terms of Marxism and feminism, the two great theoretical systems of the age demanding essential changes of social paradigms. In compliance with the emphasis on social issues, Rosie, the primary narrator mostly follows the realist tradition of storytelling. There are only a few books mentioned in the novel, but it just makes them more significant. For example, Rosie's reading list includes *Hard Times* and *A Tale of Two Cities* by Charles Dickens or *Middlemarch* by George Eliot. In addition to realism, the female aspect is also brought in the foreground by frequent allusions to Rosie's favorite book, *Sense and Sensibility* by Jane Austen. Rose, the eighteen-year-old orphan, lives for a while with a distant relative called Bertram but she is chased away by his ardent Communist girlfriend, Ninel, so she takes a job at the Mitwisser family.

The Mitwissers are The Family, the central group of people in the novel. They are bourgeois immigrants from Germany: Rudolf Mitwisser, a historian of Karaism, his wife, Elsa, and their five children. According to Ozick's fiction, Elsa used to be a collaborator and secret lover of Schrödinger, one of the greatest scientists renewing physics at the beginning of the 20th century, while Rudolf is an acknowledged scholar in the field of humanities, thus they stand for the two main branches of sciences and, metonimically, for European high culture. Their story fits well into the mainstream of Jewish American literature, a major theme of which is the integration process of Jewish refugees fleeing from the Nazis to the US. However, the traditional story about the newcomer's difficulties with assimilating to American society is turned inside out. In Ozick's book it is Rosie, the American girl, who feels a sense of displacement and it is she who tries to find her place in the Mitwisser family. The reader can follow this process step by step, as told by Rose. First "Some weeks later, when I dared to say this to Anneliese – "I sometimes feel like a refugee myself" – she shot me a look of purest contempt."[10] "It disturbed me that the Mitwisser children spoke of home. They were as homeless as I was."[11] "We had been eight; or, rather, they had been seven, and I a hireling, never an intimate."[12] Finally "Mitwissers were an organism, and I was part of its flesh."[13] Using the framework of the well-known integration story but shifting the emphasis

[9] Mars-Jones.
[10] Ozick, *Heir to the Glimmering World*, 4.
[11] Ibid, 42.
[12] Ibid, 90.
[13] Ibid, 306.

from the refugee to the hosting society allows Ozick to call the reader's attention to how much the Holocaust compelled American Jews to relearn and revise their European heritage, and to redefine their own identities in the light of that.

The third family is represented in the primary plotline by the Bear Boy, James A'Bair, the fictive counterpart of Christopher Robin. As a young child, he became the protagonist of a series of children's books called "The Bair Boy, popularly transmuted into the Bear Boy"[14] written and illustrated by Jim's father. Therefore, the first literary genre associated with him is children's tales. (The second one is picaresque or, to make it sound more American, road movie, for he has many adventures along his worldwide, haphazard journey – but that would lead us now too far.) The enormous fortune deriving from the copyrights inherited after the early death of his father also brings fairy tales into the reader's mind. However, there is an essential conflict between father and son, and later on within the personality of Jim, due to the blurred dividing line between fiction and reality. The title of the first book in the series – "*The Boy Who Lived in a Hat*"[15] metonimically articulates the problem: the father places the fictive kid into a hat prepared by the mother, but the playful gesture reduces the child's existence to the imagination of his parents. "His father had created a parallel boy; his father had interpreted him for the world. The Bear Boy was never himself. He was his father's commentary on his body and brain."[16] Jim could not naturally develop, he had to sit as a model for his father's drawings instead of playing with his friends, his schoolmates stared at him as a rarity, everybody was interested in him only as the embodiment of the Jim known from the books, and no one cared for him as a flesh and blood child, as a real, whole, independent personality. As an adult "An hour came when the first boy, the boy born Jim, despised the second boy, the make-believe boy. He despised him, he renounced him, he threw him away. The fiery coldness (it was bitterness, it was rage) released him; he was free."[17] However, James had no adult self that could have handled the freedom gained by the rejection of the despised, fictive self and due to his money. So it was precisely his absolute freedom which after a while turned into an aimless, bored nonsense. His family story demonstrates how the fairy tale of the American Dream is fulfilled and becomes empty, within only two generations.

Jim suffers from a lack of identity because of his rejection of a false identity. That is why he makes friends with Rudolf Mitwisser so much so that he financially supports his research on Karaism, and thus all his family – who, by the way, suffer from the loss of their identities as a result of displacement. Jim thinks "How was he ... different form the Karaites, who rejected graftings on the pristinely God-given? He too rejected graftings. He was born unencumbered, nakedly himself, without a lace collar. The author of the Bear Boy had grafted on the lace collar."[18] However, there is no fact without interpretation, as we are reminded by Elsa and modern physics, or by the mistakes of the Karaites recognized by professor Mitwisser. "The Rational Mind, argue the Karaites (but they do not notice that they are arguing Talmudically, since Talmudic argument is what they disdain)…".[19] The admission that the wish for an ultimate, unadulterated truth is ab ovo failed to doom is expressed in the plot by Jim's suicide. Ninel, the enthusiastic communist portrayed in a caricaturistic way by Ozick is apparently the opposite of Jim, the nihilist, but her undiscerning faith leads to a parallel outcome. She dies young in Spain as a volunteer in the civil war during her quest for an identity derived from her similarly devout belief in the existence of an absolute truth.

[14] Ibid, 47.
[15] Ibid, 49.
[16] Ibid, 121.
[17] Ibid, 211.
[18] Ibid, 212.
[19] Ibid, 74.

Therefore two major issues of Jewish American fiction: identity and faith appear here together as well. However, their combination is again far from usual. There are serious theological oppositions in the novel, but these are not between two different religious traditions, between the orthodox Israelite and the Gentile – conflicts rather take place on the level of intellectual debates, questioning the mere existence of God. All the major characters – except for James A'Bair – are of Jewish descendant, but no one sets a great value to that in the US, and neither of them practises their religion. (Parodistically, the whole Mitwisser family was invited and supported by a Christian college, who misread Karaism for Charismites – a minor branch of Christianity – but once the Professor was in the US, they did not care to send him back.) Each character is an atheist on somewhat different grounds: James for nihilism, and Rosie's deceased father for a similar lack of concern. "I don't hold with it," he said. "I've got bigger troubles than worrying about who runs the universe."[20] Bertram and Ninel reject religion because of their communist convictions, while Elsa Mitwisser does so on scientific bases. Even the professor, a scholar of Jewish studies "had raised a wall between belief and the examination of belief"[21], in other words he was engaged in Karaism not as a believer but as an objective historian. But the shared lack of faith does not create a community from the individuals either. So in Ozick's world no approach to or rejection of religion seems to offer an answer to the questions of identity.

However, the good old female response known from 19th century family sagas, identity determined not by great theoretical frameworks but by domestic life does not seem satisfying either. By the end of the novel, practically each character's fate is neatly rounded off by marital happiness, money or death. But even the happy endings are based on failures, lies and bitter compromises. Rudolf's and Elsa's careers are broken although they are financially safe due to the money inherited from Jim. Their eldest daughter, pregnant with Jim's baby, gets married to Bertram. Private resolutions without any intellectual or social aspiration do not appeal as very attractive any longer.

Rosie Meadows chooses none of the ways above. She gets confidential with one character after the other along the story, she identifies or at least sympathizes with almost each point of view for a while – mostly as part of the plot, but at least as a narrator – but at the end she is detached from all of them. She leaves the story alone, possessing precisely and symbolically the same 500 dollars with which she arrived to the Mitwisser family. So she owns nothing more, neither is her life more fulfilled than it was in the beginning – she is only different now. The statement made for al-Kirkisani seems to be valid for her as well. "He accepts, he receives, in order to refuse."[22] Which is apparently the point Ozick has made by having written *Heir to the Glimmering World*. She has reckoned the experiences and traditions defining the worldview of her fellow contemporary Jewish American women, recollecting several aspects of many grand themes of 20th Century female Jewish American fiction: questions regarding family, faith, immigration, the relation to Europe, to the Holocaust, feminism, social changes and numerous other issues which I did not have enough time to mention here. Placing her narrator, Rosie Meadows, in the context of carefully organized characters representing diverse but interdependent traditions, Ozick has voiced an imperative to acknowledge the complexity of our cultural heritage as well the unwillingness to subject ourselves to any of its precarious categories without any reservation.

[20] Ibid, 15.
[21] Ibid, 67.
[22] Ibid, 261.

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DISTORTED LOVE À LA STEPHEN KING: *CHRISTINE*

KORINNA CSETÉNYI°

Stephen King's *Christine* is a rich source for interpretative analysis: the focus could be placed upon its coming-of-age storyline, upon the twist given to the haunted house formula, or the exploration of the complex relationship between machines and humans, with particular attention given to the symbolic meaning attached to cars within contemporary culture.

I wish to explore how love is portrayed in the novel: this might be a feeling we rarely associate with the ultimate master of horror, but, actually, King delves deeply into the most fundamental relationships which structure the way we relate to each other and the world, i.e. love and friendship. Needless to say, there are no easy solutions or happy endings in King's universe; that is why I chose the title "Distorted Love" for my paper.

By the time *Christine* was published, King had already been typecast as a horror writer in the public mind; his publishing history included a book about a telekinetic girl, another about a haunted hotel, and a vampire novel. He had no wish to dissociate himself from the designation: "I thought about all the people who *had* been typed as horror writers, and who had given me such great pleasure over the years – Lovecraft, Clark Ashton Smith, […], Richard Matheson, and Shirley Jackson […]. And I decided […] that I could be in worse company."[1]

In 1983, *Christine* hit the bookstands: the story of a sentient car, which slowly comes to possess its new owner, Arnie Cunningham, an adolescent boy, who is hoping to rise above his "loser" status at high school with his newly-acquired automobile. However, in King's world, if you achieve success, freedom and rewards without honest effort on your part, sooner or later you will have to pay for the shortcut.[2] (Arnie will eventually lose his identity in exchange for his transformation from nerd to popular guy.) Douglas E. Winter points out that Arnie's car (called Christine), shares similarities with the infamous Overlook hotel of *The Shining*: they both have an unsavory history – involving suicides and horrible accidents – and both are haunted by ghosts.[3] In fact, Christine could be viewed as a mobile haunted house: its effectiveness is enhanced by not being tied to one place.

The twist of turning something familiar and cozy (like a home) into something frightening and unfamiliar, thus provoking unease and a sense of dislocation in the reader, could be easily applied to the automobile: we spend a lot of time in our cars, considering them almost as second homes. Winter observes that cars can also serve as a refuge, providing a safe place in which to hide from dangers, for example, in King stories like *Cujo* or "The Mist".[4] We might also develop affectionate relationships with cars, giving them nicknames, even talking to them, occasionally pleading with them when they would not start.

This line of argument brings us to the next interpretative possibility: the novel belongs to the genre of technohorror, which maps the relationship of humans and machines, exploring the dire consequences of irresponsible tampering with science and technology. Unwittingly unleashing deadly viruses upon mankind, opening up conduits to parallel universes from which unwelcome visitors arrive to prey upon the earth, or simply losing control over machines, are some typical themes explored in such texts. The prototype of such fiction might

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 182–89.

[1] Stephen King, *Different Seasons* (New York: Signet, 1982), 501.

[2] Philip Simpson, "The Lonesome Autoerotic Death of Arnie Cunningham in John Carpenter's *Christine*" in *The Films of Stephen King*, ed. Tony Magistrale (New York: Palgrave Macmillan, 2008), 53.

[3] Douglas E. Winter, *The Art of Darkness* (Great Britain: New English Library, 1989), 142.

[4] Winter, *The Art of Darkness*, 144.

be *Frankenstein*, whose monster, although alive, is still the end product of Victor's scientific quest. A success story which ultimately turns into tragedy, *Frankenstein* ends with a curious role reversal in which the creature becomes the master of its creator.

King turns to the topic of machines rebelling against their masters in various stories, most notably in "Trucks", which Winter considers a precursor to *Christine*.[5] There, a small group of people in a diner is besieged by enormous flatbeds, eighteen-wheelers and pickups, which acquire mass consciousness and turn against their makers, reversing the power dynamic: humans become their slaves, not vice versa.

Contemporary society relies too much upon technology: as Mary Findley remarks, gadgets like cell phones and laptops have "burrowed into the fabric of our lives,"[6] and we can hardly imagine living without them. Horror writers take this situation and give it a twist: when objects are treated with more respect and dignity than a human being,[7] why not endow them with life and see what happens?

Throughout the text we can observe a disturbing role reversal between machines and humans. Christine is repeatedly described as if it was human: apart from the constant use of the personal pronoun "she" when referring to it, it is also described as "thinking",[8] "*screaming*",[9] it "swallows"[10] its passengers and its boot is a gaping "mouth."[11] As a corollary to this case of animism, people are reduced to the status of inanimate objects: the victim of a car accident is referred to as a "thing",[12] and a dying boy's last breath is compared to "auto exhaust."[13] King's use of metaphors – minds go into "overdrive"[14] and people are "in gear"[15] – further reinforce the close connection between cars and people.

Mark Jancovich suggests that the book should be partly seen as an implicit criticism of consumer culture, where people's identities are tied so strongly to certain goods that eventually those products come to dominate them.[16] A car is a powerful status symbol, and Findley observes that there exists such a deep-running interconnectedness between identity and car that we are partly what we drive.[17] A car reveals a lot about its owner's financial and social status, and males are especially prone to defining themselves in relation to the objects they purchase. However, attaching too much value to objects might partly strip people of their humanity and spirituality – leading to an issue frequently raised by technohorror texts, i.e. the process of dehumanization.

Lifeless objects becoming animate has always been considered to produce an uncanny effect: in Freud's 1919 essay on the *unheimlich*, he included waxwork figures, dolls and automata as objects capable of arousing a feeling of the uncanny in people.[18] Technohorror texts question our undisputed mastery over the objects surrounding us, and force us to contemplate our vulnerability in the event of a confrontation with machines. Actually, the

[5] Winter, *The Art of Darkness*, 144. – Ibid.
[6] Mary Findley, "Stephen King's Vintage Ghost-Cars: A Modern-Day Haunting", in *Spectral America: Phantoms and The National Imagination*, ed. Jeffrey Andrew Weinstock (Madison: University of Wisconsin Press, 2004), accessed April 19, 2007. Gale database.
[7] Tony Magistrale, *Landscape of Fear* (Bowling Green: Bowling Green State University Popular Press, 1988), 55.
[8] Stephen King, *Christine* (London: New English Library, 1984), 288.
[9] King, *Christine*, 581.
[10] King, *Christine*, 42.
[11] King, *Christine*, 577.
[12] King, *Christine*, 288.
[13] King, *Christine*, 351.
[14] King, *Christine*, 403.
[15] King, *Christine*, 200, 264.
[16] Mark Jancovich, *Horror* (Great Britain:BPCC Hazells Ltd, 1992), 98.
[17] Findley, "Stephen King's Vintage Ghost-Cars: A Modern-Day Haunting". Gale database.
[18] Sigmund Freud, "The Uncanny". Web.

means of destroying the hellish car in *Christine* is an even larger, heavier, and more powerful machine: a sewage truck. So, humanity is once again reliant upon technology to destroy malevolent machines and restore order.

While placing the novel in the technohorror tradition is absolutely justified, King sets the novel in yet another context. The first paragraph, visually separated from the rest of the Prologue, gives a neat summary of what follows: "This is the story of a lover's triangle"[19]. So the schema of triangles is firmly established in the reader's mind. While the narrator, Arnie's best friend, Dennis, refers to the triangle of Arnie, Christine and girlfriend Leigh as the central one, there are all kinds of triangular arrangements in the novel.

The book is divided into three major sections (Dennis – Teenage Car-Songs, Arnie – Teenage Love-Songs and Christine – Teenage Death-Songs), with Dennis as first-person narrator in the opening and closing sections. Thanks to this subjective voice, King gives a very convincing portrait of the high school milieu and emphasizes the importance of friendship for the two boys. Though they grow up to be very different (with Dennis the popular football-star with good looks, girlfriends and confidence, and Arnie the skinny, introvert, pimply-faced kid), their bond never wavers. Not until Arnie meets Christine.

The story is set in 1978 and begins in the summer before the boys' final year at high school. While being driven home by Dennis, Arnie happens to notice Christine put up for sale on a lawn. They stop to take a look and while all Dennis can see is a pile of junk, Arnie's enthusiasm knows no bounds. Often in King's fiction, people with low self-esteem or character deficiencies are more predisposed to falling prey to the enticement of evil. Arnie responds eagerly to Christine's siren-song: afterwards he cannot explain why, he just says that he felt "such an *attraction* to it."[20] Later, he remarks that it was "even uglier than I am,"[21] revealing the painful insecurities plaguing him. He sees a potential in Christine, he feels an overwhelming desire to restore the car to its original splendor. There is a striking parallel between the car and its owner, an intelligent and sensitive boy hiding behind a not-so-handsome exterior. So starts a love-affair which will soon turn – first to obsession, then to possession.

Arnie, defying his overprotective parents for the first time in his life, purchases the vehicle from Army veteran Roland LeBay, a lonely misanthrope who bought the car in 1958. He christened the Plymouth Fury "Christine", and it was "the only thing he ever truly loved in his whole life."[22] Arnie takes the car to a local garage where he will repair it: he is a talented mechanic, and "good with tools",[23] but, as it turns out, Christine needs no such help. She is endowed with supernatural abilities and is capable of regenerating herself e.g. windshield cracks disappear and dents pop out spontaneously. A system of exchange is set up between them: while the boy spares no money, time and effort to restore her, the car, feeding off his energy like some kind of psychic vampire, revitalizes herself – thanks to his life force. At first, it seems he gains equally from the weird exchange: as Christine gets into better shape, the same happens to Arnie. His complexion, which previously earned him the nickname "Pizza-Face",[24] improves, and his self-esteem is boosted to such an extent that he confronts the fearsome school bully, Buddy, whereas formerly he had always relied upon Dennis's help to save him in such situations.

Another sign of maturity is that Arnie is fighting hard to win a degree of freedom from his parents, especially his overbearing mother, whose name, Regina, reveals a lot about the

[19] King, *Christine*, 1.
[20] King, *Christine*, 35.
[21] King, *Christine*, 34.
[22] King, *Christine*, 108.
[23] King, *Christine*, 19.
[24] King, *Christine*, 164.

dynamics of the Cunningham household. Regina is introduced as "handsome in a rather cold, semi-aristocratic way"[25], which words we do not readily associate with a loving mother figure. She is later described as "a compulsive dominator"[26] and she is shown to be the decision-maker in the home, with the husband just trailing in her wake. Finally distancing himself from her, Arnie finds a proper love object in Leigh, the "hot" new girl at school. As he confesses to Dennis, without Christine "he never would have had the courage to call her on the phone."[27]

A practical truth is revealed by Arnie's statement: the average American teenager's life is completely intertwined with the automobile, and, as Arnie's father remarks, "I remember that a car is important … if a kid's ever going to have any dates."[28] To quote Andrew Schopp, a car is "necessary in order to gain literal access to women".[29] Girls expect boys to pick them up, to take them to drive-in movies and the car is also the stereotypical place for teenage sex.[30] During the late 70s, someone without a car was doomed to second-rate status.[31] According to King, in America there is a "teenage culture that views the car as an integral part of that step from adolescence to adulthood. The car is the way that journey is made."[32]

So, at first, Arnie seems to get better and Dennis is happy to observe his friend's rebirth and dismisses the negative feelings and the recurring nightmares he has been having ever since Christine stepped into their lives. Then he suffers a serious football injury, which confines him to hospital. King switches to third-person narration, which results in our gradual alienation from Arnie, who slowly changes for the worse as his soul is consumed by the car and its previous owner. Though King is ambiguous as to the exact cause of Christine's supernaturalism, there is a strong suggestion that the car absorbed LeBay's anger against the world, and his negativity seems to fuel the car with even more power after he dies. He passes away on the same day as the school bully, Buddy, smashes one of Christine's headlights, which illustrates the eerie connection LeBay still maintains with his car, even after selling it. Later, his ghost is seen inside the car and Arnie's body begins to show symptoms of ghostly possession. He starts to walk and talk like LeBay**,** using his favorite epithet "shitters"[33] to describe his enemies, and he even suffers from a back-ache which forces him to wear a brace, as did LeBay.

So the power and privileges Arnie seemed to have acquired from Christine are illusory: he is again reduced to a feminized position. At the beginning of the story, he was driven around by Dennis, and relied on his physical superiority to rescue him from dangers, was called "Cuntface"[34] by the bullies, and, at one point, he broke down and cried on Dennis's chest. Then, for a brief period, he experienced the active, masculine role, seemingly having gained power and autonomy from the car. But now he is once more rendered passive: his body is being invaded by a usurping male, LeBay, he is no longer master of his own actions and is even compared to a "hysteric."[35]

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[25] King, *Christine*, 21.
[26] King, *Christine*, 478.
[27] King, *Christine*, 239.
[28] King, *Christine*, 142.
[29] Andrew Schopp, "From Misogyny to Homophobia and Back Again: The Play of Erotic Triangles in Stephen King's *Christine*", Extrapolation 38, no.1 (1997), accessed April 19, 2007.
[30] Edward Madden, "Cars Are Girls: Sexual Power and Sexual Panic in Stephen King's *Christine*", in *Imagining The Worst*, ed. Kathleen Margaret Lant and Theresa Thompson (Connecticut: Greenwood Press, 1988), 152.
[31] Simpson, "The Lonesome Autoerotic Death of Arnie Cunningham in John Carpenter's *Christine*", 55.
[32] George Beahm, *The Stephen King Story* (London: Little, Brown and Company, 1993), 132.
[33] King, *Christine*, 113.
[34] King, *Christine*, 90.
[35] King, *Christine*, 311.

While Dennis is in hospital, Buddy and his gang vandalize Christine, reducing her to junk. The car miraculously restores itself to prime condition, and a gory hunt begins: the driverless Christine goes after each gang member and kills them mercilessly. Arnie has airtight alibis, but Dennis suspects the car had something to do with the accidents. He starts to investigate, and learns that LeBay's wife had committed suicide in the car after their daughter died of a choking accident – another horrible event that took place in the car.

King suggested that "places absorb the emotions of those individuals who have been there" and Christine seems to be playing back all those feelings, like a "giant emotional video recorder."[36] Once more we might recall the haunted hotel of *The Shining*, which also absorbed its share of negative feelings from its colorful history which involved suicides, accidents and gang killings. In both instances, there seems to exist some ancient, evil force, which resides in a man-made object (a hotel, a car) and which preys upon human weaknesses: feelings of insecurity, inadequacy, or low self-esteem. Susceptible victims are seduced by the malign influence and their personalities become so warped that they seem to be altogether different persons. Jack Torrance, the loving father of *The Shining*, becomes a mallet-wielding monster, while Arnie's body becomes host to the mean spirit of LeBay.

I would now like to return to the love theme, and call attention to the fact that the novel's first sentence placed Christine and Leigh in a romantic rivalry for Arnie's affections. However, as Dennis warns us, "Christine was there first."[37] The car is a jealous lover, and her green dashboard lights effectively convey her emotional state. Leigh feels "*swallowed*"[38] whenever she enters the car and when she and Arnie start to make out, she soon escapes from the closed interior, explaining that to make love there would be tantamount to making love "inside the body of her rival."[39] It is Leigh who tells Arnie that "cars *are* girls"[40] and when she asks him "which"[41] he loves more, she unwittingly subscribes to her own commodification: first she personifies the car, then, in choosing the pronoun "which" instead of who, she objectifies herself.

The widespread metaphor of "cars as female" is echoed throughout the text: LeBay not only gave the car a girl's name, he equated it with female genitalia, saying that Christine "had the smell of a brand-new car, and that's about the finest smell in the world. […] Except maybe for pussy."[42] Car mechanics swear at their vehicles, using female epithets: "Always the profanity, and always female in gender: come offa there, you bitch, come loose, you cunt, come on over here, Rick, and help me get this twat off."[43] Even Dennis is not immune to this interchangeability between women and cars: he describes the lovely Leigh as having no "rust on her rocker panels"[44] and still being "under warranty."[45]

The seeming equivalence women and cars are given in the world of the novel led Edward Madden to point out the relevance of Eve Kosofsky Sedgwick's thesis regarding male homosocial bonding.[46] Quoting anthropological research, she comes to the conclusion that traffic in women, i.e. the use of women as exchangeable property, serves the purpose of cementing the bonds between men. She cites marriage and prostitution as primary examples

[36] Tim Underwood and Chuck Miller, eds., *Bare Bones* (London: New English Library, 1988), 89.
[37] King, *Christine*, 1.
[38] King, *Christine*, 235.
[39] King, *Christine*, 235.
[40] King, *Christine*, 233.
[41] King, *Christine*, 232.
[42] King, *Christine*, 10.
[43] King, *Christine*, 143.
[44] King, *Christine*, 169.
[45] King, *Christine*, 506.
[46] Madden, "Cars Are Girls: Sexual Power and Sexual Panic in Stephen King's *Christine*", 144.

of this type of exchange, where women do not figure as active subjects, rather as passive objects.

In King's text, Christine is envisioned both as a bride and a whore. In fact, LeBay is compared to a "pimp huckstering a very young boy"[47] when he is seen trying to convince Arnie to buy the car. Later, Dennis has the feeling that Arnie and LeBay are sharing the same "old whore,"[48] and he seems to be more disturbed by how this sharing establishes a strange connection between the two males than by the obsession of Arnie with the car. In the dénouement of the novel, we encounter another salient example of the traffic in women: Dennis challenges the ghost of LeBay by proposing a tradeoff –"I'll bring Leigh. You bring Christine."[49] – where the car and the girl only figure as items of exchange and primary importance is given to the rivaling males. Actually, this might be viewed as another (quite unusual) variant upon the love triangle: one involving three males where, ultimately, both Leigh and Christine are discarded. What is at stake here is Dennis's relationship with Arnie, and whether he can win back his old friend from the evil LeBay who has come to possess his body and corrupt his soul.

Leigh's tactics for dealing with her rival are different: after a nasty accident, when she nearly chokes to death on a piece of hamburger in the car, almost reenacting what happened to LeBay's daughter, she gives Arnie an ultimatum: choose either her or the car. She is convinced Christine had tried to eliminate her, but Arnie does not believe this, and chooses the car instead, thus forgoing his chance at real, adult love. Christine wins Arnie's heart and gets rid of her rival – in the same way as she had succeeded in driving a wedge between Dennis and Arnie.

The title sections of the novel confirm that the triangle of Arnie, Christine and Dennis, is more important than the one between Arnie, Christine and Leigh. When Arnie spends more time with the car than with his friend, Dennis is acutely aware of being ignored in favour of that "baggy old whore"[50]: "Was I *jealous*? Was that what it was?"[51] In his single-minded obsession with the car, Arnie alienates himself from both friends and family, the way Frankenstein did it, as observed by Tony Magistrale.[52] Dennis compares his best friend's infatuation with a man who "meets a showgirl, indulges in a whirlwind courtship, and ends up with a hangover and a new wife"[53]. He also calls it "love at first sight"[54] but he has yet to discover an ugly truth about the noble feeling: love "is always hungry […]. It eats friendship."[55] To further illustrate the intensity of their bonding, the chapter depicting Arnie's purchase of the car is entitled "Arnie Gets Married"[56] and he even has a vision where Christine figures as his bride with LeBay as the father giving her away (the marriage ceremony takes place in a used car lot). This vision highlights the traffic in women once more: either as real women, or as cars with female names, they only figure as items of exchange in transactions carried out by males.

James Egan praises King for having substituted the traditional "machine-seizes-power" motif with the image of a devotion that almost suggests sexual bondage.[57] Arnie's

[47] King, *Christine*, 41.
[48] King, *Christine*, 580.
[49] King, *Christine*, 543.
[50] King, *Christine*, 79.
[51] King, *Christine*, 80.
[52] Magistrale, *Landscape of Fear*, 49.
[53] King, *Christine*, 75.
[54] King, *Christine*, 75.
[55] King, *Christine*, 108.
[56] King, *Christine*, 33.
[57] James Egan, "Technohorror: The Dystopian Vision of Stephen King", *Extrapolation* 29, no.2 (1988), accessed April 19, 2007. Gale database.

relationship with the car is repeatedly eroticized: he is constantly caressing and touching it, drawing comfort from its mere physical presence. There is a description of Christine which seems to extol the virtues of the perfect spouse: "She would never argue or complain […]. She would never demand. You could enter her anytime and […] rest in her warmth."[58] The image conjured up in the reader's mind is either that of the vagina, which metaphor was already used by LeBay; or the image of the womb, where Arnie might find comfort, regressing back to an infantile state of total dependency.

Leigh breaks up with Arnie when he refuses to get rid of the car. Unbeknownst to him, she confides all her suspicions about Christine to Dennis and together they decide to destroy their common enemy. Thus King sets up a final variant upon the erotic love triangle, this one perhaps more familiar: two best friends rivaling each other for the same girl. Dennis cynically refers to this as "the Best Friend steps in"[59], but his reaction to Arnie's accusal – "You stole my girl"[60] – is even more telling. He retorts by saying "you can't steal what's been given away",[61] which again directs our attention to the players in this transaction: both males accuse the other of being the active agent and do not even consider Leigh to be a participant in the matter.

According to Schopp, for a good part of the book Dennis did all he could to resist his profound attraction to Leigh, for the sake of Arnie, but once the old Arnie is gone, he chooses to yield for the very same reason: for the sake of Arnie.[62] He is convinced that he has a better chance of saving his friend if he joins forces with Leigh. Even though Dennis and Leigh become lovers, Dennis feels as if "Arnie was between us,"[63] illustrating René Girard's thesis, that the bond between the rivals is as strong and intense as the bond between the beloved and any of the lovers.[64] In fact, Dennis's last thought is dedicated to Arnie, not to Leigh. While Dennis and Leigh destroy Christine, Arnie dies in a car crash. As Christine is smashed, LeBay's spirit flees the vehicle and tries to repossess Arnie's body, but the boy finally resists him, although he loses his life in the struggle. In Philip Simpson's opinion,[65] thanks to this final act of resistance, Arnie dies partially redeemed. Profoundly shaken by the loss of his best friend, Dennis concludes the novel with the phrase "I love you, man",[66] their homosocial bonding claiming the final victory.

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[58] King, *Christine*, 381.
[59] King, *Christine*, 267.
[60] King, *Christine*, 540.
[61] King, *Christine*, 540.
[62] Schopp, "From Misogyny to Homophobia and Back Again: The Play of Erotic Triangles in Stephen King's *Christine*". Gale database.
[63] King, *Christine*, 454.
[64] Eve Kosofsky Sedgwick, *Between Men: English Literature and Male Homosocial Desire* (New York: Columbia University Press, 1985), 21.
[65] Simpson, "The Lonesome Autoerotic Death of Arnie Cunningham in John Carpenter's *Christine*", 61.
[66] King, *Christine*, 590.

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PERFORMATIVE IDENTITY CONSTRUCTIONS IN TWENTIETH CENTURY WOMEN'S AUTOBIOGRAPHICAL WRITINGS

ILDIKÓ GEIGER°

"Autobiography, then, is not a genre or a mode but a figure of reading or of understanding that occurs, to some degree in all texts. The autobiographical moment happens as an alignment between the two subjects involved in the process of reading in which they determine each other by mutual reflexive substitution", writes Paul de Man in his essay "Autobiography as De-Facement."[1] Reading upon this section of the essay, the word 'understanding' made me think about whether understanding is possible through reading, writing, or speech, or not. Are there any literary genres that help understanding better or understanding as such is just a mere phenomenon, or a fiction everyone is striving for but nobody will ever attain? Is there any guarantee that my understanding as a reader is parallel to the writer's intention? Can we assume, at all, that understanding is possible? These are the questions that could shore up upon meditating the question of understanding.

Theorists and philosophers, including Hans-Georg Gadamer and Jacques Derrida, have also been dealing with the process of understanding; however with widely differing attitudes. Gadamer's philosophical hermeneutics strived to reveal the true nature of understanding and promoted that the dialogue provides the necessary and sufficient ground for understanding. It is able to "merge horizons", as he stated, and we – while communicating –, assume that the person we are talking to understands us and wants to be understood. There is a mutual willingness between the speakers and they have a common ground on which understanding is possible. This understanding is only attainable if there is a shared context in which communication is possible. We live in the same world; however, our experiences are not the same. Without the same experiences, there is no context; without context, there is no understanding. In Gadamer's view, speakers are able to merge their contexts through speech that allows for understanding.

Derrida, on the other hand, does not talk about merging horizons or dialogues. He, rather, sees understanding as interruption or rupture, a deferral of mediation. The text and thereby speech as well, since I take speech as text, is such a system that produces meanings unintentionally. If we accept this presupposition, it becomes evident that understanding is not possible, since meanings are not the intention of the writer or the speaker. Language is a system of self contained, internally self-referential system of signifiers, a system of differences that exists prior to its user; moreover, it constitutes the reality of its user. Texts do not portray a 'real' world with one, single meaning within it, but allow for multiple meanings where understanding varies as a result of differences.

Consequently, the type of understanding Gadamer seeks and sees attainable is impossible for Derrida. Reading and understanding are primary terms from which meaning can be gathered; however for Derrida, Harold Bloom's idea of "all reading are misreading" is also true. Derrida agrees that all true readings are particular misreading; consequently, all understandings are special cases of misunderstandings.

Let us turn back to the opening paragraph and connect my topic – performative identity constructions in twentieth century women's autobiographical writings – to the

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 190–96.

[1] Paul de Man, "Autobiography as De-Facement," *MLN* 94/5 (1979): 921.

question of understanding and see how deconstructive theory works in these cases. Reading, understanding, and interpretation are core terms of deconstructive, feminist, and poststructuralist criticism; especially if one would like to elaborate on how or to what extent gender differences influence interpretation and understanding. They also question Western culture's belief regarding meaning derivable from texts and show attempts to uncover the limitations of understanding. In the following, I would like to show both through the works of some literary theorists and a few American women writers, how autobiography could be a site for the process of understanding. Is there a difference between men and women regarding understanding? Do we conceptualize and internalize things differently because of our gender? And if the answer to the above questions is yes, is then understanding possible between men and women, at all? Or will understanding be always just a series of misunderstandings?

Before I try to answer these questions, I would like to turn back to Paul de Man, whose view on autobiography is simply that it is a text that is, as he phrased it, "full of phantasms and dreams"[2] and does not provide self knowledge, but figures or fictions only. Autobiography, according to him, is a figure of reading or understanding, not a separate genre. As one of his critic Linda Anderson says, "what the author of an autobiography does is to try to endow his inscription within the text with all the attributes of a face in order to mask or conceal his own fictionalization or displacement by writing."[3] I believe; however, that autobiography is a separate, distinct genre with its own sets of codes extending one's personal life and allowing subjects, be that of the writer's or of the character's, to construct new subjectivities for themselves.

Autobiography has been employed by many women writers to make formerly invisible subjects to become visible. These narratives of self-discovery explore not only the diverse experiences of women, but also allow for the creation of subjectivities that might be able to resist the patriarchal matrix. Women's autobiographical texts are discourses of identity through which women, writer and character alike, become speaking subjects. I place my study within a feminist poststructuralist theoretical framework and I draw on the reconstructive nature of theorists, such as Roland Barthes, Michel Foucault, Jacques Lacan, and Julia Kristeva and link them to the autobiographical writings of Maya Angelou and Maxine Hong Kingston to uncover the processes of female identity construction. I will try to prove that autobiographical storytelling is a performative that constructs female subjectivities through the process of different narrative strategies. Their life stories are not only collections of events, but chronicles of experiences, dreams, and voices that allow for the construction of subjectivities. Autobiography as a genre is not a mechanical recording of events, but an active process of self-creation, in which subjectivity becomes a product, a creation of the female author.

For a long time autobiography was viewed as a sub-literary, second-rate genre that could not be ranked on the same level with prose and poetry. Critics and readers alike took autobiography as such a genre, which creation required less skill than writing a novel or a poem simply because -they argued-, an autobiographical work takes its subject matter from real life thereby making it easier for the writer to master the language. The bias of criticism started to change at the beginning of the 1970s and 80s and shifted to discussing whether autobiography is a separate genre or a subcategory of some other kind of writing, such as history, biography, or fiction. If one accepts the fact that autobiography is a separate genre, it is possible to provide a definition to it as it was done by Philippe Lejeune in 1982: "A retrospective prose narrative produced by a real person concerning his own existence,

[2] de Man, "Autobiography as De Facement", 920.
[3] Linda Anderson, *Autobiography. (*London: Routledge, 2001), 13.

focusing on his individual life, in particular on a development of his personality."[4] This definition, however, does not present the sufficient boundary between autobiography and the other subsequent genres (biography for example). Secondly, it does not imply that there is another culture than the western-male-white-bourgeois. Within these boundaries, women writers were absent from the literary canon, similarly to their absence from the public sphere. They were constrained to write and tell their stories unlike men in order to evade the silencing of the patriarchal literary tradition. This statement allows me to answer the question whether there are any differences in understanding between men and women. I believe the answer is yes, since women read the world differently, simply because they are socialized differently. The reading process is gender inflected and I partly agree with Annette Kolodny, who says that the female meaning is inaccessible to male interpretation. To a certain extent, I believe this is true, but it has to be noted that there are certain strategies with which men and women alike can de-code meanings of texts; however the question still remains whether these meanings will be the same for men and women alike.

Up until the appearance of the various phases of feminist literary criticism, all the above mentioned reading strategies were learned and historically determined. They were determined by patriarchal norms and standards believing in universal meanings. Feminist literary theory critiqued hegemonic aesthetic assumptions and the appearance of poststructuralist and French feminist theories brought about new changes in the powerful relation between men and women's language. This third wave of feminist literary theory from the 1980s and 90s on insisted that meaning is not preexisting and universal, but rather constructed differently by different audiences and it was far from being stabile and singular, but fluid and plural. This contextual fluidity and constant production of meaning was questioning the basis of literary criticism and gave a critical account of traditional ideologies and concepts. Jacques Derrida, Jacques Lacan, Luce Irigaray, and Julia Kristeva are a few of those theorists who revised existing assumptions and challenged literary conventions giving primacy to concepts that were unthought-of.

What I believe is that contrary to previous autobiography theories that take the identity and subjectivity as a given, pre-existing phenomenon, female autobiographies question this assumption and allow ways for different subjectivities to emerge; thereby deconstructing the accepted already given notion of the subject. This means that autobiography becomes a site for subjectivity creation accordingly to the deliberate, conscious intention of the writer.

Women wrote extraordinary autobiographies, but they were folded into other genres. These texts were secretive and almost completely disguised the personal struggles either by encoding it into another story or form. Here, I have to mention that it is really difficult to read those texts because we were thought to read by patriarchal norms, we did not have the "necessary tools" to read a women's writing. It is not just the fact that they did not exist; it is also the problem of coding. As Annette Kolodny says, "we read well, and with pleasure, what we already know how to read; and what we know how to read is to a large extent dependent upon what we have already read."[5]

The first examples of women's autobiographies were "confessional"; texts that allowed for sharing their own experiences as an example instead of relying on the male model. These texts were very outspoken, providing vivid description of rebellions. So the new plot emerged, as Sandra M. Gilbert and Susan Gubar say: "the woman writer's quest for her

[4] Philippe Lejeune, "The Autobiographical Contract," In *French Literary Theory Today,* ed. Tzvetan Todorov. (Cambridge: Cambridge University Press, 1982), 193.
[5] Annette Kolodny, "Dancing Through the Minefield," in *Feminism: an Anthology of Literary Theory and Criticism*, ed. Robyn R. Warhol et al. (New Jersey: Rutgers University Press, 1997), 179.

own story."[6] Women autobiographers had/have to face difficulties while writing their stories, simple because of language. Literary theory has a long history of debating the relationship between the signifier and signified, subject and language. Language is the site that reflects the hierarchies of society, shows hierarchy at work. Feminist literary theory of the eighties turned to the French psychoanalyst Jacques Lacan, whose work is rooted in the linguistic models of Ferdinand Saussure and the psychoanalytic methods of Sigmund Freud, in order to reveal girls' entry into language. He noted that it is the so-called mirror stage, which is the most critical and important phase of a child's own subjectivity creation. It is the stage, when the child first sees itself in the mirror and sees its image as somebody else. This is the founding moment of the unified subject. He says that language is the site, where self identity happens and subjects are defined in and by language. Language itself is the manifestation of structures of the unconscious in which the linguistic structures expose the psychic state of the individual. This would mean that language could and provides a possibility of subjectivity.

This reasoning, however, was only limited to patriarchy up until recent criticism of the 1980s that took women's autobiography into serious consideration. Subjectivity was only granted for the male, who was the owner of the first person pronoun. As Michel Foucault says, "power acts through institutions of language, which produces subjects."[7] Women were not granted the privilege of subject creation, instead they were taught to exist in relation to other women and not as individuals. Their lives had meaning-as they were told-, only in relation to other women, therefore it is not surprising that it was uncomfortable to use the masculine "I". The above statement is clearly supported by Catherine Heilbrun's thoughts: "How can women create stories of women's lives if they have only male language with which to do it...Through working within male discourse, we work ceaselessly to deconstruct it: to write what cannot be written."[8] Lacan's subject is created when the child enters the symbolic order and the newly gained subject will be masculine. The Law of the Father, as he called language, imposes a sexed position on the child. His assumptions gave rise to many theories that urged women writers to oppose restrictions that the Law of the Father imposed upon them. These include, Julia Kristeva, Luce Irigaray, and Hélène Cixous, just to name a few, among those poststructuralist theorists who, as Enikő Bollobás notes, "…insisted that the subject was always already constructed as a function or effect of power and its discourses."[9] They all called for constructing a subject that is able to challenge the masculine order and is not fixed and stable, but rather fluid and moving. In order to evade subordination and oppose the hierarchy of the binary oppositions in which one term is privileged over the other, the task is to subvert oppositions the subordination is based on. Language is phallogocentric, meaning that it subsumes the feminine into the masculine and women's difference is produced in terms of an absence, or gap within language. The subject is always an effect of discourse. Its place and status are determined by language; consequently it will be marginalized and denied agency position. It is not a unified, pre-existing phenomena as the Formalists said, but a construction of ideology, power, and knowledge. On the contrary, feminist theorists argue that subjects are able to cross boundaries providing not a fixed and stable category, but a shifting, always moving entity structured by difference to other signifiers. Sidonie Smith claims in *Subjectivity, Identity, and the Body* that women use autobiography to represent subjectivities and create various subjective "I"s free from patriarchal restrains.

[6] Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer in the Nineteenth Century Imagination* (New Haven: Yale University Press, 1979), 75.
[7] Michel Foucault, "About the Beginning of the Hermeneutics of the Self: Two Lectures at Dartmouth," *Political Theory* (May 1993): 213.
[8] Catherine Heilbrun, *Writing a Woman's Life* (New York: Ballantine, 1998), 40.
[9] Bollobás Enikő, *They Aren't Until I Call Them. Performing the Subject in American Literature (*Frankfurt am Main: Peter Lang, 2010), 76.

Autobiography therefore is an important site, since it demonstrates that there are many different ways of writing the subject. Autobiography can be the text of the oppressed disclosed through a person's experience. Sidonie Smith and Julia Watson in the introduction of their collection of essays entitled: *Women, Autobiography, Theory. A Reader* say the following about the emerging new theories: "they provide a way of understanding the complexity of female positioning as a split subject within the symbolic order and its logic of representation. They provide terms for understanding how the female subject mis/recognizes herself as a coherent subject. They encourage readers to look for gaps and silences in texts, to read away from coherence—in fact, to become skeptical about such previously accepted notions in autobiography theory as the linearity of narrative and a unified concept of selfhood."[10]

To illustrate the above mentioned, I will turn to some autobiographies of women and show how the literary techniques they use produce different subjects having agency position in language. Take the example of the literary term hyperbole used for overstatement or exaggeration. When a woman writer is using a hyperbole, she is suggesting an active, independent female subject, but when she is using meiosis (understament, belittling) she is lessened, dominated by other people. Subjectivities are created in a constant tension of being free and oppressed. A classroom example of the use of hyperbole is seen in the opening scene of Maya Angelou's autobiography *I Know Why the Caged Bird Sings* that gives an account of growing up black and female in the American South. Little Maya is clothed in a lavender dress for her debut in the church choir and the dress creates her an "angel's dust sprinkled" over her face that provides her a self that is really white with long, blond hair. Only through a spiteful fairy stepmother is she turned back into a big Negro girl, with nappy, black hair. By the hyperbolic diction of the tale and the scornful irony of exaggeration are the two selves introduced: the privileged, imagined white movie star and the hated black girl. Her debut in the choir is heightened by her inability to control her sphincter due to her fear of the attention of the others in the church. "I tried to hold, to squeeze it back, to keep it from speeding, but when I reached the church porch I knew I'd have to let it go, or it would probably run right back up to my head and my poor head would burst like a dropped watermelon, and all the brains and spit and tongue and eyes would roll all over the place."[11] She is unable to control her body, she becomes vulnerable. She has a self that is worshipped and the other that is humiliated by others. Incidents in her life emphasize her feelings of inadequacy and denigrate her identity. From helpless victim, she becomes an active protestant, who challenges her "cage" that denies her selfhood and transforms it for her own use. At the very beginning of the novel, young Maya is aware of her dual self. Beneath the ugly, black surface, there is the beautiful, white real Marguerite with her true nature. It is the cage that denies her of the access to her true self, but also a tool for transgressing her restrictions coming from society.

Maxine Hong Kingston's *The Woman Warrior* story opens with a scene when her mother tells her the story of her aunt, the "No Name Woman". She has been cursed from the family, deprived of her name because of an illegitimate pregnancy. The aunt commits suicide at the family well and kills her newborn baby, as well. This is an example of one of the extreme degrees degradation. The second section of the book entitled "White Tigers" is a romantic story of the self about the heroine who is a swordswoman taken magically away from the family and returned to them to become an punisher of wrongs done to people. Kingston however, smartly observes that both selves were given to her by her mother "Brave Orchid".

[10] Sidonie Smith and Julia Watson eds., *Women, Autobiography, Theory: A Reader* (Madison: University of Wisconsin Press, 1998), 20.
[11] Maya Angelou, *I Know Why the Caged Bird Sings* (London: Virago Press, 1984) 5.

In both cases, the structure is the same: there is a painful childhood condition. In Maya's case, it is the childhood rape of her mother's lover when she was eight. Strangely enough, she does not seem to be bothered by the rape, but rather by the way she reacts to the rape. She feels guilty. By doing so, Maya creates a self that is not present, but absent, not speaking, but silent. It is a damaged female self vulnerable to any harmful actions. Maxine has the same sense of the damaged self in a picture of another aunt "Moon Orchid" who is brought to America by Maxine's mother in order to help Moon Orchid to revitalize her marriage to a husband who remarried in America although supporting her Chinese wife. Moon Orchid cannot live a life because her Chinese wife "self" had been taken away from her and she had to live a life of a different self in America. She feels that she cannot function. Later in the story when Kingston talks about her school years, she uses a young girl's fearful, shy, silent personality as a scapegoat for her anger of her own lack: "I hated the younger sister, the quiet one, I hated her when she was the last chosen for her team, and I the last chosen for my team."[12] She is constantly pulling, bullying her, trying to assert, establish personhood, but she fails to do so because she becomes ill for 18 months by internalizing the pain she inflicted on others.

The adulthood also provides exaggerated behavior stances as a result of the divided self. Maya stabs her father's lover and becomes a runaway. Maxine refuses to cook, breaks dishes, and states that she will be a lumberjack. By the end of the adolescence they seek some union of the selves: Maya by giving birth to her son and Maxine by learning to use her mother's storytelling practices to assert a new self. Thereby, the split between the hyperbolic and symbolic selves is healed.

They both used women stories to explore their own cultural history. Being an African American and a Chinese American, struggling to reconcile their own cultural heritage and constructing themselves step-by-step out of multiple marginalizations. Angelou's work stresses her own culture's and tradition's inability to encompass the female condition. If one reads her novel with a traditional eye, she/he is offered a happy ending, where the problematic plot is resolved by her giving birth and reunion of her mother, but the chapter before the last undermines the seemingly happy ending, where Maya begins to discover her own body and is full of doubts about womanhood. "I wanted to be a woman, but that seemed to me to be a world to which I was eternally refused entrance."[13] Her language is ironic and sad and implies a coldness of entering womanhood having sexual intercourse leading to the happy ending. Kingston's mastery links the text to postmodernism, when her mother cuts her frenum and says: "Your tongue would be able to move in any language. You will be able to speak languages that are completely different from one another"[14] This chapter shows how with the help of different languages Maxine is able to create different identities. She constructs an "interpellated subject" as one of her critics, Paul Smith says, "The subject in the widest catchment of feminist discourse has been formulated both in terms of its experience as dominated subject and also as an active and contestatory social agent."[15] Kingston's text deconstructs gender hierarchies by having "no master voice" and the lack of personification. Her very first chapter focuses on the struggles of women in Chinese society. As her aunt struggles, so does Kingston to make sense of all. She sets up dichotomies of public/private, frivolity/necessity, and fiction/truth to illustrate the struggle. She does not want to clarify any of the terms, she want to manipulate reality and imagination with the help of postmodern writing techniques of ambiguity and incoherence.

[12]Maxine Hong Kingston, *The Woman Warrior* (London: Picador, 1981), 156.
[13] Angelou, *Caged Bird, 300.*
[14] Kingston, *The Woman Warrior*, 148.
[15] Paul Smith, *Discerning the Subject* (Minneapolis: University of Minnesota Press, 1988), 152.

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TRANSLATION STUDIES

SELF-LOSS AND SELF-RECOVERY: PARADOXES IN *KING LEAR* AND ITS HUNGARIAN TRANSLATIONS

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This paper focuses on *King Lear* and its paradoxes. Paradoxes generally seem to defy logic and lead to contradictions, while in fact they do not imply real disparities, but some of their premises are not congruent or true. Many paradoxes lack universally accepted resolutions. No doubt the uniquely complex dramatic material of *King Lear* abounds in paradoxes of various nature. My paper focuses on a special group of paradoxical elements, the ones that refer to losing versus gaining: both within the tragedy and the context of its many sources on the one hand, and in *King Lear*'s Hungarian afterlife on the other hand, considering how losses and gains appear manifest, intensified or extenuated through all the different Hungarian translations.

Paradoxically, translation (since the tower of Babel) has always meant an inevitably urgent but never entirely perfect process of clearing away with the linguistic barriers between people.[1] Literary translation springs from the paradoxical effort to express once more what has already been expressed. Assisting a compulsory metamorphosis of words, cultural codes and meanings, translators destroy in order to recreate. Drama translation ideally and particularly has to be carried out simultaneously for the page and the stage.

As for the play itself, since its first performance Shakespeare's *King Lear* has both on stage and page reflected upon the self-contradictory human efforts to accept, endure and dignify a world that may ultimately fall apart in an apocalyptical crisis. Writing his tragedy, Shakespeare borrowed material from various antique, medieval and contemporary sources: plays, chronicles, prayer books, poetry, homilies, pamphlets, essays, hearsay, gossip, etc. This is why *King Lear* may be viewed as an intensely intertextual dramatic discourse which, among other things, reflects upon the creative versus destructive power of human speech.

From the first lines of the play, almost each character's destiny depends on his or her way of speaking. Kent's first remark opening the play touches upon a major theme in the tragedy: the lack of equality in the human world of affections and dislikes, a problem never yet considered by the king who, foolishly, is going to divide his own kingdom. Kent (Gloucester's superior) shares his thoughts with Gloucester in a confidential, informal manner. But Gloucester the garrulous, who speaks more than he knows or understands, replies Kent as ceremoniously and formally as court etiquette requires.

Looking at this passage as it is in the Arden Shakespeare, in an early (1838) and in the latest (2010) Hungarian translation,[2] we may notice how similarly Gloucester's ambitiously official style mingles with his verbosity; and also, we can try to check whether the grammatical transformation of "division of the kingdom" expression has caused any novelty. Moreover, reading Kent's sentence in two translations that come from distant time periods and therefore their flexibility seems quite different, we may also understand why translations, unlike the original, may easily get outdated:

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 198–209.

[1] Steiner, George. *After Babel: Aspects of Language and Translation.* Oxford University Press. 1998. 36−39

[2] All English quotations of the tragedy are from the 1997 Arden edition (R.A. Foakes (ed.), *King Lear*, Arden Shakespeare Series, Surrey, 1997); the act, scene and line numbering of this edition is indicated for quotes. Some of the Hungarian *King Lear* versions, like the 1838 translation and the 2010 translation by Ádám Nádasdy exist only in manuscript versions; page or line numbering for the Hungarian texts is being hereafter omitted.

Kent I thought the King had more affected the Duke of Albany than Cornwall.
Gloucester It did always seem so to us: but now, in the division of the kingdom, it appears not which of the dukes he values most, for qualities are so weighed that curiosity in neither can make choice of either's moiety. [Arden 1.1.1-6]

Kent Azt tartom, a' Király hajlandóbb az Albániai Herczeghez mint Cornwallhoz.
Gloucester Nekünk is mindég úgy tettzett, de most az Ország felosztásánál nem lehet kivenni, mellyiket betsüli fölebb. Mert olly egyenlően vannak a' részek kimérve, hogy maga a' legnagyobb pontosság is bizonytalan maradna mellyik felét válassza. [1838]

Kent Azt hittem, hogy a király jobban szereti Albany herceget, mint Cornwallt.
Gloucester Nekünk is mindig úgy tűnt; de most, hogy fölosztotta a királyságot, nem nyilvánvaló, melyik herceget tartja többre, mert olyan egyenlően mérte ki kettőjük részét, hogy a legtüzetesebb vizsgálat se találna köztük különbséget. [2010]

As for Gloucester, no real communication happens, so nothing more can be said of the matter. Understanding this, Kent changes subject and instantly hits upon another vital issue, that of Gloucester's illegitimate son. Gloucester is again unable to see behind his own words, this time chit-chatting almost automatically, with little consideration for his own or his son's feelings, about his seeming impartiality between his two sons. The absurdly tragic miscommunication of the abdication and love contest scene is rapidly foreshadowed here.

When Lear appears with an oxymoron (poetical paradox) in his mouth: "we shall express our darker purpose"[3], an eclipse of human communciation starts to unfold. In the abdication ceremony Lear commands only, and the way he puts a question determines the answer he gets.[4] Unable to ask good questions, he cannot understand the world in which he lives. He is possessed with measuring and judging things, but he does not recognise the quality of any thing, event or person. Moreover, his impulsive temperament knows no discipline or boundaries. What is more, he regards his land and his subjects as equally passive and suppliant belongings.

As a matter of fact, here lies the notorious "first paradox" of *King Lear*, debated and criticised by Goethe, Tolstoy and others: the clear fact that no external condition makes Shakespeare's Lear retire, expel Cordelia and destroy his country and himself.[5] Had Lear been an average nobleman, he could easily sign an ordinary maintenance agreement with his children; but the king cannot retire, moreover, he cannot retire and still hold the office. It is the king's lack of self knowledge and his general predilection to ignore facts that will lead himself and his subjects to excessive behaviour, violence and evil. But while in *Hamlet*, due to corruption, a general moral crisis develops (on which topic Hamlet exclaims: "Denmark is a prison"[6]), in *King Lear* suffering is no longer an ethical problem but *the human condition* itself.[7] After all the torments he has gone through, when Lear reaches some wisdom and assisted by his few enduring and faithful subjects reconciles himself with Cordelia, he is happy to go "away to prison".[8] In fact, Lear is as obsessed as at the beginning when he wanted to quantify love and everything; but this times his fixations delineate a larger perspective of the world: they are need, care, kindness and cruelty, patience and madness. Actually, the beggar-king who has learnt where his heart lies still discounts facts, the very fact that Cordelia is too

[3] Arden *King Lear* 1.1.35
[4] Clemen, Wolfgang H. *The Development of Shakespeare's Imagery.* Methuen. London. 1967. 127
[5] Soellner, Rolf. *Shakespeare's Patterns of Self-Knowledge.* Ohio State University Press. 1972. 305−317
[6] *Hamlet* 2.2.260, in the Louis B. Wright (ed.) *Hamlet*. Folger Shakespeare Library. 1958
[7] Kermode, Frank. *Shakespeare's Language.* Penguin Books. London. 2001. 184
[8] Lear's words from 5.3.8

young for ending her life within prison walls. We might touch upon the other end of the same paradox, namely the stoical idea that if suffering is inherent in human condition, then endurance is the best arms against suffering. Captivated by paradoxical problems, in *King Lear* Shakespeare needs to create cosmic and apocalyptical dimensions for the crisis he is talking about.

In the opening scene a map is torn to represent metaphorically how the whole human world is doomed to fall apart. In the final scene, long and condensed as it is, all who have to, perish. The prodigal father, who has once been saved from his purgatory, cannot return the kind service of his dear child. Forgotten in prison where father and daughter have undertaken to be "God's spies,"[9] Lear witnesses his ultimate depravity. He expects that the skies may not stay indifferent at the sight of this paradoxical Pieta, Lear carrying his dead daughter in his arms: the "heaven's vault should crack."[10]

Shakespeare has deliberately placed the medieval story of Leir and his daughters back into the times of ancient pagan Britain: in order to "to defend the dignity of human nature"[11] and to spare contemporary audience. Truly, it is hard to listen to Lear's curses and howls, to watch Edmund, Goneril and Regan plot, to see Edgar naked, Gloucester blinded, Cordelia hanged. And yet, Shakespeare's breathtaking representation of the days before the Last Judgement is not purely horror. No doubt Merlin's vague, out-of-time, paradoxical prophecy about a better world to come constitutes one single moment of the entire play, even if this moment is placed around the middle of the tragedy. And Merlin's speech appears in the Folio version only. Shakespeare is puzzling and, for an eager mind, irresistible. When, for example, Kent describes what Oswald's character means to the world in 2.2., one cannot help but be alert to catch the multiple meanings of all the paradoxes along the powerful, angry lines:

> That such a slave as this should wear a sword,
> Who wears no honesty. Such smiling rogues as these,
> Like rats, [...] and turn halcyon beaks
> […] like dogs, […]
> A plague upon your epileptic visage!
> Smile you my speeches as I were a fool?
> Goose, […] [2.2.74-82]

Let us quote only the first sentence of each Hungarian translation to see how the emotional charge of the words falls in each:

> Hogy egy illyen Szkláv fegyvert hordoz, ó kinek ereibe egy becsületes szikra tsepp vér nintsen. [before 1794]
> Azért, hogy illy dibdáb ember, kiben nints betsület, kardot mer hordozni. [1838]
> Hogy illy rabszolga is kardot visel, / Kiben becsületérzés nincs. [1856]
> Hogy ily rabszolga is kardot visel, / bár nincs becsülete. [1899]
> Mert ily zsiványnak kardja van, de nincs/ Becsülete. [1943]
> Hogy kardot hordhat íly rabszolga is, kiben/ Becsület semmi sincs.[1955]
> Mert karddal járhat ily rabszolga korcs,/ Ki becsületben járni elfelejt. [1986]
> Hogy ily rabszolga is kardot visel,/ Kiben becsületérzés nincs. [1994]
> Mert kardot hordhat ily cseléd, kiben/ Nincs tisztesség. [2002]
> Hogy egy ilyen alaknak kardja van,/ de tisztessége nincs. [2010]

[9] 5.3.17
[10] 5.3.257
[11] Bates, Alfred (ed.) "King Lear". *The Drama: Its History, Literature and Influence on Civilization.* Vol.14. London Historical Publishing Company. 1906. 39

In such a world human bonds decompose giving way to terrible fits of anger, curses, violence, cruelty, madness, dishonest rivalry, adultery, treachery and civil war. As the human world fails, animal imagery takes over and that of indifferent gods who kill people like wanton boys kill flies. Nevertheless, destruction is paralleled with a slow but stubborn reverse process. This is "the second basic paradox" in *King Lear*;[12] its function is to counterpose images of compassion and understanding with violence and brutality of all the negative climaxes of the play, where "a dog's obeyed in office"[13] and "man is no more but […] a bare, forked animal".[14] There is perhaps no other Shakespearean tragedy where so many silently serving faithful attendants, major and minor characters bear witness, serve and participate in the almost invisible metamorphosis of the state of affairs, than here in *King Lear*. Ripeness – or good death if not justice and survival - for the characters Shakespeare prefers is accessible, although it is hidden (characters exiled, forlorn, forgotten) as a second world beyond sins, curses, humiliation and suffering. Paradoxically, Gloucester's eyes open for reality after he is blinded, and Lear achieves wisdom after he has gone mad. Paradoxically, it is through the excesses of madness, it is where no normal answers are expected, that Lear can find his cure against utter isolation, selfishness and confusion.

In the beginning, both destruction and the regenerating process of Lear's 'taming' starts when Lear's only loving daughter considers in her two asides what to do: "What shall Cordelia speak? Love, and be silent."[15] and "poor Cordelia, and yet [...] not so".[16] When Cordelia openly refuses to flatter Lear: "Nothing, my lord",[17] and "I cannot heave my heart in my mouth",[18] the conflicting forces explode for the first time. Speaking or not speaking both equal acting. Shakespeare exposes one of the most emblematic paradoxes of the tragedy: the discrepancy between what can be told and what must be told. Lear gets lost in the royal maze of conventional expectations and superficial mentality. He considers Cordelia heartless, untender and unnatural by appearances, but soon all his expectations concerning his elder daughters prove wrong. As Goneril and Regan become centaurs, "unnatural hags"[19] and "monsters of the deep",[20] Lear's earlier understanding of 'nature' crashes.

In Kent's indignant warning to Lear Shakespeare contrasts two distinct systems of values and two opposite types of anger: Lear's is destructive, while Kent intends to avoid destruction:

> *Kent* What wouldst thou do, old man?
> Think'st thou that duty shall have dread to speak,
> When power to flattery bows? To plainnes honour's bound
> When majesty falls to folly. Reserve thy state,
> And in thy best consideration check
> This hideous rashness. [1.1.147-152]

Let us see three of the Hungarian variants:

> *Kent* Mit akarsz öreg Ember? Azt hiszed, fél szavát felemelni a' kötelesség, midőn a' hatalom is hizelgésre aljasul? – Betsület kivánja, hogy mikor a' Felség bolondságra vetemül,

[12] Soellner 317-333
[13] 4.6.155
[14] 3.4.105−106
[15] 1.1.62
[16] 1.1.76−77
[17] 1.1.87
[18] 1.1.91−92
[19] Lear's words in 2.2.467
[20] Albany's words in 4.2.51

bátran egyenesen szólljak. Vond vissza mit saját vesztedre tevél, ‘s érettebb megfontolás zabolázza vétkes hirtelenkedésedet. [1838]

Kent Vén ember, mit cselekszel?
Hiszed, hogy a kötelesség szólni nem mer,
Midőn a hatalmat a hizelkedésnek
Bókolni látja? Hol dőre lett a fölség,
Ott a becsület nyíltsággal tartozik.
Vond vissza végzésed, hozd helyre tüstént
Legjobb belátásod szerint ez undok
Elhirtelenkedést. [1856]

Kent Mit csinálsz, öreg?!
Azt hiszed, elnémul a kötelesség,
ha hízelgőkhöz húz a hatalom?
A becsület csak őszintén beszélhet,
ha meghibbant a nagyság! Tartsd kezedben
hatalmadat, s vond vissza józanul
e szörnyű, lázas döntést. [2010]

While several characters’ abilities to see, speak and hear are denied, even violated throughout the play, basic social conventions are doubted (legitimacy, power, equality, role of the genders, generational conflicts) and ideologies (scepticism versus idealism) are confronted. The ending scene aims at absolving the few survivors from the conflicting ambivalences between public obligation and private feeling:

The weight of this sad time we must obey,
Speak what we feel, not what we ought to say. [5.3.322-323]

The Hungarian translations with one exception generally follow the Quarto where Albany is given the final words; let us see two early and two contemporary versions:

Albany A' gyász időnek meg kell hajlanunk
Nem a' mi illik, csak mi fáj, - szavának. [1838]

Alban Nehéz idő sújt: itt engedni kell,
És mondanunk, mi fáj, nem ami illik. [1856]

Alban Nehéz idők; bajok közt, tele félsszel
Ne azt, amit kell: mondd csak, amit érzel. [2002]

Edgar E súlyos időknek meg kell felelnünk:
ne illem vezessen, csakis a lelkünk. [2010]

The ruined country cannot be restored according to conventions, but only by those who survive all torments and are able to reevaluate themselves. Shakespeare’s method of composing his *King Lear* may as well be regarded as paradoxical, since the dramatist both borrowed material from his many sources and disobeyed them. Like Cordelia who refuses to follow her flattering sisters in the love auction, Shakespeare disregards all the happy ending source variants of Leir’s story as found in Holinshed, Monmouth, Sidney or the stage prompt books. Moreover, the dramatist refused to adopt the true social precedent: he must have heard of the case of Sir

Brian Annesley and his three daughters.[21] In order to control the family wealth, the two elder Annesley girls announced that their father had gone mad, but the third daughter, called Cordell, managed to prove that her sisters had lied. Sir Brian changed his will in favour of his youngest child who, after her father's death again won a case against her sisters and finally married the lawyer who had assisted her in court.

In Shakespeare's tragedy, truth cannot be revealed without sacrifices. Cordelia and Kent are banished for nothing, the nothing Lear does not understand.

Kent See better, Lear, and let me still remain
The true blank of thine eye.
Lear Now by Apollo –
Kent Now by Apollo, King,
Thou swear'st thy gods in vain.
Lear O vassal! Miscreant! [1.1.159-162]

Ironically, the god invoked here is Apollo who in Greek mythology represents self-knowledge and insight by learnig and arts. Truly, there was stage censorship that prohibited the usage of God's name in Shakespeare's London. The eye metaphor set in permissive imperative in Kent's speech points at the major flaw in Lear's character, namely that he is utterly isolated and ignorant. The tremendous pain and suffering generated by Lear's (and Gloucester's) spiritual blindness translate into strikingly powerful bodily images. Kent offers to improve his king's eyesight by providing him with his own, more reliable focus. This eye metaphor perhaps comes from Seneca[22] or the *Bible*. Seneca in his collection of essays entitled *De Beneficiis* raises a most cardinal question: what can be given to someone who does not need anything. And he goes on saying that rich omnipotent people, rulers believe they have no needs, yet the only thing they strongly miss is in fact someone to tell the truth. Enlarged self-esteem and power over other humans cause spiritual blindness. As written in the *Bible*:

> Because thou sayest, I am rich, and increased with goods, and have need of nothing; and knowest not that thou art wretched, and miserable, and poor, and blind, and naked: I counsel thee to buy of me gold tried in the fire, that thou mayest be rich; […] and anoint thine eyes with eyesalve, that thou mayest see. [Revelation 3.17-18. quoted from *King James Bible*]

Beside these evident literary connections one may see Shakespeare's possible personal motivations to raise such questions. The honey-tongued Stratfordian bard, once called an upstart crow, now in full prime, carefully avoiding social events outside the theatre in London, might have felt some of the pricks of bad conscience himself, since by the year 1605 when *King Lear* was composed, Shakespeare had become the richest person in his home town. Naturally he may have seen misery around him; as the improved Lear, Gloucester and Edgar do in the play:

Gloucester Here, take this purse, thou whom the heaven's plagues
Have humbled to all strokes. That I am wretched
Makes thee happier. [...]
So distribution should undo excess
And each man have enough. [...] [4.1.67-74]

[21] Stopes, Charlotte N. *The Life of Henry, Third Earl of Southampton Shakespeare's Patron.* Cambridge University Press. Cambridge. 1992. 274

[22] Seneca, Lucius Annaeus. *Prózai művei.* Szenzár Kiadó Budapest. 2004. III. 427−428; Schneider, Ben Ross Jr. "King Lear in Its Own Time: The Difference that Death Makes". *Early Modern Literary Studies.* 1995./3.1−49

See two translations in which paradoxical language is clearly reproduced:

> Fogadd itt ez erszényt. Ime, kit az ég
> Minden csapása sújtott, némileg
> Romlásom által a boldogabb te lettél.
> [...] S így bőkezűleg szétmegy a fölösleg,
> S jut és marad mindenkinek. [1856]
>
> Fogd ezt az erszényt, kit az ég csapása
> Ide alázott. Tegyen boldogabbá
> Balsorsom. [...]
> A fölösleg eloszlik így, s elég jut
> Mindenkinek. [2002]

One can easily recognise how contraries and absurdity work on plot level. The king who should represent absolute maturity, wisdom and security for his whole kingdom, turns out to lack all these qualities, and behaving foolishly he lets evil forces develop and cause universal chaos and suffering. While the kingdom and everything in it seem to be forcefully divided in equal portions, it turns out that no precise equality exists in nature and in human nature either. Since virtuous heirs and faithful servants are chased away with no evident cause, only exile and the most miserable human state of madmen are protective against all harms. Kings become beggars, human creatures turn out to be monstruous, divine grace confronts corrupted human nature. Creating this grotesque, carnival-like world of confusion, Shakespeare readily followed the fashionable literary convention of the "praise of paradoxes".[23]

He might have known Ortensio Lando's *Paradossi* (1543) that reached England through French translation (of Charles Estienne's from 1553). Antony Mundy's translation *Defense of Contraries: Paradoxes Against Common Opinion* was published in London in 1593. Mundy echoes the idea that truth is merely a question of points of view. He enlists several pairs of contraries which are generally, but falsely believed absolute. The contrasts of foolishness – wisdom, blindness – seeing, exile – freedom, sickness – health, need – plenty, barenness – fertility, illegitimate birth – legitimacy, they all appear and have significant roles within the dense texture of *King Lear*. With heavy irony Mundy recommends sterility as a sovereign medicine against the private malice of children. The closeness between Mundy's lines and Lear's curses cast at Goneril is evident.

John Passeratti's and Francesco Beccuti's reflections on Nihil were translated into English by someone with the initials ED; most probably by Edward Dyer or Dauce. The prose pamphlet entitled *The Praise of Nothing*, published in 1585, contains a half-comic, half-serious list of important nothings that transcend physical existence. It states also that since God made the world out of nothing, human life extends between two nothings, but offers some choice for everyone towards spiritual growth.

Sir James Perrot's essay, *The First Part of the Consideration of Human Condition* edited in 1600 also has an affinity with *King Lear*. The essay is a moral consideration of man's self as who and what he is. Perrot speaks of the importance of understanding each man's state and destination. Without such insight into one's life, Perrot argues, instead order anger and madness storm in and dominate one's life. People without spiritual order in themselves easily turn against other people, against God and against inferior beings (animals, plants, minerals, other objects). Perrot observes sadly that people rule the world not for necessity, but rather for pride and vanity.

[23] Soellner 305-333

Shakespeare obviously knew Robert Armin's books (*Foole upon Foole*, *Nest of Ninnies*); Armin who had been playing all the Shakespearean fools from the early 1600s.
Last but not least, Shakespeare certainly found and adapted paradoxical viewpoints from Erasmus' *Praise of Folly* (edited first in England in 1549, translated into English in 1597); and he drew much inspiration from Montaigne's *Essays* (translated into English by John Florio in 1605) and from Montaigne's witty, relaxed, elegant style of handling multiple points of view and nonconventional topics.

The Fool in *King Lear* represents par excellence paradoxical thinking. His first song in 1.4 resembles Polonius' farewell advice to Laertes at their parting; the list contains cautious and reasonable measures for one to look after oneself and mind one's own business. At the same time, the contrasting repetition of 'more' and 'less' renders the song a curiously mercenary atmosphere, while the old suffixation of the line-ending verbs makes the whole song monotonous, superficial, comforting and memorable. The final couplet works as a punchline, the list of advice adds up next to nothing: and indeed here the Fool's task is to start waking Lear from his infantile obsession of measuring all without understanding qualities:

> Have more, than thou showest,
> Speak less, than thou knowest
> Lend less than thou owest,
> Ride more than thou goest,
> Learn more than thou trowest,
> Set less than thou throwest,
> Leave thy drink and thy whore
> And keep in-a-door,
> And thou shalt have more
> Than two tens to a score. [1.4.116-125]

The Hungarian translators have created a full range of more or less witty singsongs and display a plurality of viewpoints, as needed by the single original version. Significant linguistic and aesthetic differences can be seen between the variants:

> Bírj sokkal, de ne muta'sd. Ne lotsogj, bár tudj sokat.
> Adósságidat fize'sd le; 's ne rakj osztán másokat.
> Járj hintóba, vagy kocsiba; mert gyalogolni szégyen.
> Ne tudj mindent. Jó ha tanulsz alkalmas időben.
> Szomjazól? Másként ne igyál. Ritkán menj ki házadból
> Az utzára: mert meg szólnak irigykedő haragból.
> Ha így éled életed, jó betsületed lészen
> Mind férjfiak, mind aszszonyok előtt minden időben. [before 1794]

> Többet bírj, mint mutatsz
> Többet kérj, mint mit adsz
> Többet tégy mint ígérsz
> Többet nyargalj mint mész
> Többet hallj, mint hihetsz
> Ne mondd mit rejtegetsz
> Kártyás, kontár ne lágy
> Költsön ne adj, ne végy
> Kerüld a Leányozást
> A bort, a dorbézolást
> Ha ezt mind meg teszed,
> Mondhatod, hogy volt eszed. [1838]

Gazdagabb légy a’ látszatnál,
Szólj kevesbet, mint mondhatnál,
Kölcsön többet végy mint adtál,
Ha örökké gyalogolnál,
Nem volnál jobb a’ lovadnál.
Higy kevesbet, mint tanultál,
Koczkán többet húzz, mint raktál,
Hagyd rimádat ’s a’ tivornyát,
Őrizd honn a’ kapufélfát,
’S többet nyersz e’ gazdagságon
Mint Bertók a csíkvásáron. [1856]

Többed legyen – mint a mit fitogtatsz,
kevesbet szólj, – mint a mennyit mondhatsz,
többet végy kölcsön, - mint amennyit adsz,
többet lovagolj, - mint gyalog szaladsz,
többet tanulj, - mint aminek hitelt adsz,
többet söpörj be koczkán, - mint reá raksz,
hagyd a rimát, meg a kupát,
őrizd a házad kapuját.
S mint kétszer kettő, hat,
majd megszeded magad. [1899]

Ne verd a dobra kincsed,
Nyelvedre rakj bilincset
Sokból egy csöppet adhatsz,
Lovon jobban szaladhatsz.
Ne járj felhőkbe, itt légy,
Nagyot dobj és kicsit tégy,
Duhaj se légy, se részeg,
Őrizd otthon a padkát,
Fogadd meg az egészet
S nyersz rajta egy – fabatkát. [1943]

Annál,amit mutatsz,zsebedbe’ több legyen legyen
S fejedbe’ több, mint nyelveden.
Kölcsönt kisebbet adjál, mint veszel,
S tanúlj többet annál, mit elhiszel.
Kockán, mint raktál, húzz be többet,
S ki mindig gyalog jár, betöpped.
Hagyd el ringyódat és a szeszt,
Ajtódon told be a reteszt.
S tanácsom, meglásd, hathatós,
Mert hasznod egy – lyukas hatos. [1955]

Ha van pénzed, ne verd dobra!
Keveset szólj, úgy mégy sokra!
Ne adj kölcsönt balra-jobbra!
Ne kutyagolj, tégy szert lóra!
Ne adj minden szíre-szóra!
Fogd a pénzt, ha jár a kocka!
Meg ne fogjon holmi szotyka,
Inkább otthon várj sorodra!
Igy tehetsz szert több vagyonra,
Mint a cserép-koca gyomra. [1986]

[Six lines = 1856]
S több lész így a vagyonod,
Tíz hatodból húzhatod. [1994]

Gazdagabb légy a látszatnál,
Ne szólj, hogyha hallgathatnál,
Kölcsön ne adj, inkább kapjál,
Lóra ülhetsz, mért baktatnál,
Hitért tudást el ne hagyjál,
Kockára pénzt sose adjál,
Hagyd az italt és a rimát,
Jobb otthon csücsülni hát,
Ezt kell megfogadni, ládd,
S nyersz egy nagy – istennyilát. [2002]

Amid van, azt tedd el;
ne beszélj, ha nem kell;
ne adj könnyű kedvvel,
falnak ne menj fejjel;
ha kínálnak, vedd el,
ha magod van, vesd el.
Ne kurvázz és ne igyál,
otthon ülj az asztalnál,
így lesz pénzed két tucat,
több, mint kétszer kétszer hat. [2010]

By the time Lear and others have gained self-knowledge and apprehended reality, professional fooling has no more function, so the Fool disappears from the play. Without him Edgar's (poor Tom's) grotesque parables still keep provoking, but gradually grow less poignant. Paradoxes have been acted out through the metamorphoses of the characters. The most amazing transformation is maybe Edgar's. Edgar's miserable fall from his high social position into degradation and pretended lunacy accounts for his self-complacent naivety; and it lasts long enough to make him prepared for the final role he is given by the end of the play (truly, in the Folio only).

It is impossible to tell in a nutshell what has been happening with Shakespeare's *King Lear* in Hungarian culture since its very first stage adaption, performed in Buda, 1795. This paper should continue to relate the long and eventful history of reception, criticism, translations and performances, pointing at losses and gains in the individual translations; just as Edgar describes (to his father prevented from suicide) how in the distance the tiny figure of the samphire collector appears:

half-way down
Hangs one that gathers samphire, dreadful trade!
Methinks, he seems no bigger than his head. [4.6.14-16]

The word 'samphire' is the Anglicised form of the French expression signifying a sea plant. Salicornia in Latin: 'l'herbe de Saint Pierre'. This case of multilingualism have resulted in several different solutions in the Hungarian translations, all correct but different:

1.Translated before 1794, performed posthum. in Kolozsvár 1811, prompt copy (found by the author of the study), unpublished – József Sófalvi

A' kőszikla közepén van egy amely köményt szemezget, tsak akkorának látszik mint a' feje.

2. Performed in Buda, 1795 – 'Chieftain Szabolcs' by Sándor Kaposmérey: text unfound
3. Performed in Székesfehérvár, 1819 – Ferenc Komlóssy – text lost, but probably identical with The Kolozsvár text perf. in 1811
4. Performed in 1838, promptbook never published – Péter Vajda and István Jakab

Fele
Útján egy ember függ, köményt szedő,
Borzasztó munka! Nem teszik nagyobbnak
Saját fejénél.

5. Finished in 1855, first edited posthum. in 1856, first performed partially (prompt copy changes turned back to the 1838 text), Pest, 1870 – Mihály Vörösmarty

A fél uton függ − szörnyű kereset!
Egy, aki lórmot szed s alig nagyobb
saját fejénél.

6. Published in 1899, not performed – Árpád Zigány:

A fél úton függ
Egy s lórmot szed, - oh, szörnyá kereset! –
Ugy látszik, a fejénél nem nagyobb.

7. Finished in 1936, published posthum. in 1943, not performed – Kosztolányi

középütt csüng egy ember,
Ki cápakaprot szed − borzalmas üzlet!
S csak akkorának rémlik, mint feje.

8. Published in 1955, performed in Szeged, 1958 – Milán Füst

Alant
Félúton csügg egy ember, lórmot szed stegény,
Szörnyá foglalkozás! – és nem nagyobb saját
Fejénél.

9. Performed in Pécs, 1986, often edited – Dezső Mészöly

A szirtfalon
Gyógyfű-szedő függ − szörnyű kereset
Csak egy kis pont, fejénél nem nagyobb.

10. Performed in Veszprém 1994, not published – András Forgách: This passage is missing (cut by the translator himself) from the translation.
11. Edited in Marosvásárhely, 2002, not performed – György Jánosházy

Ember csüng középtájt:
Sziksófüvet gyűjt – rémes egy ipar! –
Nem látszik most nagyobbnak a fejénél.

12. Performed in Budapest, 2010 – Dániel Varró. Text unknown to me. Zs.K.

13. Performed in Nyíregyháza, 2010 – Ádám Nádasdy

Félúton, ott,
a sziklán lógva növényt gyűjt egy ember,
– veszélyes szakma! – kis pontnak tünik.

After all, it is much worth seeing how paradoxes and multiple viewpoints, conflicts, characters, poetry and verbal violence, how the shifts among tones and levels of communication, how intertextuality and the dramatist's hesitation to reveal all about the mystery of good and evil translate in the dozen translations one by one.

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TED HUGHES'S SENSIBILITY OF TRANSLATION: AN INVESTIGATION INTO THE INFLUENCE OF TRANSLATION ON HUGHES'S *CROW*

TARA BERGIN°

Abstract

"A contrary force has been at work in the modern sensibility," wrote George Steiner, "a hunger for lineage, for informing tradition, and a simultaneous impulse to make all things new."[1] He was referring here specifically to translation, and its prevailing impact on the entire practice of Modernist poetics. As James Atlas put it, Joyce, Eliot and above all Pound had "made ours an age of translation."[2] The result was a style of writing which was referential, foreign and fractured; yet also direct, immediate and personal.

Ted Hughes's *Crow*, his ground-breaking collection of poems published in 1970, serves as an interesting example of the influence of translation on English poetics. Hughes worked, usually collaboratively, on a variety of translation projects throughout his writing life, and his co-translations of a range of poems and plays, as well as his role in setting up the periodical *Modern Poetry in Translation*, played a vital part in the development of 20th Century poetic translation in Britain. As a translator, Hughes's methods and beliefs were based on an aspiration for literalness, a desire to reproduce the essential meaning of the source text even if it meant sacrificing form and metre. His aim was to be left with a true poetic core, as unchanged and unpolished by himself as possible.

Ironically however, it is precisely this literalistic approach which raises most questions about Hughes's methods as a translator, and which points us towards the possible link between translation and his own creative practice. In this paper I will focus specifically on the relationship between Hughes's *Crow* and his translations of the Hungarian poet János Pilinszky. War, silence, love, religion and death: these are the themes Hughes encountered in the Hungarian poet's work, and they also recur throughout Hughes's *Crow*, as does the search for an elemental language which would be appropriate to poetry written in the wake of the Holocaust. But the "elliptical", "abrupt" language Hughes ascribed to Pilinszky and which we often encounter in *Crow*, may also be a result of the act of translation itself.

Drawing on manuscripts held at the Hughes archive, I will give examples of the journey Pilinszky's poetry made from its initial rough conversion into English by János Csokits, to Hughes's final versions. My paper will conclude with a brief overview of an exhibition entitled *The Evolution of Crow*, recently held at Emory University, and which was based on the Hughes and Pilinszky collaboration.

In 1965, Ted Hughes co-founded the periodical, *Modern Poetry in Translation* [*MPT*], with an old friend from Cambridge University, Daniel Weissbort. Hughes had conceived of the project some years previously, and his intention was to introduce English-speaking readers to "a range of contemporary possibilities in poetry."[3] His ideal readership included practicing

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 210–20.

[1] George Steiner, introduction to *Poem into Poem* (London: Penguin, 1966, 1970), 31.

[2] James Atlas, "On Translation," *Poetry Nation* 1 (1973): 103.

[3] Ted Hughes, introduction to *Modern Poetry in Translation* (1982). See extract in Ted Hughes, *Selected Translations* (London: Faber, 2006), 204.

poets, in the hope that they would be influenced by the magazine's foreign content, and he had even thought at one stage that he and Weissbort should send a free copy of the journal to every poet in England: "Acquaintance with the diverse poetries of the modern world, we felt, couldn't be bad," he later wrote, "even if it only helped to confirm home-grown virtues."[4] Funding limitations meant that this plan could not be fulfilled, but such a concept was in part responsible for the visual appearance and layout of the magazine. With no pictures, and printed on large thin, fold-over sheets of rice paper, it resembled a sort of free sheet. "Functional, current, disposable," were their key words as founders, says Hughes.[5] He could have added fresh, vital, and full of a sense of urgency: qualities which Hughes particularly associated with the poets published in the early issues of the journal.

These poets included Vasko Popa, Yehuda Amichai, Tadeusz Różewicz and János Pilinszky, who were writing from post-war Eastern and Central Europe about subjects that greatly interested Hughes. Their appearance in the magazine later led to the publication of individual collections, for some of which Hughes wrote introductions. As Ekbert Faas points out: "Hughes's extensive introductions to these volumes make no secret of the kinship he feels with their authors."[6] Many scholars have pointed out the influence that these poets had on his own writing, especially on his collection *Crow*: "Tadeusz Różewicz, like Hughes himself in *Crow*," writes Nick Bishop, "consciously began to give up the aesthetic privileges enjoyed by poetry, and the beauties and formalities of language in favour of the truth of language, 'really used by men'."[7]

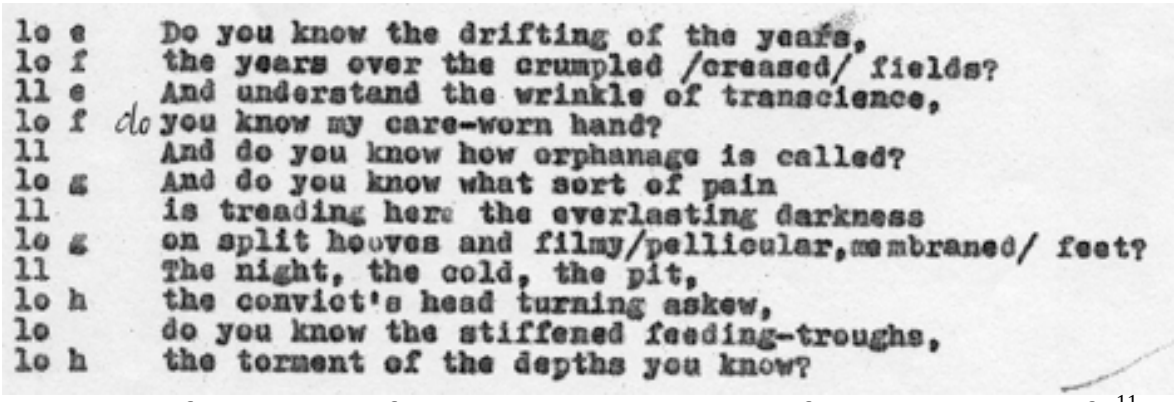
Adding to the attraction however, was the so-called literal style in which these poets were being translated. Writing about *Crow*, Neil Roberts makes the crucial observation that: "The flatness of the language and enervation of rhythm that belong to the anti-rhetorical effect may be present in the Czech of Holub (and in the Serbo-Croat of Popa, and to a lesser extent, the Polish of Herbert), but they are also an effect of poetry in translation."[8] Hughes was clearly captivated by such an effect, and as editor of *MPT* called for a specifically literalistic method of translation. In his first editorial in 1965, he stated: "The type of translation we are seeking can be described as literal, though not literal in a strict or pedantic sense."[9]

So what exactly did Hughes mean by 'literal'? In the field of academic Translation Studies, literal translation is generally assumed to mean that the literal meaning of the source-language words are given, while respecting the grammar of the target-language.[10] This is slightly different to the type of translations that Hughes had seen and liked. His idea of literal versions seems to be based on those made by translators who were not native English speakers, and whose final English texts did not therefore always respect the target-grammar. What Hughes called 'literals' were more a cross between literal translations and interlinear translations, and their unconventional grammar in the English was in fact one of the qualities that he appreciated. Hughes's literals, in other words, spoke English with a foreign accent.

To understand more about Hughes's perception of literal translation, it is extremely useful to turn to his translations of the Hungarian writer, János Pilinszky. Hughes first became aware of Pilinszky's poetry in 1967, when he was 37 years old and already a very successful and well-known poet in his own right. He was instantly attracted to Pilinszky's

[4] Hughes, introduction to *Modern Poetry in Translation*, 204.
[5] ibid.
[6] Ekbert Faas, *The Unaccommodated Universe* (US: Black Sparrow Press, 1980), 26.
[7] Nick Bishop, *Re-Making Poetry: Ted Hughes and a New Critical Psychology* (London: Harvester Wheatsheaf, 1991), 42. See also Michael Parker, "Hughes and the Poets of Eastern Europe" in *The Achievement of Ted Hughes*, ed. Keith Sagar (Manchester: Manchester University Press, 1983).
[8] Neil Roberts, *Ted Hughes: A Literary Life* (Hampshire: Palgrave MacMillan, 2006), 83.
[9] Ted Hughes, Editorial for *Modern Poetry in Translation* 1 (1965), 1.
[10] See Sándor Hervey & Ian Higgins, *Thinking French Translation* (London & New York: Routledge, 1992), 15.

poetry, and spent nine years working towards the eventual publication of Pilinszky's *Selected Poems* in English. Hughes couldn't speak Hungarian, but read roughly-translated versions of the poems, prepared at first by a variety of Hungarian poets, but finally by one Hungarian writer in particular, János Csokits. Csokits would make very literal English versions of Pilinszky (what Hughes called 'literal cribs' or 'word-for-word versions') in which he would aim to remain as close as possible to the meaning of the original Hungarian text.


lo e Do you know the drifting of the years,
lo f the years over the crumpled /creased/ fields?
ll e And understand the wrinkle of transcience,
lo f do you know my care-worn hand?
ll And do you know how orphanage is called?
lo g And do you know what sort of pain
ll is treading here the everlasting darkness
lo g on split hooves and filmy/pellicular,membraned/ feet?
ll The night, the cold, the pit,
lo h the convict's head turning askew,
lo do you know the stiffened feeding-troughs,
lo h the torment of the depths you know?

Example of a typescript of Csokits's literal translation of Pilinszky's "*Apokrif*."[11]

Csokits's English was good, and in his translations he often gave variations of words or phrases. Because of the focus on semantic faithfulness, the original rhyme and metre was inevitably lost, but Csokits usually provided a guide to the rhyme scheme and syllable count along the side of the page. Because Csokits's English was not native however, the translations did at times contain syntactical errors. Hughes's task as an English poet was to re-shape these literals into good, readable English poems. It was a relationship of co-translating which marked the start of a practice central to the development of British poetry since the 1970s. Co-translation is now a widely accepted method of poetic translation – and creation – in Britain.

But something very important happened to Ted Hughes when he came in contact with these literal cribs. Their struggle for accuracy in meaning, their resulting loss of form and metre, and their at times unusual grammar, seemed to represent for him something very exciting and original. This is a key point, because it is this perception of literalism in translation which represents the link between Hughes's work as a translator and his own creative practice. For him the literals combined an urgent primitivism with a sophisticated, highly modern-seeming means of expression. Whatever the subject of these poems – the Holocaust, a struggle with God, personal despair – it was heightened for Hughes by its conversion into English by a translator whose native tongue was Hungarian. The lack of fluency, and the resulting limitations on embellishments, resulted for Hughes in an inspiring, vital form of poetry. An indication of this can be seen in his editorial for the third issue of *Modern Poetry in Translation*, where Hughes wrote: "The very oddity and struggling dumbness of word for word version is what makes our own imagination jump."[12]

Hughes also saw this particular type of literalism as very appropriate for Pilinszky's individual style; what Pilinszky once described in a letter to Hughes, as, "*ma "pauvre"*

[11] Fragment of a typescript (carbon copy) of Csokits's literal translation of János Pilinszky's 'Apocrypha', sent to Hughes in the late 1960s, "Ted Hughes Letters to János Csokits, 1960-2007," Manuscript, Archives and Rare Book Library [MARBL], Emory University.
[12] Ted Hughes, Editorial for *Modern Poetry in Translation* 3 (1967), 1.

poesie" – my poor poetry.[13] "Your version is exceedingly powerful," Hughes wrote in a letter to Csokits about his literal crib of Pilinszky's "Apocrypha," "in its unfinished approximations (its alternative words etc.) it gives a very clear idea of what original Pilinszky must be like. It suggests more than any finished-looking translation ever can."[14] Hughes admired Pilinszky's "freakishly home-made, abrupt" syntax which, he said, "can be felt clearly in a word-for-word crib," and he expressed a preference for the "rawness" and the "foreignness and strangeness" of the "roughest version."[15] "The very thing that attracted me to Pilinszky's poems in the first place," said Hughes, "was their air of simple helpless accuracy. Nothing conveys that so well as the most literal crib."[16]

Hughes decided therefore (or so he states in his various writings on the subject) to make as little changes as possible to Csokits's literal versions, and certainly from studying the literals that Csokits first sent Hughes, it's clear that Hughes did, at times, stay very close to the rough cribs. Indeed, in some instances, Hughes hardly strayed at all from Csokits's initial rendering of a poem. A good example is the poem "The Desert of Love" ("*A szerelem sivataga*").[17] An extract from the typescript of Csokits's literal version, sent to Hughes in the late 1960s, is included below. I have reproduced Csokits's lines in blue, with Hughes's final version, as it appears in publication, reproduced in black.

> *A bridge, a hot concrete road,*
> A bridge, and a hot concrete road –
> *the day is emptying out its pockets*
> the day is emptying its pockets,
> *laying out in turn all its possession.*
> laying out, one by one, all its possessions.
> *You are alone/ by yourself/ in the catatonic twilight.*
> You are quite alone in the catatonic twilight.[18]

The two versions are almost identical, with Hughes making only minor adjustments and additions. In keeping to the exact wording of course, Hughes has not been able to stick to the syllable count and rhyme scheme that Csokits had indicated on his typescript, so the result is somewhat more prosaic than the Hungarian original. However, this stripping away of the surface poetics is something which Hughes particularly liked about literal versions, and maintaining it was no doubt proof in Hughes's eyes that he had hardly interfered at all in the translation process.

Yet there was more to Hughes's principle of literalness[19] than simply transcribing Csokits's words. In fact, there are ample examples in Hughes's archive of changes that he *did* make to Csokits's literals. Sometimes he would alter completely the words or phrases that

[13] János Pilinszky, letter to Ted Hughes, 5 August 1976, "The Ted Hughes Papers," MARBL, Emory University. Pilinszky and Hughes communicated in French.
[14] Ted Hughes, letter to János Csokits, 9 February 1975, "Ted Hughes, Letters to János Csokits," MARBL, Emory University.
[15] Ted Hughes, introduction to *The Desert of Love* by János Pilinszky, trans. János Csokits and Ted Hughes (London: Anvil, 1989).
[16] Ted Hughes, introduction to *Selected Poems* by János Pilinszky, trans. Ted Hughes and János Csokits (Manchester: Carcanet, 1976), 14.
[17] Hughes also uses this poem as an example of his translation methods when discussing the Pilinszky project in an essay. See Ted Hughes, "Postscript to János Csokits' Note," in *Translating Poetry: A Double Labyrinth*, ed. Daniel Weissbort (London: MacMillan, 1989).
[18] Extract from Csokits's literal translation of Pilinszky's "The Desert of Love," "Ted Hughes, Letters to János Csokits," MARBL, Emory University.
[19] See Hughes, introduction to Pilinszky, *The Desert of Love*. Hughes writes that he and Csokits settled for "literalness as a first principle." (13).

Csokits had initially provided. Although this is acceptable in poetic co-translation (usually under certain circumstances as a loss avoidance strategy), and although it would be especially understandable for Hughes, who was a poet with notable verbal skill, it is striking because of the fact that he insisted so adamantly on the importance of keeping close to the literal crib: "This sense of selfless, courageous testimony pushed to a near-saintly pitch is very strong in Pilinszky," wrote Hughes in 1989 for example. "It puts a translator under exacting obligations. There is no question of introducing anything from the translator's own medicine bag."[20]

As Anne-Marie Tatham subtly points out in her study of Hughes's translation of Ovid: "The one element which comes up, time and again, is how Hughes tried to achieve, or at least aimed to achieve, a 'literal' translation."[21] The point here is the distinction between Hughes's aim, and the final product. Hughes's desire for, or principle of, "literalness" did not always mean that he stayed literal. Rather, he seemed to take his initial impression of Csokits's literal cribs of Pilinszky – with all that excitement about "jagged oddness" and "rawness and strangeness" – and exaggerate it. For example, I list below a selection of word-changes made by Hughes. On the left-hand side of my list are words taken from a selection of Csokits's literal versions of Pilinszky's poems; on the right are Hughes's substitute words, as they appear in his final Pilinszky translations:

Csokits's Pilinszky → Hughes's Pilinszky

choking	→	gagging
live	→	survive
pull	→	haul
throw	→	fling
convicted	→	condemned
prisoner	→	condemned man
embraced	→	held
feel	→	taste
chilly	→	bleak
landscape	→	skylines
step aside	→	withdraw
shoes	→	clogs
flew / sprang open	→	gapes
over-turned	→	spilling
backs	→	spines
dirt	→	filth
mob	→	pack
overturned	→	toppled
time-worn	→	broken-down
ending	→	finished
flight	→	host
dead	→	extinct
search	→	grope[22]

In these instances, Hughes chooses words which are much more extreme, and more suggestive of crisis than Csokits's; they seem to define and clarify the image to a point where

[20] Hughes, "Postscript to János Csokits' Note," 19.
[21] Anne-Marie Tatham, 'Passion *in extremis* in Ted Hughes's *Tales from Ovid*' in *Ted Hughes and The Classics*, ed. Roger Rees (Oxford: Oxford University Press, 2009), 180.
[22] Csokits's words taken from a selection of his literals of Pilinszky, "The Ted Hughes Papers," and "Letters to János Csokits," MARBL, Emory University. Hughes's words taken from Pilinszky, *The Desert of Love*.

it is brought down to its most essential ("survive" instead of "live"), or its most physical ("spine" instead of "back"), or its most physically intense ("held" instead of "embraced"; "taste" instead of "feel"). His changes are often poetically very effective, such as changing the word "flight" (of birds) to "host." Not only is the image in this case, ("A fleeing host of birds") more striking and unusual than Csokits's, but "host" ties in with the theme of Catholicism, so strong in Pilinszky's work. Hughes also heightens references to the Holocaust, by changing "shoes" to "clogs" for example, or changing "mob" to "pack": reinforcing the degraded and animalistic nature of the starving prisoners, seen rummaging among a rubbish dump for food.

Further examples of changes Hughes made to Csokits's literal versions are given below. To illustrate the journey that Pilinszky's poetry has made through the process of translation, I include the original Hungarian in black, with Csokits's literal in blue, and Hughes's final version in red:

From "Frankfurt":

Pilinszky: osztozkodás a hulladék kövérjén
Csokits: Sharing the fat of the refuse
Hughes: Interrogating the gristles of the offal

Hughes's version is much more graphic and somehow crueller than Csokits's. To "interrogate" drives harder than to "share". Also, the word "gristle" describes cartilage, a tough flexible tissue as opposed to the softer "fat," traditionally tasty and nourishing. "Offal" is a version of "refuse" but it is more precise, and therefore more direct and illustrative.

From "By the Time You Come" ("*Mire Megjőssz*")

Pilinszky: Mint tagolatlan kosárember
Csokits: Like a featureless man of basket
Hughes: Like a lumpish basketwork dummy

Here, Hughes's image relies on the idea of dumbness, an image he obviously finds particularly interesting and appropriate to Pilinszky. "Lumpish," again his own invention, is more physical and ugly than "featureless," and is also a word which occurs in his own collection *Crow*.

From "World Grown Cold" ("*Kihűlt Világ*"):

Pilinszky: vadhúsként nő a szivemen
Csokits: Grown as proud flesh on my heart
Hughes: Fattens on my heart like a tumour

Again, Hughes's words here are more graphic. "Tumour" is so very realistic: it is much harder than "proud flesh," more bleak and shocking. Yet the line also has a very strong, dramatic and powerful beat: "Fattens on my heart like a tumour" hits harder than "Grown as proud flesh on my heart."

From "Frankfurt" again:

Pilinszky: Köröskörűl a mozdulatlan bánya
Csokits: All around the motionless mine.
Hughes: All around – the blank walls of the pit.[23]

[23] Extracts from Csokits's literal versions taken from "Ted Hughes Letters to János Csokits," and "The Ted Hughes Papers," MARBL, Emory University. Pilinszky quotes from János Pilinszky, *Összes versei* (Budapest: Osiris Kiadó, 2006). English translations from Pilinszky, *Selected* Poems & The *Desert of Love*.

Here Hughes uses a Northern English term "pit" to replace Csokits's "mine," but "pit" also carries other meanings, such as a covered hole to trap animals, a depression in the surface or floor, or even as a hell-like place. This adds to the despair of the poem. Significant here is also the insertion of a dash, which is a particularly common action for Hughes when translating Pilinszky. While it's true that the sentence might require a punctuation break here, the use of a dash instead of a comma has the effect of breaking the sentences into parts, so that it flows less smoothly. The line sounds as if it is being written in note form; as if it is being jotted down, or spoken in a traumatised way.

It seems that in making these changes to Csokits's literals, Hughes was trying to make a version of Pilinszky which would reflect even more his own notion of literalness, for all its essential, elemental truth, its roughness and strangeness. In these changes, made in the name of literalness, we can see how Hughes skilfully manages to create an illusion of that "fumbled and broken"[24] quality which he so appreciated in literal cribs; an illusion of a lack of fluency, an urgency and even a brutality. If we relate this back to Hughes's own creative practice, we can see that it is precisely this illusion that he set out to create in his own poetry, in particular in his poems in *Crow*.

Crow was first published in 1970, three years into Hughes's work with Pilinszky. Themes of speechlessness, war, religion and death are present in *Crow*, just as they are in Pilinszky, but inextricably bound up in any resemblances the two collections may bear to each other is the effect of literal translation as Hughes understood it: the stripping away of superficial linguistic layers, the attempt to speak against the odds, the notion of dumbness, the struggle, the fragmentation: all of this is present in *Crow*. "The idea was originally just to write his songs," said Hughes in an interview about *Crow*, "the songs that a Crow would sing. In other words, songs with no music whatsoever, in a super-simple, and a super-ugly language which would in a way shed everything except just what he wanted to say […]."[25] Isn't this just what Hughes found in Csokits's literal versions of Pilinszky? Something "super-simple" and "super-ugly," a poetry which appeared to be almost stripped of poetry, keeping only the essential core, just what the poet wanted to say?

Ted Hughes said that with *Crow* he wanted to make something with the least possible amount of "cultural" additions, something which would appear indigenous and entire in itself, as if it were invented, so he said, after the holocaust and the destruction of all libraries, and thus emerging fresh, from a new beginning.[26] With this statement he reveals not only a reaction to Adorno's pronouncement that there could be no poetry after Auschwitz, but also a personal ambition and desire as well. If it was no longer possible to write beautiful poetry after Auschwitz, then this was a perfect opportunity for Hughes: the savageness and brutality of the post-Holocaust world would become part of the development of his most well-known poetic creations.

Hughes's image, of a thing unrefined (and untainted) by human intellectual achievement, is present right from the opening poem of *Crow*, where even the line-breaks denote a stuttering struggle to speak and a lack of fluency. "Two Legends" introduces Hughes's new poetic persona, a creature who embodies that "oddity and struggling dumbness of word for word version" that he had so praised in 1967,[27] and in which he had immediately recognised an unpolished, abrupt and powerful style, wholly appropriate not only to post-war survival poetry, but also to the type of poetry he wanted to write. Such a move towards a more elemental language in his own poetry is evidence, as Daniel Weissbort points out in his

[24] Hughes, Editorial (1967), 1.
[25] Ekbert Faas, "Ted Hughes and Crow," an interview with Ted Hughes, *London Magazine* 10:10 (1971), 20.
[26] See Ted Hughes's letter to Keith Sagar [November 1973] in Ted Hughes, *Letters of Ted Hughes* (London: Faber, 2007), 339.
[27] Hughes, Editorial (1967), 1.

introduction to Hughes's *Selected Translations*, that Hughes was replicating the development of certain post-war European poets.[28] Certainly, it may have been that by affiliating himself with post-war poetry from Central and Eastern Europe, Hughes saw an opportunity to evade the 'Englishness' of English poetry which he so disliked. The writers he admired such as Popa and Pilinszky, were not only dealing with a crisis situation which was beyond the ordinary English experience, but their poetic language was also struggling to survive in difficult circumstances. For Hughes this was an almost enviable position: these poets were genuinely free of what he once described as a megaphone mask of English, that is fixed over the head of most English writers.[29]

But if this impression of foreignness and strangeness was also exaggerated by the fact that Hughes was reading these poems in literal translation, then his move towards an elemental language is also evidence of a certain sensibility of translation. Just as he successfully created in his translations an impression of Pilinszky's so-called 'linguistic poverty' – the stuttering urgency so central to Pilinszky's poetry – so too did he create the impression of vulgarity, simplicity and lack of fluency which would become central to the poems in *Crow*, and which would ensure his affiliation with, as Al Alvarez suggested in his early review of *Crow*, "the select band of survivor-poets whose work is adequate to the destructive reality we inhabit."[30]

Hughes joined these poets by recognising in their need for a new, non-elitist language, which would not cover-up the horrors of modern wars, something which he too was striving for as a poet. Just as when, as Pilinszky's translator, Hughes replaced some of Csokits's words for more physical and more graphic descriptions, so too in *Crow* did he overtly chose a language and style which, if not 'poor' (it is in fact rich), gives the impression of being poor, or in poor taste, impersonating the crow by appearing common and harsh, building itself up on blood and death. Hughes's decision to create a character who was "illiterate," and who could not manage to say certain words such as "love" without gagging, aptly reflects his desire to create something which has been written after the Holocaust. In other words, the barbarity of writing poetry 'after Auschwitz' as proposed by Adorno fits very well with the poet who writes *Crow*: this will be THE barbarous poetry. Hughes was not unaware of the difficulty and perhaps inaccessibility of such a collection of poems. In an interview he admits that while writing it he felt he was at times doing something almost taboo.[31] But he also had the sense that he had created something important: even if it was not liked by his readers, Hughes once wrote, *Crow* was his masterpiece.[32]

Postscript

In 2009 I was involved in a collaborative exhibition called *The Evolution of Crow*, shown at Emory University in Atlanta, where the Ted Hughes archive is housed. The project explored not only Hughes's attraction to the roughness of Csokits's literal cribs, but also the strong connections which exist between translation, scholarship and creativity. The exhibition consisted of a large range of manuscripts, typescripts, letters and notebooks taken from the archive; commentaries written by me and a sequence of visual images by the British artist Alan Turnbull. These artworks attempted to translate the idea of urgency and roughness, so

[28] Daniel Weissbort, introduction to *Selected Translations* by Ted Hughes (London: Faber, 2006), ix.
[29] See Ted Hughes's letter to Keith Sagar, 28 August 1984, in *Letters*, 487.
[30] Al Alvarez, quoted writing in the *Observer* (11 October 1970) on the flyleaf of *Crow* by Ted Hughes (London: Faber Library Edition, 1995).
[31] See Hughes, Faas interview, p. 18.
[32] See Ted Hughes's letter to Leonard Baskin, 15 December 1969, *Letters* p. 300.

much a part of Hughes's perception of Pilinszky and *Crow*, into a visual form, and in so doing they demonstrated how Pilinszky's poems, as they have moved through Csokits's and Hughes's translations, still continue to speak to audiences today, inspiring a whole new generation of artists, poets and scholars. "For the artist and poet alike," writes Turnbull in his introductory essay to the exhibition, "images arise from a combination of sensations, memories and ideas, which are consciously worked out or otherwise. These pictures […] explore themes and atmospheres suggested by the poems and the poet's working methods."

The whole essay and more information on the exhibition can be accessed via the Ted Hughes Society Journal at: http://www.thetedhughessociety.org.

Pictures

Picture 1. Crow worksheet by Alan Turnbull

Picture 2. Scratch Crow by Alan Turnbull

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TWOFOLD DISCRIMINATION: TRANSLATING GENRES ON THE PERIPHERY OF THE LITERARY SYSTEM: FANTASY

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In the Hungarian literary polysystem, popular genres are located on the periphery, they are just tolerated but hardly ever taken seriously, attract scholarly attention, analysed and discussed in a monograph or taught as separate field of study, for example, there is no MA in Science Fiction. This is not a very clever attitude as people read less and less and when they do, they prefer popular genres such as thrillers, detective stories, romances, science fiction and increasingly, fantasy. Therefore, these genres have a huge impact and should be studied thoroughly.

Almost the same can be said about translated literature regardless of the status of the original in the canon: although translation has become the focus of certain theoretical approaches, it is still not regarded as an independent discipline with lots of sub-branches, theories, methods, and translated literature is hardly ever treated as a literary system in its own right – despite the well-known statement by Babits that literary translation is the most Hungarian literary genre. What is more, literary translation is even neglected by the official MA, postgraduate and PhD programmes of higher education as these trainings seem to focus on technical translation and interpreting[1]. This is an even less clever attitude because – by their own admission – 75 per cent of the adult Hungarian population do not speak any foreign languages. Therefore, the average reader does not and cannot tell if a translation is faithful to the original and the audience would need reliable, factual and sound translation criticism.

Unfortunately, discussions on translated SF & fantasy are virtually non-existent in Literary Studies, translation criticism is occasional, even on the homepage of the Hungarian Writers' Association specifically created for this purpose, and in-depth studies are only written once in a blue moon. There is undeniably a dual prejudice working against translated SF & fantasy.

This paper examines a few translated novels produced by translators and publishers specialising in SF & fantasy to show how this marginalised position effects the translation policy of the publishing houses and the final product.

First of all, there *are* publishers and translators specialising in SF & fantasy, and they produce approximately 90 per cent of such books. The dominant source language is English although there are a few other source languages (e.g., Russian, German, Italian). The translators should be divided into two distinct groups (more or less corresponding with age): those who started to translate before the World Wide Web and those for whom the lack of Internet access, instant information is inconceivable. The members of latter group, which includes undergraduates of philology and sciences, tend to rely on Wikipedia and ignore other information sources completely.

Since they cannot expect literary acclaim, the publishers prefer books which promise financial success: bestsellers, series, award-winners and such. This does not necessarily tally with literary merit although may have other important and commendable qualities – just think of the many new and young readers thanks to the Harry Potter series.

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 221–32.

[1] As of February 2011 there is a training in literary translation at Pázmány Péter Catholic University.

When selecting the novels for analysis, the following factors were taken into consideration:

- the most important publishers and translators had to be represented with a control group consisting of "outsiders," publishing houses which and translators who do not specialise in fantasy
- both translator groups had to be included
- to see whether there was any difference between the specialised/professional and occasional translators texts translated by such people had to be covered
- to establish whether there was any difference between translation policies of different publishers, translations by the same translator done for different publishers had to be examined
- diverse subgenres had to be inspected (from fairy tale adaptations to heroic fantasy, from sword & sorcery to high fantasy, etc.)

Before the text analysis, a few hypotheses are to be formulated**:**

- front covers and layouts would be different from the original;
- the more difficult was the text, the more changes would be observed;
- language use would depend on stipulations by the publisher, genre, experience/age, background;
- the lack of editor/proofreader would lead to more errors;
- inaccuracies would be allowed because 'fantasy is not literature';
- mainly target-oriented translation policy would be observed as creating a new Hungarian text without any 'foreignisation' has been the generally accepted norm since the beginning of the 20th century (Nyugat).

Summary of findings

- only *Lords and Ladies* by Terry Pratchett has the same front cover;
- the table of contents is often omitted;
- the place of maps, acknowledgements and other extratextual features differ from their place in the original;
- page-setting is different, chapters do not always begin on odd pages, are not separated from the previous one, etc.;
- substandard English is usually omitted;
- vulgarisms are usually tempered, transformed into euphemisms with a notable exception (*Feast of Crows*);
- equivalence, faithfulness is not taken into consideration; rephrasings, normalisations, explicitations, simplifications are expected and abundant;
- there are many omissions (particularly culture-specific items, realia), additions and embellishments;
- units of measurement are usually replaced with metric equivalents;
- treatment of (telling) names is haphazard, they are sometimes translated, sometimes not, often inconsequently within the same text;
- typing mistakes, bad hyphenation, incorrect endings, alternating name order (English: first name, last name/Hungarian: last name, first name) are very frequent.

Representative examples

Ship of Magic:

> Original: Maulkin abruptly heaved himself out of **his wallow with a wild trash that left the atmosphere hanging thick with particles**.
> Translation: Maulkin hirtelen tört elő az **iszapból**, **nyomában apró szemcsékkel telt meg a víz**.
> Translation in English: Maulkin abruptly heaved himself out of **the mire**, **in his wake the water filled with tiny particles**. (bold is mine)

This is a clear case of simplification with a little normalisation (water instead of atmosphere which immediately reveals more than the author intended) and some rephrasing.

Dragonsong:

> Original: *Dragonsong* begins seven Turns after the Five **Weyrs** came forward.
> Translation: A *Sárkányének* **cselekménye** hét fordulattal azután kezdődik, hogy az öt **sárkányfészek** előreugrott.
> Translation in English: The **plot of** Dragonsong begins seven turns after the five **nests of dragons** came forward. (bold is mine)

Here the translator inserted the word 'plot' in order to normalise the sentence although it is not really necessary, the readers would have understood it without this addition. Interestingly, the coined 'weyr' is not replaced by an also invented Hungarian word but substituted with an elucidation.

> **Original: And** nine fire lizards **bugled a harmonious chorus of accord**!
> Translation: Kilenc tűzgyík **dallamos zümmögése kísérte lépteiket**.
> Translation in English: **The melodious humming of** nine fire lizards **accompanied their steps**. (bold is mine)

This is the last sentence of the novel and I cannot come up with any good explanation for this rephrasing.

The Path of Daggers:

> Original: Ethenielle had seen mountains **lower** than these misnamed Black Hills, great lopsided heaps **of half-buried boulders, webbed with steep twisting passes**. **A number of those passes would have given a goat pause.**
> Ethenielle már nem egy olyan hegységet látott, amely eltörpült a félrevezető módon
> Translation: Fekete-domboknak nevezett vidék halmai mellett. A csúcsok hatalmas, megdőlt oszlopokként emelkedtek ki a földből, az út keskeny hágók kusza pókhálójaként tekergett közöttük. Némelyiken egy kecskét is csak nagy nehezen lehetett volna áttuszkolni.
> Translation in English: Ethenielle had **already seen several** mountains which **were dwarfed by the heaps of the region** misnamed Black Hills. **The peaks rose from the ground as** great lopsided pillars, **the road coiled through them as a tangled cobweb of narrow passes. It would have been difficult to push even a goat through some of those passes**. (bold is mine)

The translator changed the sentence pattern as well as the meaning, making it more explicit and less general: not all passes are narrow. However, the main feature of those passes in the original is their steepness, not narrowness. It is also unclear why anything, particularly a goat, should be pushed through a pass…

> Original: **By blood and soil, they were committed**. Now they had to find Rand al'Thor. **And do what needed to be done**. Whatever the price.

> Translation: **A vér és a föld összekötötte őket.** Most már csak Rand al'Thort kell megkeresniük, **és nincs más hátra, meg kell tenniük, amire a Fehér Torony képtelen volt!** Bármi lesz is az ára.
> Translation in English: **The blood and the soil allied them**. Now they only had to find Rand al'Thor, **and there was nothing for it but to do what the White Tower was unable to do!** Whatever the price. (bold is mine)

Here again, the translator modified the sentence pattern and rephrased the first two sentences. In the case of the former, the meaning is changed: the rulers involved are not committed to a certain action in Hungarian, in the case of latter, the explicitation is the translator's (mis)interpretation: the rulers will do what they think they are morally obliged to do, not just act instead of the White Tower.

Celtika:

> Original: **An ageing, angry man sat** huddled in **its** stern**, wrapped against the** evening **cool in a** heavy sheepskin cloak.
> Translation: **Idős, haragos arcú** férfi kuporgott a hajófarban. **Vállára borított,** nehéz birkabőr köpönyeg **védte a borzongató** esti **szellő ellen**.
> Translation in English: **An aged, angry-faced man** huddled in **the** stern**.** A heavy sheepskin cloak **wrapped around his shoulders protected him against the shivery** evening **breeze**. (bold is mine)

The translator divided the sentence into two, slightly rephrased it and, possibly due to interference, translated 'sheepskin' literally instead of using the usual word 'irha.'

The Ladies of Grace Adieu:

> Original: Introduction by Professor James Sutherland, **Director** of *Sidhe* **Studies**, University of Aberdeen
> Translation: Bevezető James Sutherland professzortól, az Aberdeeni Egyetem *Sidhe* **Tanszékének igazgatójától**
> Translation in English: Introduction by Professor James Sutherland, **Director** of *Sidhe* **Department**, University of Aberdeen (bold is mine)

The translator dealt with this subtitle haphazardly, 'Sidhe Studies' was normalised but 'director' translated literally instead of using the more accepted 'head (of department)' and she kept the original structure which is acceptable but a little 'alien,' so is 'bevezető' instead of 'bevezetés,' the first being closer to the adjective 'introductory.'

> Original: I have approached this collection with two very modest aims in mind. The **first** is **to throw some sort of light on** the development of magic in the British Isles at different periods; the **second** is **to introduce** the reader **to some of the ways** in which Faerie **can impinge upon** our own quotidian world, in other words to **create a sort of primer** to Faerie and fairies.
> Translation: Két nagyon szerény céllal fogtam hozzá ennek a gyűjteménynek **az összeállításához**. Az **egyik** azt volt, hogy **bemutassam** a mágia fejlődését a Brit-szigeteken **a** különböző időszakokban; a **másik**, hogy **megvilágítsam** az Olvasó számára, hogyan **ütközik össze** Tündérország a mi hétköznapi világunkkal, más szóval, hogy **előkészítsem a terepet** Tündérországhoz és a tündérekhez.
> Translation in English: I have approached **the compilation of** this collection with two very modest aims in mind. **One of them** is to **present** the development of magic in the British Isles at different periods; the **other** is to **enlighten** the reader how Faerie **collides with** our quotidian world, in other words to **clear the way** to Faerie and the fairies. (bold is mine)

This is the first paragraph and as such it calls the tune: slight and not so slight changes in meaning show that the translator treats the original as a sort of raw material which should be adapted to the tastes of the target audience: adding 'compilation' normalises the first sentence, while using 'to present' instead of 'to throw some light' show a more positive, more self-confident attitude as well as 'to enlighten… how' in place of 'to introduce… to some of the ways' which limits the speaker's authenticity somewhat. The English wording is more humble, the Hungarian more assertive. With her using the other meaning of 'impinge' instead of 'encroach or infringe, trespass' she seems to have misconstrued the second aim completely, let alone the very loose interpretation of 'primer.'

> Original: **The events of the story were referred to in a** somewhat **obscure** novel published a few years ago.
> Translation: **Erre a történetre több utalást is találunk az egyik** pár évvel ezelőtt megjelent, kissé **zűrzavaros** regényben.
> Translation in English: **We can find several references to this story** in a somewhat **chaotic** novel published a few of years ago. (bold is mine)

By rephrasing the original, including the omitted 'events' and mistranslated 'obscure,' the translator has ensured that the Hungarian reader will believe that the irony used by the author refers to the structure or style of her novel, not to the transient nature of fame.

A Feast for Crows:

> Original: …he seemed to believe that novices had **turnips growing from their shoulders** in place of heads.
> Translation: ...láthatóan úgy vélte, hogy a növendékeknek **káposzta ül a nyakukon** fej helyett.
> Translation in English: …he apparently believed that novices had **cabbages on their necks** in place of heads. (bold is mine)

This is an obvious case of normalisation when the translators employed the received figure of speech to express 'A vegetable of very limited intelligence.'

> Original: **His legs had turned to water.**
> Translation: **Minden erő elszállt a lábából.**
> Translation in English: **All strength escaped from his legs.** (bold is mine)

Another clear instance of normalisation: the foreign concept has to be replaced by the received expression, a target-oriented approach to translation is demanded by both the publisher and most readers. (Since this novel was translated by two people, the target-oriented attitude might also be explained by this very fact: it seems quite likely that people will conform to accepted norms more readily in team work.)

Omissions

There are usually many omissions, particularly modifiers (adjectives and adverbial phrases) are left out and those short sentences which have obviously been regarded 'superfluous' by the translator or publisher. For instance, from the prologue of *Celtika* the following items have been omitted: after a moment, for the moment, in the winter, "One last hour?", "Teasing." Other examples, the omitted part underlined:

Lords and Ladies (bold: rephrasing)*:*

Original: The woman in the circle laughed. 'But they are **like** the stupid dwarfs!'
Translation: – De hát azok **cseppet sem jobbak** az ostoba törpéknél!
Translation in English: 'But they are **not better in the slightest degree than** the stupid dwarfs!' (bold is mine)

Stormrider (bold: normalisation)*:*

Original: 'Tell us about the Moidart,' **said a man.** 'They say he's a saint.' For the first time in many months, Mulgrave laughed, the sound rich, joyous and full of life.
Translation: – Mesélj nekünk a moidartról! – **kérte őt egy férfi**. – Azt beszélik, valóságos szent.
Translation in English: 'Tell us about the Moidart,' a **man asked him**. 'They say he's a saint. (bold is mine)

This is an especially bewildering case since the sentence left out is the very last sentence of the novel, and also quite positive, fitting of a happy ending.

The worst in this respect is the Hungarian translation of *Mistress of the Empire*. The following phrases were left out from the first twenty pages of the first volume:

She closed her eyes;
along the shore;
the couple shared the peace of the moment;
the Light of the Heaven's;
gave her honorary adoption into the Emperor's own family;
upon the path;
filled with the elation of the moment;
gods be praised;
when you ask;
keeping his body across them as a shield. His sudden leap;
over the noise of Justin's wails;
refused... at the last;
his one free hand... to grip that of his foster father's a heartbeat ahead…;
inside his own;
from her honor guard;
trusted;
In a cold corner of his mind;
a fortune in metal;
fighting horror and disbelief;
But when the arrangements were complete;
dampened with tears and tried to calm her;
as porcelain;
willing her not to break;
and not just for the sake of Ayaki;
It seemed a crime against nature;
the honor bearers;
rakish;
next in line;
that Mara should claim as spoils the properties of her fallen enemies?;
lingering;
Afraid for young Justin's safety;
her steps those of a mannequin animated by a magician's spell;
an almost imperceptible…

The lack of editor/proofreader:

Perhaps the only thing which might be detected by the average Hungarian reader who does not speak the lingo is the lack of editor, prevalent these days, since nonsensical sentences often remain in the published texts.

Lords and Ladies:

> Original: There was a badger **in** the privy. Granny Weatherwax poked it with her broom until **it got the message** and lumbered off.
> Translation: Egy borz tanyázott az árnyékszék**nél**. Wiharvész Anyó addig bökdöste a seprűjével, amíg **át nem ment az üzenet**, és a **rágcsáló** el nem oldalgott.
> Translation in English: There was a badger **at** the privy. Granny Weatherwax poked it with her broom until **the message went through** and **the rodent** lumbered off. (bold is mine)

Because she rephrased the second sentence, the translator had to insert a synonym for badger into the last clause, otherwise Granny Weatherwax would have been the subject. Unfortunately, her biological – and as we shall see presently, physical – knowledge was inadequate and nobody read the text before publication. She also translated the 'General and **Special** Theory of L-space' as 'K-tér általános és **különleges** elmélete', which is a literal translation and seems just fine. But this is a joke referring to Einstein's theory of relativity, and that has a received term in Hungarian, **speciális**, which should have been employed here so as to let the Hungarian audience catch on.

The Forgotten Beasts of Eld:

> Original: She looked deep into **its** eyes. **Her** hand at rest in Coren's gentle hold, **she** said softly.
> Translation: Szibella mélyen a szemébe nézett. A kezét Koren fogta gyengéden és lágyan válaszolt.
> Translation in English: Sybel looked deep into **(whose?)** egyes. Koren held **(whose?)** hand gently and **(who?)** answered softly. (bold is mine)

In Hungarian the third person singular has only one form, translators therefore use names or nouns to indicate who is involved. Failing to do so is a typical beginner's mistake. In this case such replacement would have been necessary even without the rephrasing. Unfortunately, it did not take place and thus the Hungarian text is confusing. Also, it is more usual to translate 'softly' in such a situation as 'halkan' (quietly) instead of 'lágyan' (gently).

New Spring:

> Original: The *hadori* drew eyes. Especially here in the Borderlands, where **people had some idea** what it meant.
> Translation: A *hadori* tényleg vonzotta **az emberek** tekintetét. Főképpen itt a Határvidéken, ahol **a lakosság nagy részének fogalma sem volt róla**, mit is jelent ez.
> Translation in English: The *hadori* really drew **people's** eyes. Especially here in the Borderlands, where **a great deal of the population had no idea** what it meant. (bold is mine)

Here, the translator obviously misunderstood both the text and her task. The addition in the first sentence necessitates the rephrasing of the second, both were attempts at normalisation, I think. However, the Hungarian reader ended up with a rather strange and incomprehensible statement. This last example takes us to the case of mistranslations which should also have been corrected by the editor…

Lords and Ladies:

Original: 'Really? How had they been having babies before?' he said.
'**Oh, any old way**,' said Magrat.
Translation: – Tényleg? Azelőtt hogy szültek? – kérdezte.
– **Ó, hát mint a régiek** – felelte Magrat.
Translation in English: 'Really? How had they been having babies before?' he said.
'**Oh, just like the ancients**,' answered Magrat. (bold is mine)

Actually, it might be just an unfortunate way of wording in the target language instead of misunderstanding the original but the Hungarian version certainly implies that the way of giving birth has progressed a lot since ancient times.

Original: Jason **had no use for a clock**, but he had the **suspicion** that a job which took **the best part of** an hour **was** *at the same time* **over** in **a matter of** minutes.
Translation: Jásón **időmérő eszköz híján nem ellenőrizhette**, de volt egy olyan **érzése**, hogy ezt a **majd'** egy órányi munkát *egyidőben* **végezte el**, **pár** perc alatt.
Translation in English: **Without a time-measuring device, Jason could not check it**, but he had the **impression** that **he did** this job which took **almost** an hour, *at the same time* in a **few** minutes. (bold is mine)

Here, it is evident from the translated text that the translator did not know the phrase 'have no use for' although the phrase appears in all bilingual dictionaries I know. The rephrasing and embellishments would not perplex the reader much but 'egyidőben' is a nonexistent word.

The Last Unicorn:

Original: She did not look anything like a horned horse, as unicorns are often pictured, being smaller and cloven-hoofed, and **possessing** that old**est**, wild**est grace** that horses have never had, **that deer have only in a shy, thin imitation and goats in dancing mockery**.
Translation: Egyáltalán nem hasonlított egy szarvat viselő lóhoz – ahogy az egyszarvúakat gyakran ábrázolják. Kisebb volt, és hasadt patájú, azzal az ősi, vad **szépséggel megáldva**, amivel a lovak sosem bírtak – **talán csak a szarvasok, a maguk szégyenlős, halvány módján, meg a kecskék bohókás táncukban**.
Translation in English: She did not look anything like a horned horse – as unicorns are often pictured. She was smaller and cloven-hoofed, and **blessed** with that old, wild **beauty** that horses have never had – **perhaps only the deer, in their shy, faint way, and the goats in their waggish dance**. (bold is mine)

Here, the shift in emphasis changes the meaning and because of it the unicorn becomes less special, more common since both deer and goats have the same old and wild beauty.

In the Forests of Serre:

Original: The prince's following **pulled up raggedly** behind **him**.
Translation: A herceg kísérete **rongyosan, megfáradtan gyűlt vezére** mögé.
Translation in English: The prince's following **in tattered clothes gathered wearily behind their leader**. (bold is mine)

A clear example of deficient command of English as well as non-thinking: a prince's following would be unlikely to wear tattered clothes.

New Spring:

Original: By contrast, farmers showed off their success when they came to town. **Bright** embroidery decorated the **striding** countrymen's **baggy breeches,** the women's wide trousers, **their cloaks fluttering in the wind.**

> Translation: Ezzel szemben a **városba érkező** gazdák **látványosan** büszkélkedtek sikereikkel, **cifra** hímzések díszítették a **menetelő** gazdák **rongyos** gatyáját és a nők széles szárú nadrágját, s **köpenyeik szárnya határozottan csapkodott a szélben**.
> Translation in English: By contrast, farmers arriving in the town showed off their success **spectacularly**, **flowery** embroidery decorated the **marching** farmers' **ragged** pants and the women's wide trousers and **the tail of their cloaks resolutely fluttered in the wind**. (bold is mine)

An example of how the embellishments change the atmosphere and sometimes the meaning as well. Also, the translator apparently did not know the meaning of 'baggy.'

The Ladies of Grace Adieu:

> Original: "John Uskglass and the Cumbrian Charcoal Burner" is **an example of that genre of stories (much loved by the medievals)** in which the rich and powerful **are confounded by their social inferiors.**
> Translation: A "John Uskglass és a cumbriai szénégető" **azokat a (középkorban igen kedvelt) történeteket idézi**, melyekben a gazdag és hatalmas **ember az alsóbb társadalmi rétegekkel érintkezik**.
> Translation in English: "John Uskglass and the Cumbrian Charcoal Burner" **calls those stories (much loved in the Middle Ages) to mind** in which the rich and powerful men **have dealings with the lower classes of society**. (bold is mine)

Besides the shift in emphasis, the verb 'confound' confounded the translator, too, and she obviously does not know the genre mentioned although such tales are well-known in Hungarian as well.

There are many unconventional and at first sight incomprehensible translations in the novels, for instance, '**moon by moon**' has been translated as 'egyik holdfényes éjszakáról a másikra' [**moonlit night by moonlit night**], **best** as 'legcsodálatosabb' [**most wonderful**], '**wistful**' as 'epekedő' [**yearning**], '**dark story unfolding**' as 'sötét mese, amely fekete virág módjára bontakozik ki' [**dark tale which blossoms out like a black flower,** *Celtica*], 'knowledge **derived from** books' as 'könyvekben rejtőzködő tudás' [knowledge **hiding in** books, *Lords and Ladies*], 'Don't be **daft**!' as 'Ne légy értetlen!' [Don't be **uncomprehending**!, *Lords and Ladies*] – by the way, nobody would say this in Hungarian –, and '**Of derelicts** and slaveships' as 'Magány és rabszolgahajók' [**Solitude** and slaveships, *Ship of Magic*]. I suspect that all these – and many like them – prove the unreliability of the Internet as exclusive source of information.

Conclusions

I hope it is evident from the above examples that sf & fantasy is not considered to be literature. To emphasise my point, let me cite two more recent cases where not only the texts themselves support my claim. It is impossible that a publisher of mainstream fiction would bring out only the first half of novel in order to see whether it is selling well – but exactly this happened in the case of *Ship of Magic* by Robin Hobb. Szukits, a publishing house in Szeged specialising in popular genres, issued the first part of that novel in 2003 and the Hungarian audience has been awaiting the second instalment since then… to no avail.

Also, it is very, very unusual that a novel is divided into two and the two parts are translated by different translators... However, Beholder, a publisher of sf & fantasy as well as role-playing games, cards and other accessories in Budapest, did this to *Mistress of the Empire* by Janny Wurts and Raymond Feist in 2001-2002. The quality of translation is very

different in the two volumes: the first is full of omissions (very often full sentences are missing) and rather serious changes, the second is closer to the average level of translations from English into Hungarian. Here are the first and last sentences of the two volumes:

First volume:

Original: The **morning** sun **shone**.
Translation: A nap **felkelt**.
Translation in English: The sun **rose**. (bold is mine)

Original: **Long before** Kamlio **might find herself, all of them might be dead, charred and smoking like the corpse in the street, and with as little warning.**
Translation: Kamlio **kis híján meghalt, mielőtt még felfedezhette volna önmagát. A Nagy Emberek készen álltak az egész uralkodóházat szénné égetni. Még csak nem is figyelmeztették volna őket, mielőtt rájuk zúdítják a varázslatot**.
Translation in English: Kamlio **nearly died before she could have found herself. The Great Ones were ready to char the whole dynasty. They would not even have warned them before hailing down the magic on them**. (bold is mine)

Second volume:

Original: Mara sat quietly, her daughter a warm weight **clasped against her** shoulder.
Mara csendben ült. Kislánya meleg súly**ként pihent** a vállán.
Mara sat quietly. Her daughter**, as** a warm weight**, rested on** her shoulder. (bold is mine)

Original: 'You are mistress of far more than this Empire,' he said, laughing, and the cheers from the Lords of Tsuranuanni did not stop as he led her and his Emperor son, hand in hand, down from the **high** dais.
Translation: – Sokkal többnek vagy úrnője, mint a Birodalom – mondta nevetve, és miközben a nőt és császár fiát kéz a kézben elvezette az emelvényről, a Tsuranuanni nagyurainak **torkából harsogó** éljenzés **egy pillanatra sem** hallgatott el.
Translation in English: 'You are mistress of far more than this Empire,' he said, laughing, and as he led her and his Emperor son, hand in hand, down from the dais, the **roaring** cheers from the **throats** of the Lords of Tsuranuanni did not stop **for a second**. (bold is mine)

Obviously, the second is closer to the original but it is quite doubtful whether the readers would be interested in it after the first…

Nobody compares the translations and the originals apart from the readers occasionally who mainly vote for/against by buying/not buying these books. There is some translation criticism on the Internet but it is very subjective, often without substantiating examples/passages. If there is an editor, they are sometimes unsystematic and sloppy and in general it can be said that the translated texts intend to please the publisher, not the audience.

The quality of translations is also effected by the lacking prestige of translating fantasy therefore the job is frequently given to beginner translators who, even if exceptionally talented, would very much need a good, experienced editor but this is where publishers can easily save money, when they do not employ editors or pay such a pittance to them that they simply cannot expect careful and thorough work in return…[2]

I could go on listing examples of negligence and unusual practices such as having a series by the same author translated by several translators instead of one (only the novels by David Gemmell were translated by the same translator) but they do not seem necessary, my point has been proved beyond any reasonable doubt: there is indeed a twofold discrimination against translated fantasy (and because of the quality, it is often justifiable).

[2] Pittance here means a gross 30,000 HUF for editing 250 translated pages.

Afterthought

The Hungarian version of *Good Omens* was translated by Norbert Horváth – analysed and criticised by me for the 6th HUSSE conference – and published by Beneficium in 1999 which went bankrupt not long after that and again by Agave Books in December 2010. Without any corrections. My favourite blunder occurs in a dialogue between the angel with the flaming sword and the serpent in the garden of Eden, this is part of the angel's reply to the serpent's question: what happened to the flaming sword? The angel gave it to Adam because…

> Original: **They looked so cold, poor things**, and she**'s** expecting *already*, **and what with the *vicious*** animals out there and the storm coming up, I thought, **well**, where's the harm, **so I just said**, look, **if** you come back here there's going to be **an almighty row**, but you might be needing this sword, so here it is, don't **bother** to thank me, just do **everyone** a **big** favour and **don't let the sun go down on you here**.
> Translation: **Fáztak szegények**, a nő pedig *máris* állapotos volt, nem is beszélve azokról a vad állatokról odakint, meg a közelgő viharról. Azt gondoltam, végül is mit árthat. Azt mondtam nekik, nézzétek, **mikor** visszajöttök, **akkor itt nagyon hosszú sor fog állni,** de talán szükségetek lehet erre a kardra, tessék, ne is köszönjétek meg, csak tegyetek egy szívességet **és ne adjátok föl könnyen**.
> Translation in English: **The poor things were so cold**, the woman **was** expecting *already*, **not to mention the wild** animals out there and the coming storm**.** I thought, **after all**, where's the harm**. I told them**, look, **when** you come back, there's going to be **a very long queue standing** here, but you might be needing this sword, so here it is, don't thank me, just do (me) a favour and **don't give it up easily**. (bold is mine)

Needless to say, the translation does not even try to imitate embarrassed talk or common parlance. Cutting up the original sentence breaks its flow and diminishes the angel's mortification. The translator makes the angel state that Adam and Eve will certainly return. The funny '**almighty row**' becomes balderdash: how on earth could there be a long queue when no other human beings exist? Perhaps 'the freshly named animals' will form a line while waiting? And damned if I know how the translator managed to turn '**don't let the sun go down on you here'** into '**don't give it up easily.**'

So we may conclude that the 21st century has not brought any change in translated fantasy: it is still slapdash, very often uncorrected proof, not for publication… reinforcing the already far too strong prejudice against the genre. Alas.

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LITERARY TRANSLATION AND THE CHANGING CONCEPT OF 'CULTURAL CAPITAL'

ÁGNES SOMLÓ°

The term 'cultural capital' (*le capital culturel*) was first introduced in 1973 by the French sociologist Pierre Bourdieu, who "distinguished [it] from economic capital (wealth) and social capital (whom you know)."[1] Bourdieu considered cultural capital a kind of "social relation within a system of exchange that includes the accumulated cultural knowledge that confers power and status."[2] He examined the relationship between economic and cultural capital and how they were distributed in French society. "He concluded that those who have access to and knowledge of culture use this cultural capital to the benefit of their children and to maintain their place in the current power structure."[3] Education, knowledge and the ability to discuss high culture "has traditionally been a form of cultural capital associated with the middle classes."[4]

According to Bourdieu there are three different forms cultural capital itself might take:

> […] the *embodied* state, i.e., in the form of long-lasting dispositions of the mind and body; […] the *objectified* state, in the form of cultural goods (pictures, books, dictionaries, instruments, machines, etc.)[…] the *institutionalized* state, [such as educational qualifications] a form of objectification which must be set apart […][5]

The term duly appeared in translation studies when further used by André Lefevere in the sense of "what you need to be seen to belong to the 'right circles' in the society in which you live".[6] He then later defined cultural capital as "what makes you acceptable in your society at the end of the socialisation process known as education."[7] We might say that even such highly qualified professionals as medical doctors, engineers or, say, nuclear physicists or others were also expected to be able to discuss questions of 'high culture', be it music, arts or literature – including translated literature – which represents 'world literature'. Thus translated literature is an integral part of the literary system and tradition of a given target system, especially in the case of peripheral ones, such as Hungarian.

Though Lefevere distinguished different types of translations he was primarily interested in the translation of texts, which "have become recognised as belonging to the 'cultural capital' of a given culture, or of 'world culture'." [8] It is, in fact, by means of translation (among other factors) that "cultural capital is transmitted, distributed, and regulated […], not only between cultures, but also within one given culture."[9] When

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 233–38.

[1] Chris Barker, *The Sage Dictionary of Cultural Studies.* (London: Sage Publications, 2004), 37.

[2] Barker, *The Sage Dictionary of Cultural Studies*,37.

[3] Mike MacCallum,'The Role of Social Capital in Academic Success', 2001, accessed June 18, 2011, http://www.unco.edu/AE-Extra/2001/6/Art-2.html, para. 3

[4] Barker, *The Sage Dictionary of Cultural Studies,* 37.

[5] Pierre Bourdieu, 'The forms of capital'. In *Handbook of Theory and Research for the Sociology of Education,* ed. J. Richardson, (New York: Greenwood, 1986) 47.

[6] Susan Bassnett and André Lefevere, *Constructing Cultures – Essays on Literary Translation,* (Multilingual Matters, 1998) 41.

[7] Bassnett and Lefevere, *Constructing Cultures,* 42.

[8] Bassnett and Lefevere, *Constructing Cultures,* 41.

[9] Bassnett and Lefevere, *Constructing Cultures,* 41.

examining different national cultures we can see that they "construct their images of writers and texts" in different ways, and, consequently, there is a difference between "the ways in which texts become cultural capital across cultural boundaries".[10] The state of translation and translated literature is thus determined by its role in the cultural and literary systems of a particular nation – i.e. the target nation.

As we have noted above, the cultural capital of different national cultures incorporates a certain amount of 'world literature', which, by itself, would be meaningless without translation. It is the task of literary translators, therefore, to introduce certain items of foreign literature that might represent 'world literature' into the target system. But what does the term 'world literature' mean? It is a rather hazy and confusing one, for its notion might vary from nation to nation. If we tried to define it I would say it is a national selection of foreign literature representing different (foreign) cultures, mostly those cultures which are respected and highly valued in the target system and thus considered to be prestigious enough to become part of the curriculum, the national canon, or, in other words, the 'cultural capital' of a nation representing dominant values at a certain point in time.

We have seen that the concept of cultural capital is not used rigidly but is rather flexible, and adaptable, as in Bourdieu's own work, where its meaning can shift from linguistic competence and academic style to taste or even consumption patterns. Furthermore, Lefevere considered it in a slightly different way: as a driving force in the distribution of translation in a given culture, while it is "the educational system which monitors the creation and circulation of cultural capital".[11] He connected it to his concept of 'rewriting' as well: the role of translation as an important part of cultural capital is controlled in the literary system by the status of literature, which is also determined by power relations as well as ideologies in the patronage and poetics. Thus it is also connected to yet another of Bourdieu's categories, namely economic capital, that seems to play an important role in the final shape of translation.

There is a kind of interdisciplinary nature to cultural capital which makes it easily adaptable, but at the same time its varying concept is responsible for its most confusing feature: the ever-present inter-relations, even shifting, between the economic and the cultural, or the material and the symbolic. According to Bourdieu, the turning point that finally led to the mass-production of art was the appearance of a cultural market of potential customers that guaranteed "the producers of symbolic goods minimal conditions of economic independence".[12] In his famous definition he states: "[s]ymbolic goods are a two-faced reality, a commodity and a symbolic object. Their specifically cultural value and their commercial value remain relatively independent, although the economic sanction may come to reinforce their cultural consecration."[13]

Consequently the market of symbolic objects is special, with a special problem: it is unpredictable because of the symbolic nature of the product itself, which, in turn, might be due to the different logic and values at work in the case of artistic creation – even if the product is eventually meant for the mass market. The producer of symbolic goods aims to create intellectual values to enrich and become part of the cultural capital, while the market rather looks for economic values to enlarge economic capital; and it is the coexistence of them, which makes the market so volatile and unpredictable. However, we should not forget about additional players in the game, namely the 'powers' which control national cultural markets by adding their political and ideological values to it.

[10] Bassnett and Lefevere, *Constructing Cultures*, 138.
[11] Bassnett and Lefevere, *Constructing Cultures*, 55.
[12] Pierre Bourdieu, "The Market of Symbolic Goods" in *The Field of Cultural Production: Essays on Art and Literature* (Columbia University Press, 1984), accessed September 3, 2009, web.mit.edu/allanmc/www/bourdieu2.pdf, 1.
[13] Bourdieu, "The Market of Symbolic Goods", 3.

In 1998 Lefevere was still able to consider cultural capital as "the kind of capital intellectuals can still claim to have, and even, if only to some extent, to control, as opposed to economic capital, which most intellectuals do not even claim to have anymore.'[14] Today, when more than a decade has passed, this dark picture has become even darker, as in our Western consumer society the value of symbolic capital, as against the material type of capital – that is, economic in a restricted sense – has declined. Nowadays 'high culture' and consequently literature, with its high intellectual value, has lost its prestige. According to Lefevere "the needs of the audience" is one of the three basic factors to be considered when examining the distribution of cultural capital by means of translation, and today the needs of the audience require 'mass culture'. Another factor is "the patron or initiator of the translation" that today strives to enlarge economic capital, and finally the third "the relative prestige of the source and target cultures and their languages"[15], which depends on the first two.

Moreover, according to John Guillory language is an important element as well: "cultural capital is, first and foremost, '*linguistic* capital, the means by which one attains to a socially credentialed and therefore valued speech'".[16] In the Middle Ages, in most parts of Christian Europe as well as in Hungary, this 'valued speech' was Latin, and even for Dryden, as late as the end of the 17th century, to translate from Latin was still highly prestigious. Consequently, as Hungary is and has been part of Christian Europe, the first continuous Hungarian texts were basically translations from Latin. However, we should not forget about the fact that in the Middle Ages Latin used to play a twin role: it was not only the language of culture but was also used as a lingua franca all over Europe.[17] Thus, from the point of view of cultural capital it meant that translations from Latin enriched national cultural systems and, due to its prestigious state, it was also part of education.

So it is not surprising that the first known Hungarian poem is possibly an adaptation from Latin: the thirteenth-century *Lamentation of Our Lady*, which later became and remained for centuries an important part of the national canon and curriculum. The prestige of Latin (and Greek, as well as classical education) continued to define 'high culture' for a long time and remained the standard of the curriculum for intellectuals in Hungary up until the 1940's (my father still studied Latin and Greek at grammar school).[18]

The rule of Latin as a lingua franca came to an end with the standardisation of national vernaculars. One of the forces towards standardization in Europe was Bible translation. The standardisation of Hungarian was also strengthened by Bible translation[19] in the fast-spreading Protestantism of the 16th century, and Catholic Bible translation in the 17th, when the country was also divided into three by the Turkish occupation from 1526 onward. When the rule of the Turks came to an end 150 years later, the kingdom of Hungary was reunited under the rule of the Hapsburgs and became a mere province.

Despite its provincial status and cultural life, the ideas of the Enlightenment had their effect on Hungarian intellectuals; and in addition to the so-called Latin School of literary translation the French School gained respected status for a time. As for the long-lived role of German as a second language, we must remember that until the end of World War One the Hungarians lived in a multilingual empire ruled by a German-speaking dynasty. Thus the role

[14] Bassnett and Lefevere, *Constructing Cultures*, 42.
[15] Bassnett and Lefevere, *Constructing Cultures*, 44.
[16] Bassnett and Lefevere, *Constructing Cultures*, 43.
[17] It was the standardisation of national vernaculars that slowly put an end to its role as a vehicular language from the 14th century on.
[18] Although after the change of regime (in the 1990's) there was a brief renaissance of classical studies, it was later discarded along with other flotsam of high culture as useless and superfluous in our efforts to find the key to material success in a re-established Hungarian capitalist economy.
[19] We should not forget about the Hungarian Hussite Bible, a translation as early as the 1420s-'30s.

of German was slightly different: while it represented cultural capital as the source language of most texts (e.g. even Shakespeare was first translated from German translations)[20] it also served as a lingua franca within the empire and had a strong political role as the language of the ruling power. On the one hand, its cultural prestige among intellectuals was inevitable; on the other, it was the dominant language and culture of the ruler, against which the strengthening of the Hungarian language and education became an effective weapon in political conflicts. The aim of the Hungarian language reform movement at the turn of the 18th and 19th centuries was to make the language flexible and sophisticated enough to meet the requirements of the arts and sciences.

This is the point where I would like to return to the concept of cultural capital. I think it has a twin role, and its elements are closely related to each other. First, it represents a kind of national standard *within* a nation's culture, or the dominant cultural values that are present in a particular society at a certain point in time. At the same time, especially in the case of translation, it represents a kind of cultural capital *imported* from outside to enrich and develop the target cultural system. Certainly, what the target culture 'imports' mostly depends on those dominant cultural values *within*, so the choice of what is translated is basically defined by the current state of the target culture and its literary tradition. If we consider the matter from an educational point of view, it really depends on the scope and range of understanding that can be expected of the target language readers. In other words, the quality and the cultural value of the 'cultural capital' chosen to be presented and offered for further use are determined by the cultural standard of the target public; they are, however, also governed by people in 'power position' as well as by the 'dominant poetics'.

When the target culture needs to import cultural capital for some reason, translated literature maintains a central position in the cultural - more precisely in the literary - system. According to Even-Zohar's polysystem theory these are the times when translated literature is "an integral part of innovatory forces, and […] likely to be identified with major events in literary history."[21] It happens in the following major cases: (a) when a literature is 'young' (under construction); (b) 'peripheral' or 'weak' or both; or "when there are turning points, crises or literary vacuums in a literature".[22] In the case of the language reform, which "was closely connected with translation as a means of cultivating the Hungarian language and literary tradition"[23], we might say that by and large all these conditions were present. Hungarian language and culture, because of the unique, mostly unrelated state of Hungarian among European languages, are and have always been peripheral; thus literary translation has played an important role in renewing, reforming and enriching both language and culture, and the literary polysystem most of the time. For example, in the early decades of the 20th century when, "[a]fter more than a hundred years of development, Hungarian writing could hold its own with the most sophisticated contemporary work"[24], and Hungarian writers, because of the peripheral status of our language, still used translation as a means of serving their artistic purposes as well as enriching "their own work by translating the foreign poets whose artistic ideals most closely matched their own". [25]

Later development, after World War II, saw a kind of revival of translation, which was heavily subsidised and controlled by official cultural policy, as a means of building their

[20] Mostly Friedrich Ludwig Schroder's adaptations in prose.
[21] Itamar Even-Zohar, "The Position of Translated Literature within the Literary Polysystem", in *The Translation Studies Reader*, ed. Lawrence Venuti, (London and New York: Routledge, 2000), 193.
[22] Even-Zohar, "The Position of…", 194.
[23] Somló, Ágnes, "Searching for Meaning", in *What does it mean?, Pázmány Papers in English and American Studies Vol. 3*. ed. Kathleen E. Dubs, (Piliscsaba: PPCU, 2003-2004), 316.
[24] Somló, "Searching for Meaning", 319.
[25] Somló, "Searching for Meaning", 319. Translating poetry was also considered a kind of artistic game, with several poets setting out to translate the same text.

'brave new world'. First "[w]ell-known and 'harmless' eighteenth- and nineteenth-century novels were retranslated; and later on, during the sixties and seventies, contemporary novels from Europe and America (both North and South) were selected for translation, as well as some from further-flung parts of the world such as Japan or Africa." [26] In addition, there was an official demand for translated literature representing the so-called 'third world', and I had the chance to take part in selecting and translating African literature. Although the material I was able to put my hand on was rather limited, still I tried to choose plays, novels and poems that fulfilled my aesthetic and artistic requirements. One of the last pieces published in 1989, in the year of the change of the regime, was *Tsotsi* by Athol Fugard. I thought it was a novel that might capture the interest of a wider audience because, in addition to a highly poetic and concise language as well as a dramatic plot, it also represented different layers: being on the borderline between a kind of *Bildungsroman* and a psychological thriller. Although my translation went unnoticed, the later success of Gavin Hood's film adaptation, which won the Oscar for best foreign film in 2006, seemed to confirm my earlier judgement. But what might have caused the lack of interest in the Hungarian version of the novel? First, I supposed it was due to the quality of my translation; or perhaps to the fact that in 1989 people had other priorities than reading a South-African novel; but when the film also went unnoticed – not even shown in Hungarian cinemas – I had to understand that however hard I tried to have it acknowledged, an African topic has never been part of the 'cultural capital' in Hungary. And after the change of regime in a re-established capitalist economy the cultural market was even less interested in the literature of non-prestigious cultures, which also shows a shift towards the economic component of cultural capital.[27]

We have seen that the control of translation is practiced by professionals within the literary system and by patrons from outside. While the first group represents the standard, the cultural value, the other represents the economic and even some social/political values by providing financial background and thus deciding the status of the translator as well as that of translation. Sometimes these values work separately, sometimes in combination, shifting from economic to cultural, from material to abstract or symbolic; thus also the concept and meaning of the value of cultural capital, as well as that of translation as cultural capital, changes according to the actual power relations directing it.

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[26] Somló, "Searching for Meaning", 321.

[27] cf. Somló, Ágnes, "The Role of Literary Translators in the Mediation of Ideas and Literature Across Cultures" in *Event or Incident*, ed.Ton Naaijkens.(Bern: Peter Lang, 2010), 136-139.

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STUDIES IN HISTORY AND CULTURE

BEYOND "TEABONICS": THE TEA PARTY AND LANGUAGE POLICY

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Abstract

The Tea Party movement seemingly appeared from nowhere in 2009 and has developed into an unquestionably influential factor in U.S. politics. This paper is intended to explore those demands of the movement that may either have overt or covert language policy implications, with special regard to three main areas of potential conflict: the Official English question, minority access to government services and bilingual education. The analysis is based on the official program of the Tea Party movement ("Contract from America") and on the grassroots proposals sent to the website of the "Contract from America Initiative" (http://www.teapartypatriots.org/Idea.aspx). Finally, those language-related federal legislative proposals of the 111th Congress are discussed in detail that are most compatible with the leading ideas listed among the suggestions of the Contract Initiative.

1 Introduction

The 2010 midterm elections witnessed the spectacular successes of several candidates who had been endorsed by the Tea Party movement, yet the exact magnitude of the victory is difficult to gauge since Tea Party support was not always evident. The New York Times identified 138 such races altogether, resulting in gaining 39 House and 5 Senate seats[1] for the movement.

In all probability, the 44-seat mandate is a cautious estimate: FreedomWorks—the organization that is sometimes accused of "astroturfing" (i.e. projecting as apparently spontaneous) the countrywide Tea Party protests[2]—lists the names of 67 newly-elected federal legislators[3] (12 Senators and 55 Representatives) who signed the Contract from America.

Sensing the shift in grassroots attitudes, House Republicans—on the initiative of Michele Bachmann (R-Minn.)—had founded the Tea Party Caucus less than four months before the 2010 midterm elections, attracting more than 50 representatives into its fold[4].

According to the findings of a recent Rasmussen Reports national telephone survey, the majority of voters also expect the Tea Party to play an even greater role in the political campaigns during 2012[5].

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 240–50.

[1] "How the Tea Party Fared," *New York Times*, November 4, 2010, accessed January 5, 2011, http://www.nytimes.com/interactive/2010/11/04/us/politics/tea-party-results.html.

[2] Paul Krugman, "Tea Parties Forever," *New York Times*, April 12, 2009, accessed December 27, 2010, http://www.nytimes.com/2009/04/13/opinion/13krugman.html?_r=1.

[3] Max Pappas, "The Election Mandate: The Contract from America," *FreedomWorks*, November 3, 2010, accessed December 27, 2010, http://www.freedomworks.org/blog/max/the-mandate-the-contract-from-america.

[4] Jake Serman, "Bachmann forms Tea Party Caucus," *Politico*, July 16, 2010, accessed December 27, 2010, http://www.politico.com/news/stories/0710/39848.html.

[5] "41% Expect Tea Party to Play Bigger Role in 2012," Rasmussen Reports, December 20, 2010, accessed January 5, 2011, http://www.rasmussenreports.com/public_content/politics/general_politics/december_2010/41_expect_tea_party_to_play_bigger_role_in_2012.

The growing influence of the movement—and its avowed goal of completing the "hostile takeover" of the Republican Party[6]—indicate that the legislative impact of the Tea Party will be far from negligible on Capitol Hill. The extent to which their active presence may affect language policy decisions is to be examined below.

2 The Tea Party Agenda: "Contract from America"

2.1 Language Policy Implications of the Document

The program of the movement had been crystallized through months before it was unveiled in April 2010, bearing the name "Contract from America". The document was compiled through an online idea-submitting and voting process, described as "the ultimate grassroots democratic experiment"[7].

Then Ryan Hecker, the attorney who had originally developed the concept of creating a "bottom-up" reform movement, reduced the long list of proposals to ten items with the help of Dick Armey. Armey, the former Republican Representative from Texas and current Chairman of FreedomWorks, who "for 18 years in the House of Representatives… fought tirelessly for lower taxes, less government, and more freedom"[8] had played an instrumental role in drafting the 1994 Republican program ("Contract with America") as well.

The preamble of the Contract from America emphasizes the philosophical underpinnings of the Tea Party movement, i.e. the commitment to individual liberty; limited government; and economic freedom[9].

The strict adherence to these principles would have far-reaching language policy implications. A laissez faire-type of "null policy"[10] with respect to minority languages and speakers will inevitably favor the majority language and its speakers[11]. Linguistic non-intervention may also result in "linguistic Social Darwinism"[12], which could be clearly detrimental to minority interests.

However, from an assimilation-oriented perspective the basic principles of the Contract will certainly do little to hinder "melting pot"-style nation building processes. Nevertheless, "economic freedom" and "limited government" also imply that private business decisions (e.g. to promote goods and services in Spanish or in other minority languages) should not be sanctioned by the government, thus the Preamble suggests a mostly tolerance-oriented attitude with respect to linguistic diversity.

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[6] Dick Armey and Matt Kibbe, "A Tea Party Manifesto," *Wall Street Journal*, August 17, 2010, accessed December 26, 2010, http://online.wsj.com/article/SB10001424052748704407804575425061553154540.html.

[7] "Contract from America FAQs," Contract from America, accessed December 27, 2010, http://www.teapartypatriots.org/IdeaFaq.aspx.

[8] "About FreedomWorks: Chairman Dick Armey," FreedomWorks, accessed December 19, 2010, http://www.freedomworks.org/about/chairman-dick-armey.

[9] "Contract from America Preamble," Contract from America, accessed December 26, 2010, http://www.teapartypatriots.org/ContractPreamble.aspx.

[10] Terrence G. Wiley, " Accessing language rights in education: a brief history of the U.S. context," in *Language Policies in Education: Critical Issues*, ed. James W. Tollefson (Mahwah, NJ: Lawrence Erlbaum Associates, 2002), 49.

[11] Joshua A. Fishman, "From theory to practice (and vice versa): review, reconsideration, and reiteration," in *Can Threatened Languages Be Saved? Reversing Language Shift, Revisited: A 21st Century Perspective*, ed. Joshua A. Fishman (Clevedon, UK: Multilingual Matters, 2001), 454.

[12] Miklós Kontra, "Nyelvi emberi jogi polémiák," *Korunk* (November 2004), accessed January 11, 2005, http://www.korunk.org/oldal.php?ev=2004&honap=11&cikk=794.

The ten points of the contract (which was signed by 67 federal legislators) contain the following ideas and requirements[13]:

1. Protect the Constitution. (Identify the specific provision of the Constitution that gives Congress the power to do what a bill does);
2. Reject Cap & Trade. (Stop emissions trading);
3. Demand a Balanced Budget. (Two-thirds majority for any tax modification);
4. Enact Fundamental Tax Reform. (Adopt a simple and fair single-rate tax system);
5. Restore Fiscal Responsibility & Constitutionally Limited Government in Washington;
6. End Runaway Government Spending;
7. Defund, Repeal, & Replace Government-run Health Care;
8. Pass an "All-of-the-Above" Energy Policy. (Authorize the exploration of proven energy reserves to reduce dependence on foreign energy sources);
9. Stop the Pork (Place a moratorium on all earmarks until the budget is balanced);
10. Stop the Tax Hikes (Permanently repeal all recent tax increases).

Although there are no specific references to language-related issues in the Tea Party program, the overall call for austerity measures foreshadows the curtailment of currently existing federal-level bi- or multilingual services[14], especially the provision of multilingual ballots and the linguistic access policies prescribed by Executive Order (EO) 13166.

Both policies are indirectly based on the civil rights legislation of the 1960s. The practice of issuing multilingual registration or election materials (currently in jurisdictions where 5% of the potential voters are limited English proficient and belong to a single language group) is required by the 1975 Amendments of the Voting Rights Act of 1965[15].

Executive Order 13166, which was issued by President Clinton in August 2000—with the aim of ending possible national origin discrimination that violates Title VI of the Civil Rights Act of 1964—is also likely to be targeted by legislators and activists affiliated with the Tea Party. The executive order (titled "Improving Access to Services for Persons with Limited English Proficiency") requires federal agencies to examine their services and "develop and implement a system by which LEP (limited English proficient) persons can meaningfully access those services consistent with, and without unduly burdening, the fundamental mission of the agency"[16].

Both EO 13166 and the VRA Amendments have been facing continuous attacks by Republican legislators and critics since their inception. So far the attempts to repeal these "expediency-oriented"[17] pieces, which seek only short-term minority-language accommodations, have proved to be unsuccessful.

Another area of potential language policy conflict is minority (bilingual) education. However, since the late 1990s several states have abolished the strong, maintenance-oriented

[13] Max Pappas, "The Election Mandate: The Contract from America," *FreedomWorks*, November 3, 2010, accessed December 27, 2010, http://www.freedomworks.org/blog/max/the-mandate-the-contract-from-america.

[14] A frequent argument against the maintenance or promotion of multilingual accommodations is the burden of the associated costs. For a more recent example see Suzanne Bibby, "Official English will Reduce the Deficit and Shrink the Debt," *ProEnglish*, August 3, 2011, accessed August 13, 2011, http://proenglish.org/blog/477-official-english-will-reduce-the-deficit-and-shrink-the-debt.

[15] VRA (Voting Rights Act Amendments) of 1975, Pub. L. No. 94-73.

[16] Executive Order 13166. U.S. Department of Justice, accessed November 28, 2004, http://www.usdoj.gov/crt/cor/Pubs/eolep.htm.

[17] Terrence G. Wiley, "Comparative historical analysis of U.S. language policy and language planning: Extending the foundations," in Sociopolitical Perspectives on Language Policy and Planning in the USA, eds. Thomas Huebner and Kathryn A. Davis (Amsterdam/Philadelphia: John Benjamins, 1999), 21-22.

versions of bilingual education[18], and the federal-level "No Child Left Behind Act" of 2001 has done much the same at federal level through powerful incentives that stress rapid English acquisition in the name of "flexibility", "accountability" and "choice"[19]. Probably the only strong (maintenance) form of bilingual education still spreading at a moderate pace is two-way bilingual immersion (TWI), with 376 programs in 28 states[20] in December 2010.

From the perspective of federally-endorsed bilingual education (or BE) the Contract from America is a rather prohibitive document by implication. On the other hand, an explicit, Tea Party-initiated legislative ban on maintenance BE would be incompatible with the very first point of the Contract, which stresses the "protection of the Constitution" as a paramount imperative. Since neither education nor language-related issues are listed among the enumerated powers in Article I, Section 8 (specifying the powers of Congress), there should be no federal laws regulating these areas according to the "originalist" interpretation of the Constitution.

By the same token, a federal law declaring English the official language of the United States would also be incompatible with the very first point of the Contract from America.

2.2 Grassroots Language Policy Demands

Whereas the Contract from America projects a largely tolerance-oriented outlook with respect to linguistic diversity, a closer examination of the grassroots ideas that were not included in the ten-point program offers deeper insight into the ideological underpinnings of the movement.

From among the hundreds of reform proposals sent in by activists and ordinary citizens, the highest rated ideas were the following[21]:

1. Implement the fair tax (9339 ratings);
2. Legislation shall contain no unrelated ammendments [sic] (4813 ratings);
3. Congressional term limits (4194 ratings);
4. Abolish the Department of Education (3740 ratings);
5. Pass nationwide medical malpractice tort reform (3376 ratings);
6. No lifetime salary or benefits for Congress (3251 ratings);
7. Congress shall not exempt themselves (3144 ratings);
8. An official language for the United States (3113 ratings);
9. Drill here, drill now (3099 ratings);
10. Interstate health insurance competition (2968 ratings);
11. Cite Congressional authority for creating laws (2334 ratings);
12. Nuclear energy, reduce dependence on foreign oil (1883 ratings).

Point 8 is a direct call for federal language policy legislation. As it was noted before, there is an irreconcilable clash between the requirement of "limited government" in general (let alone the need to "protect" the Constitution) and the enactment of a hitherto unprecedented Official English law.

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[18] Sándor Czeglédi, "The remnants of bilingual education in the "Golden State": 6 years after Proposition 227," *Publicationes Universitatis Miskolciensis. Sectio Philosophica. Tomus X. – Fasciculus 2* (2005): 11-30.

[19] James Crawford, *Educating English Learners: Language Diversity in the Classroom* (Los Angeles, CA: Bilingual Education Services, 2004), 281.

[20] "Directory of Two-Way Bilingual Immersion Programs in the U.S.," Center for Applied Linguistics, accessed December 27, 2010, http://www.cal.org/twi/directory/.

[21] "Contract from America," Contract from America, accessed December 27, 2010, http://www.teapartypatriots.org/Idea.aspx.

The rationale behind the presumed necessity of overstepping the strict Constitutional authority emphasized by the Contract can be found in a Tea Party blog entry devoted to the Official English issue and among the mail-in messages of the contributors to the Tea Party Patriots website.

The essay posted on the "English in America" blog[22] contains the following arguments for official English:

- English is the language of success in the U.S.;
- English is the key to successful assimilation;
- a monolingual government is cheaper to operate;
- English "enlightens" the individual and opens opportunities;
- LEP persons can easily be exploited by employers;
- translation services, multilingual ballots and documents are costly;
- the language of the Constitution is English;
- the laws "we the people" uphold are written by the blood of the English-speaking patriots;
- America is a land of principles, patriotism and loyalty;
- the people overwhelmingly agree that English should be the official language;
- English must be the "binding agreement" that unites all races and ethnicities in the U.S.;
- English is the "common tongue" that allows people from all over the world to conduct business and understand each other;
- English has been known as "God's language" since most of the world can understand it.

The arguments mostly emphasize the pragmatic side of adopting English as the official language of the U.S.: it will empower individuals to fulfill the American Dream; furthermore, national unity will also be strengthened by the decision, while government expenses could be reduced simultaneously. The expectations of patriotism and loyalty through subtractive acculturation appear to be obvious.

With a touch of "folk-Whorfianism"[23] English is depicted as a language that "enlightens" the individual who—by and through the adoption of the majority language—enters into a new social contract, a "binding agreement" which also bears God's approval.

Finally, English will promote common understanding throughout the world by enabling people to do business unhampered by linguistic barriers.

These expectations practically emulate the stages of development symbolized by the three mottoes on the Great Seal of the United States: *E Pluribus Unum*; *Annuit Coeptis*, and *Novus Ordo Seclorum*.

On a somewhat less lofty plane, the individual Email comments[24] sent to teapartypatriots.org with respect to the Official English initiative envision the achievement of more mundane objectives in addition to the philanthropic quest for immigrant empowerment:

[22] "English in America," Tea Party Blogs, Tea Party Patriots, accessed December 27, 2010, http://www.teapartypatriots.org/BlogPostView.aspx?id=25b1764d-e5d9-48fd-bcfe-a05782a09cfd.

[23] Harold F. Schiffman, *Linguistic Culture and Language Policy* (London/New York: Routledge, 1996), 232-233.

[24] "Contract Idea: An Official Language of the United States," Contract from America, accessed December 12, 2010, http://www.teapartypatriots.org/IdeaDetail.aspx?ideaid=84cc0e6d-8321-4dfe-987f-4d36232e513d.

- the need to stop pampering today's immigrants by ending the policies that might ease their transition into the mainstream—pre-WWI assimilation patterns are seen as the norm
- this tougher stance would slow down immigration as an added benefit;
- to curb the spread of Spanish;
- to make immigrants understand the Constitution in English as a prerequisite to citizenship;
- to abolish bilingual services and "cultural preservation programs";
- to assimilate fully the "hyphenated Americans";
- to promote peace and harmony;
- to protect national identity and end "multiculturalism";
- to abolish bilingual ballots;
- to strengthen the English language in order to protect American freedoms;

A few of these claims were bolstered by references to distant family memories and false historical examples (e.g. the Muehlenberg-legend).

This set of arguments is remarkably consistent with previous observations made on the three major components of American language ideology[25], which are

1. The (mis)interpretation of (immigrant) history in general and that of salient events or personal histories in particular (e.g. English was almost replaced by German as the official language);
2. Unfounded beliefs about (second) language acquisition (e.g.: "sink-or-swim" is the best way to learn a language);
3. The extent to which the English (and exclusively the English) language is considered to be a/the key component of American identity and nationhood. (In the Tea Party rhetoric there is "room for but one language here".)

Despite the fact that the official language issue dominated the grassroots language policy demands of the Tea Party, there appeared some other initiatives as well on the proposed agenda, although they were trailing way behind Official English (which received 3113 ratings) in terms of support.

"Making English the legal language of the United States" (403 ratings); "Ballots in English only" (180 ratings) and several minor Plain English proposals (3-10 ratings) attracted considerably less attention. (Meanwhile, President Obama signed into law HR 946[26], the Plain Writing Act of 2010 in order to promote "clear government communication", which might explain the low Plain English ratings here.)

The only proposal[27] that suggested the inclusion of foreign languages into state education curricula (among other subjects) received a rating of 5.

[25] Sándor Czeglédi, *Language Policy, Language Politics, and Language Ideology in the United States* (Veszprém: Pannonian University Press, 2008), 23.

[26] The majority of legislative proposals are introduced in the House. When a Member of Congress introduces a legislative proposal, s/he becomes the sponsor of the bill, which is then assigned a legislative number (beginning with "HR" for bills introduced in the House of Representatives and "S" for bills introduced in the Senate.

[27] "Contract Idea: Curricula," Contract from America, accessed December 12, 2010, http://www.teapartypatriots.org/IdeaDetail.aspx?ideaid=16a649e4-a467-4eb6-8f53-b49b2b8fb2e9.

3 "Tea Party Compatible" Legislative Proposals of the 111th Congress

As the previous paragraphs demonstrate, the Tea Party movement is basically trying to implement an "Official English"-dominated language policy, which has been advocated by organizations such as *U.S. English*, *ProEnglish* and *English First* for decades.

U.S. English, which is probably the most influential of the three, endorsed nine (eventually failed) federal legislative proposals[28] during the 111th Congress:

1. The flagship proposal, HR 997 or the "English Language Unity Act of 2009" described English as "the common thread binding individuals of differing backgrounds" (HR 997, Sec 2(2)). In addition to declaring an official language, the bill also stated that "Representatives of the Federal Government shall have an affirmative obligation to preserve and enhance the role of English as the official language of the Federal Government. Such obligation shall include encouraging greater opportunities for individuals to learn the English language" (HR 997, Sec 3(a)). The bill also required that "all citizens should be able to read and understand generally the English language text of the Declaration of Independence, the Constitution, and the laws of the United States". HR 997 had 1 sponsor and 138 cosponsors in the House. (As yet the most successful Official English proposal, the Bill Emerson "English Language Empowerment Act" had 1 sponsor and 197 cosponsors in 1996, and later it was passed by the House of Representatives by a healthy majority of 259 votes to 169[29].)

2. S 991, the Senate version of the "English Language Unity Act of 2009" had 1 sponsor (Senator James Inhofe, R-OK) and 3 cosponsors.

3. HR 1229, the "National Language Act of 2009" was also a legislative attempt to declare English the official language of the U.S. Besides, it also sought to repeal bilingual voting requirements and prescribe English language requirements for "all public ceremonies in which the oath of allegiance is administered" (HR 1229, Sec. 3-4). HR 1229 was endorsed by 1+31 supporters.

4. S 992, the Senate version of HR 1229 was a milder measure: it did not try to repeal the bilingual voting requirements nor did it specify the language of citizenship and other official ceremonies. The bill garnered 14 cosponsors in addition to Senator Inhofe (R-OK), who was the sponsor of the piece.

5. HR 764, the "American Elections Act of 2009" tried to abolish the practice of issuing bilingual ballots and election materials for language minorities (with the exception of American Indian and Alaska Native citizens). The currently recognized "language minority" groups that are entitled to this type of LEP accommodation (in specific circumstances) are American Indians, Asian American, Alaskan Natives or persons of Spanish heritage[30]. The proposal had 1 sponsor and 40 cosponsors in the House.

[28] "Legislation: Federal Legislation," U.S. English, accessed December 27, 2010, http://www.us-english.org/view/310.
[29] Sándor Czeglédi, *Language Policy, Language Politics, and Language Ideology in the United States* (Veszprém: Pannonian University Press, 2008), 107-109.
[30] VRA (Voting Rights Act Amendments) of 1975, Pub. L. No. 94-73, Title II, Sec. 207.

6. HR 1414, the “Multilingual Services Accounting Act” was aimed to calculate the exact costs of multilingual services provided by the government. It was supported by 32 Representatives.

7. HR 1588, the “Common Sense English Act” sought to authorize employers to implement “English-in-the-workplace” policies. The bill had 1+66 supporters.

8. HR 3249, the “Strengthen and Unite Communities with Civics Education and English Skills Act of 2009” sought to award grants to states for integrated English literacy, U.S. history, and civics education programs. The proposal had 1 sponsor and 21 cosponsors.

9. HR 1228 IH was an attempt to repeal EO 13166 and prevent any similar measures in the future. The bill had 32 supporters.

The issues almost totally overlap with the Tea Party demands, and the official language idea attracted most legislative support.

Overall, the Senate (whose members are effectively shielded from the sudden mood swings of their electorate by their six-year terms) is a lot less receptive of proposals that are verging on federally accelerated immigrant assimilation (as it can be seen from the less harsh, less supported—or even nonexistent—sister bills in the upper chamber). The House, on the other hand, seems to embrace the ideas of Americanization more readily: e.g. English literacy and civics education for immigrants, and the implementation of English-only workplace rules.

Several Representatives are also willing to undo those practices that are based on the civil rights legislation of the 1960s, e.g. bilingual ballots and the access-oriented policies of EO 13166. Neither case, however, can be interpreted as a frontal assault on the original Voting Rights and Civil Rights Acts—the attacks are directed against their later amendments and executive reinterpretation, respectively.

4 Summary and Conclusion

The highly ambitious goals and strong mobilizing potential of the Tea Party movement may exert a lasting influence on the Democratic—Republican dynamic equilibrium in U.S. politics.

The fact that the movement has largely relied on grassroots opinions and initiatives provides a unique opportunity to gain access to what people really think about specific issues—in this case about languages and their role in the nation-building process. By taking into account those policy proposals that have just failed to garner enough support to appear on the official party agenda—despite their unquestionable popularity with party activists and sympathizers—may enable even outside observers to predict future trends to a considerable degree. It is especially true in the cases when those “policies in the making”[31] have already been present for decades, being promoted by other organizations claiming to represent the views of the disempowered electorate.

The three major tiers of the present analysis consisted of (1) the official program of the Tea Party (“Contract from America”); (2) the set of popular beliefs as reflected in unedited grassroots messages containing policy proposals; and finally, (3) the examination of

[31] Joseph LoBianco, “The language of policy: What sort of policy making is the officialization of English in the United States?” in *Sociopolitical Perspectives on Language Policy and Planning in the USA*, eds. Thomas Huebner and Kathryn A. Davis (Amsterdam/Philadelphia: John Benjamins, 1999), 63.

mainstream legislative initiatives that overlap considerably with the somewhat covert language policy agenda of the movement.

The findings show that the Preamble and the ten-point Contract itself (implicitly) project a laissez faire-style "null policy", which is also categorized as "tolerance"-orientation by Wiley[32]. Compared to the "expediency"-oriented minority language accommodations currently in force (e.g. bilingual ballots, court interpreters, transitional BE), this seemingly fair, limited-government attitude could entail a shift towards more stringent language policies.

However, despite the heavily emphasized desire to return to the original principles of the Constitution, in the eyes of the general public the officialization of English question seems to override the need for citing Congressional (and constitutional) authority for creating new laws. The grassroots arguments suggest that the "Official English" question could also be used as a proxy for benevolent Americanization on the one hand—and for immigration restriction driven by nativist fears on the other.

Foreign (and/or heritage) language competence is not to be promoted by the Tea Party: "folk bilingualism" (i.e. heritage language maintenance) is strongly discouraged as a sign of divided loyalty, and "elite" bilingualism (FL learning) seems to be a non-issue altogether.

The third part of the analysis proves that the slightly hidden language policy agenda of the Tea Party movement is not in the least a novel phenomenon: the "Official English" movement has been lobbying for similar regulations and restrictions at least since the early 1980s. However, the appearance of Tea Party influence in the Federal Congress could act as a final catalyst for the passage of more restriction-oriented pieces of language policy legislation.

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[32] Terrence G. Wiley, "Comparative historical analysis of U.S. language policy and language planning: Extending the foundations," in *Sociopolitical Perspectives on Language Policy and Planning in the USA*, eds. Thomas Huebner and Kathryn A. Davis (Amsterdam/Philadelphia: John Benjamins, 1999), 21-22.

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HOME AMONG THE GUM TREES – ENGLISH GENTEEL WOMEN IN COLONIAL AUSTRALIA

ILDIKÓ DÖMÖTÖR°

Abstract

When British genteel women settled in the Australian colonies in the nineteenth century, they often had to face hardship. At first they lived in tents and huts and it was only later that they moved to a proper house. The house was a key element in the genteel lifestyle and therefore gentlewomen defined themselves within the sphere of their home. This paper looks at the way genteel women responded to their rough conditions of life and shows how women learnt to accept and finally appreciate their abodes. In addition to analysing the development of housing in early colonial Australia as seen by female British settlers, this study also investigates the concept of home within the framework of nineteenth century genteel ideals.

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When British genteel women started a new life in the Australian colonies in the nineteenth century their lives changed in many ways. Those who settled down on the frontier or in sparsely populated rural areas had to cope with extreme hardship. Back in Britain these middle-class ladies were used to living in civilised conditions. Relocating to the other side of the world caused considerable changes in their lifestyle. Adjustment to the new circumstances went hand-in-hand with the redefinition of their roles and a shift in their self-image. Katharine Kirkland, a pioneer female settler of Victoria, hinted at the particular consequences of settling down in the colonies. She began her memoir *Life in the Bush* – recording the period between 1838 and 1841 that she spent in the Port Phillip District – by declaring that "the wilds of Australia present at this time some strange scenes".[1] In her view, colonists and settlers underwent transformation of a kind that "we have no experience of in civilised times".[2] The purpose of this study is to examine the way migrant women's lives altered in colonial Australia in terms of their housing and ideas of home.

This paper explores the non-fictional writings of some genteel female settlers who recorded their experiences of early colonial life in their letters, diaries and personal reminiscences. Scholars have treated women's life-writings in a number of ways. While some have celebrated them as examples of works by pioneer and high-achieving colonial women,[3] others have used these non-fictional accounts as primary sources of historical research.[4]

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 251–59.

[1] Katharine Kirkland, "Life in the Bush." in *The Flowers of the Field – A History of Ripon Shire together with Mrs Kirkland's Life in the Bush from Chambers's Miscellany, 1845*, ed. Hugh Anderson (Melbourne: Hill of Content, 1969), 173.

[2] Kirkland, "Life in the Bush", 173.

[3] See for example Susanna de Vries, *Strength of Spirit – Pioneering Women of Achievement from First Fleet to Federation* (Alexandria: Millennium Books, 1995).

[4] See for example Alison Alexander et al., *A Wealth of Women – Australian Women's Lives from 1788 to the Present* (Sydney: Duffy & Snellgrove, 2001).

Autobiographical narratives have also been seen as literary renderings of personal histories.[5] I seek to analyse these personal chronicles in order to find out how the material aspects of home-making contributed to genteel women's patriotism.

Genteel women came from a common social background and shared a set of norms and rules that shaped their lifestyle. These ideals of "ladylike behaviour" were often referred to as "terms of gentility".[6] The ideal genteel woman cherished her home and her house and sought to remain largely ignorant about the events of the outside world. Her domain endorsed the private realms of life and she was therefore excluded from the public sphere of interest, which was seen as the male domain. This separation of the two genders on the basis of their expected realms of influence is known as "separate spheres".[7]

For genteel women, home was therefore not just a material construct but also an idealised concept. The house and the domestic sphere it enclosed defined the genteel status of its female residents. In this paper I intend to show how the rough colonial circumstances and the early phase of settlement accounted for the delayed adaptation of certain genteel ideals in Australia in the mid-nineteenth century. For the purposes of this research, I use personal narratives written by genteel women recounting their lives as pioneers or early settlers of a given area.

Early forms of housing: tents and huts

Pioneer settlers often had to stay in tents during the first few weeks and months of their colonial life. Louisa Clifton and her family spent some time in a tent during the early stages of their life in Australind, Western Australia in 1841. She referred to this period of their life as a "strange scene in our history".[8] For her the greatest challenge of this experience was that she was constantly occupied with the everyday duties and had no time whatsoever for leisure. On the occasion of moving to a house after staying approximately three months in a tent she wrote: "During that period the necessities of life occupied so much time, thought and fatigue, rendering unavailable any leisure hours".[9] Louisa Clifton seemed to miss her former life that was free of domestic duties and longed for the time she used to have all to herself at home. Victorian women's lives were characterised by idleness and they were not expected to work.[10] Her sense of identity as a gentlewoman suffered from her loss of idleness.

Early colonists were aware that their tent life was abnormal in many ways. To the outsider it may have looked like an uncivilised mode of existence. Nevertheless, colonial women did their best to keep up a certain standard. Mary Thomas and her family were on the ship *Africaine* that brought the first shipload of settlers to the new colony of South Australia in 1836. The family stayed in tents until the middle of September 1837, when they moved to a house in Hindley Street, Adelaide. On looking back at her first few years of colonial life she recalled that:

> We thought but little of inconveniences which could not be avoided, especially as some of them were rather amusing than otherwise, and we laughed at the idea as to what our friends in

[5] See for example Joy Hooton, *Stories of Herself When Young – Autobiographies of Childhood by Australian Women* (Melbourne: Oxford University Press, 1990), Peter Cowan, "Diaries, letters, journals" in *The Literature of Western Australia*, ed. Bruce Bennett, (Nedlands: University of Western Australia Press, 1979), 1-48.
[6] Barbara Rees, *The Victorian Lady* (London: Gordon & Cremonesi, 1977), 10.
[7] Sue Rowley, "Things a Bushwoman cannot Do" in *Debutante Nation – Feminism Contests the 1890s* ed. Susan Magarey, et al (St Leonards: Allen & Unwin, 1993): 185.
[8] Lucy Frost, ed., *No Place for a Nervous Lady* (Ringwood: Penguin, 1984), 74.
[9] Frost, *No Place for a Nervous Lady*, 74.
[10] Richard D Altick, *Victorian People and Ideas* (London: J.M. Dent, 1974), 51.

> England would say if they could see us in the ridiculous situations in which we were sometimes placed.[11]

After a while Mary could only laugh at herself and her way of life. This attitude helped her come to grips with the situation that would have been impossible even to think about under normal circumstances. Rather than collapsing in despair at the primitive conditions of life, she tried to make the best out of this situation. Moreover, she appeared to look at her rough life as an adventure. Mary Thomas believed that people at home would "laugh" at their colonial residences. Knowing that things could not easily be changed, she opted for enjoying the little they had.

Tents were usually temporary arrangements. Huts were definitely an improvement on tents but they, too, lacked the kind of comfort these middle-class British women had been used to at home. When Katharine Kirkland arrived at their property in the Port Phillip District in 1839, the hut was not finished. It was built of slabs and had only three rooms but no windows or doors. What annoyed Katharine the most was that the rain often came down the chimney and put out the fire. It took them some time before they could fix these problems. She wrote in her memoir, however, that she "did not mind" having to live in such conditions. She was "getting inured to these little inconveniences".[12] Notwithstanding these simplicities, she felt happy: "It may seem strange, but I now felt happy and contented" even though "we had not many luxuries".[13]

Life in a tent or a hut was a demanding form of existence for most people in the first half of the nineteenth century. Female settlers were amazingly tolerant and did their utmost to conceal any discontent. They also tried to make their life as comfortable and convenient as they could. To the outside world, they appeared happy and satisfied, and assured their family at home that everything was alright. Dale Spender argues that women tended to keep silent about or made light of the troubles in their narratives simply because they did not want their loved ones at home to learn about the many obstacles they had to overcome. Spender suggests that this approach may have been advantageous to the women themselves. She writes that "in the process of trying to present the bright and funny side of their harrowing experiences to their family audiences, women may have found a means to deal with some of the hardships of their lives".[14] By silencing their sorrows, these women forced themselves to accept what they had.

It was only later, though that early female settlers occasionally alluded to the hardship they had to put up with. Reflecting on life, Mary Thomas wrote after three years of colonial life in a letter to her brother George in England in 1839 that "what I have endured since I have been here is so far beyond all I had anticipated (and you know it is not a little that will make me complain)".[15] Religion often gave strength to overcome difficulties. Mary acknowledged the part her faith played in enduring the harsh living conditions in the early years of South Australia. Writing in 1864 she looked back on those twelve months that she spent in a tent:

> We lived nearly twelve months in tents, and during that time and long after endured many trials, fatigues, and privations, of which those who now come to these shores little dream. …

[11] Evan Kyffin Thomas, ed., *The Diary and Letters of Mary Thomas 1836-1866: Being the Early Days of South Australia* (Adelaide: W.K. Thomas, 1915), 67-68.
[12] Kirkland, "Life in the Bush," 183.
[13] Kirkland, "Life in the Bush," 184.
[14] Dale Spender, *Writing a New World: Two Centuries of Australian Women Writers* (London: Pandora, 1988), 50.
[15] Thomas, *The Diary and Letters of Mary Thomas,* 117.

> Often have I wondered since how we ever got through them, but Providence sustained and protected us.[16]

Piety was an important characteristic of the Victorian woman. In addition to maternal feeling, it was a significant quality that defined the respectable and well-bred women of the time.[17]

Descriptions of their primitive tents reveal the importance of living conditions in women's lives. Early male settlers also mentioned their tent life but did not pay as much attention to this experience as women did. After all, the tent belonged to the domestic sphere and men were supposed to write about public affairs. Nathaniel Hailes arrived at Holdfast Bay, South Australia in March 1839 and noted in his recollections that most of the new arrivals constructed in the Park Lands a "Robinson Crusoe sort of hut with twigs and branches from the adjoining forest. In this fine and dry climate these huts answer well enough as temporary residences".[18] He did not state whether he liked living in these huts because this did not seem to be an aspect of early Adelaide that was worth writing about in much detail. Nathaniel only explained that these abodes were endurable, thanks to the pleasant climate. In his memoir he then went on to describe the layout of the city of Adelaide. Jonathan Binns Were disliked the tent in which he lived with his wife and children in Melbourne for a few weeks at the end of 1839. For six weeks they had "boisterous" weather with a lot of rain and Jonathan recalled in his diary that they had to endure many "trials" at the beginning of their colonial life. The weather made life uncomfortable and delayed the building of their cottage. For him, the inconveniences of these early days were, however, negligible in comparison to the expenses he encountered in Melbourne. He noted that "I was quite broken down, and disappointed, everything being so very dear".[19]

These two examples suggest that men did not seem to be as much concerned about their domestic arrangements as women were. Men were usually preoccupied with other concerns, such as financial matters. For women, on the other hand, the home – even a rough and temporary one – was an important subject to write about. Within the framework of domestic ideology, genteel life centred round the home[20] and home-making was an essentially female duty. Jenni Calder argues that:

> The making of a home was not only woman's work but work that should be hard and dedicated. It was full of rewards, or was represented as such, and no middle-class woman of the period could have been unaware of the satisfaction she was meant to derive from knowing that she herself had created that special atmosphere, those special comforts, that neatness and orderliness, that responsible expression of good taste. She knew not only that she was useful, but that she was essential to the comfort and well-being of all who dwelt in her home, and that this home reflected, was the *only* reflection of, her achievement and her importance. Home-making was not only a duty, it was a right.[21]

Even though women were not directly involved in the building of tents, huts and houses, it was their job to create homes within the building. The descriptions of early colonial housing show that despite the primitive structure of colonial abodes, women sought to transform them into cosy homes. It was the idea of the home that mattered to them the most because it defined who they were.

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[16] Thomas, *The Diary and Letters of Mary Thomas*, 84.
[17] Rees, *The Victorian Lady*, 110.
[18] Allan L. Peters, ed., *Recollections – Nathaniel Hailes' Adventurous Life in Colonial South Australia* (Kent Town: Wakefield Press, 1998), 10.
[19] Jonathan Binns Were, *A Voyage From Plymouth to Melbourne in 1839 – The Shipboard and Early Melbourne Diary of Jonathan Binns Were* (Melbourne: J.B. Were, 1964), 275, 281.
[20] Jenni Calder. *The Victorian Home* (London: B.T. Batsford, 1977), 32.
[21] Calder, *The Victorian Home*, 103.

The building process

Women had to put up with life in a tent or a hut only for a short time. Soon a slab hut was built that was followed by either a pisé, wattle and daub, or a thatched cottage, and finally a proper house. The wattle and daub was a simple and quick method of building. It was a well-known building technique in Europe and the reason why it was so popular among the settlers was that such a house could be erected in a day.[22] Anne Gollan notes that after the hut was built the settlers usually erected a lean-to that later became the kitchen. With the passing of time, more and more additions were made, such as bedrooms, a sitting room and a verandah. The number of outhouses reflected the size and prosperity of the station. There was usually a dairy, a slaughter house, a laundry and huts for the station hands and servants as well as the travellers. A store-room was an essential building, because this was where bulk supplies of basic items such as flour, sugar, tea and soap were kept.[23]

Several early settlers described their accommodation in their narratives. Eliza Mahony's memoir shows not only the gradual improvement of her family's living quarters, but also the establishment of additional buildings. She recalled in her memoir that on arriving at the newly-established township of Gawler in South Australia in 1839, they first pitched their tent under a peppermint tree. Soon a hut was erected to which they jokingly referred to as the "house". It was thirty feet long and had three rooms for her family. They engaged two ticket-of-leave men from New South Wales to build a proper house for them at Clonlea. This was a "wattle-and-daub hut, with a calico ceiling, whitewashed walls, and a sawn-pine floor, and a door made out of the case the piano was brought out in. It was most comfortable" – and they lived there until about 1880. As the years went by they also built a kitchen, a schoolroom and a building for "casual travellers" which they called the "Old Spot".[24]

A weatherboard house with shingled roof was another favoured building method. When the settlers had more money and time at their disposal, they made comfortable homes for themselves. These houses were known as homesteads. G.A. Wilkes defines the Australian meaning of the word homestead by writing that it was "used in a special sense like 'house' for the residence of the owner or manager on a station, significantly set apart from the barracks and the men's hut".[25]

Mary Macleod Banks described her Queensland childhood in her narrative *Memories of Pioneer Days in Queensland*. She grew up on a station called Cressbrook, situated on the banks of the Brisbane River not far from its head in the 1860s and 1870s. To indicate the significance of the home, Mary Macleod Banks devoted the first chapter of her recollections[26] to the description of her family's homestead. This account presented Cressbrook as the centre of a very busy station life. She pointed out that their homestead had a central passageway. A gravel walk led to a porch that adjoined the hall. It was narrow and covered by a loft to protect against the fierce summer sun. Three rooms opened on each side of the hall and there were some smaller rooms and a bathroom beyond. There was a verandah at the front of the house that was joined at right angles by a lower verandah of the earliest part of the house. This section of the house was made of weatherboards and a shingled roof. The dining room was found in the old house. The kitchen was in a separate building and so was the laundry. There were a lot of out-buildings behind the house such as stables, barns, sheds, a school

[22] John Archer, *Building a Nation – A History of the Australian House* (Sydney: William Collins, 1987), 25-58.
[23] Anne Gollan, *The Tradition of Australian Cooking* (Canberra: Australian National University Press, 1978), 46.
[24] Eliza Sarah Mahony, "The First Settlers at Gawler," Proceedings of the Royal Geographical Society of Australia – South Australian Branch XXVIII (1926-1927): 65-72.
[25] G.A. Wilkes, *A Dictionary of Australian Colloquialisms* (Parramatta: Sydney University Press, 1978), 175.
[26] Mary Macleod Banks, *Memories of Pioneer Days in Queensland* (London: Heath Cranton, 1931), Chapter 1: The Homestead 11-16.

house, a store, a blacksmith's forge and a row of wooden houses or huts where the station hands lived.[27]

Ideas of home

Having taken so much interest in their houses the question arises whether or not these genteel women really felt at home. Migration to the colonies was an emotionally difficult step for many settlers. Their accounts reveal a constant longing for the country and the people they left behind. For the great majority of colonists, the word "home" always referred to the mother country. Annie Baxter noted at the end of her reminiscences in 1873 that:

> ...everybody speaks of England as 'home'; so with all the enjoyments of a new country, and there are many here which the common run of people do not enjoy in Europe, still the old country cannot be forgotten; and this is as it should be.[28]

Even colonial-born women were educated to call England their home. Constance Gordon Cumming noted during her short residence in New South Wales in 1875 that "every one speaks of England as 'home', though neither they nor their parents or grandparents ever saw the old country; and certainly our Queen has no more devoted subjects".[29]

Colonial women often felt the need to explain why their love for their native land was still intact. Mary Thomas was of the opinion that one had to be born into a country to be able to love it with one's heart. When one migrated to another country as an adult, complete identification with the new place was impossible. Even after twenty-eight years in Australia, Mary felt that she still belonged to England. Her diary recorded the following entry for 1 November 1864:

> I cannot say that my long residence in the Southern Hemisphere has induced me to prefer it to my own dear country in any one point. I suppose this is generally the case with those who emigrate at an advanced time of life. My children, who were all young when they came here, are naturally more attached to it.[30]

Mary was right. Those women who arrived in the colonies as young children tended to regard Australia their true home because they found it much easier to identify with their new country. Eliza Chomley landed in Melbourne with her family in 1851 when she was only eight years old. In her memoir she declared that she was proud of her English heritage. As someone who left England at such an early age and spent the greatest part of her life in the colonies, however, she was more inclined to call Australia her home. She wrote that "I am to all intents and purposes Australian more than English in my feelings and affections. It has been a happy home to me all my life, and is the birthplace of my children and grandchildren".[31] In 1908 an opportunity arose for her to revisit her country of birth. It was a life-long dream come true for her. She spent about nine months there and enjoyed herself tremendously, visiting old cities and other sights of interest. "I loved England" – she wrote in her memoir. But the first sight of the Southern Cross and the gum trees made her realize which part of the world her heart truly belonged to.[32]

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[27] Banks, *Memories of Pioneer Days*, 11-16.
[28] Annie Baxter Dawbin, *Memories of the Past: By a Lady in Australia* (Melbourne: W.H. Williams, 1873), 112.
[29] Constance F. Gordon Cumming, *At Home in Fiji* (Edinburgh: William Blackwood, 1881), 29.
[30] Thomas, *The Diary and Letters of Mary Thomas*, 84.
[31] Eliza Chomley, *My Memoirs* (MS 9034 Box 912/5, La Trobe Library, Melbourne, 1920), 1.
[32] Chomley, *My Memoirs*, 76-80.

Going home was a rather common desire among middle-class emigrants, but the sheer thought of months of ship life was enough to deter most people from ever undertaking the long journey back home. It was also very expensive and not many could afford it. Better work opportunities in Australia often discouraged the migrants from returning home. Some, however, had no illusions about seeing their home again. Julie Jeffrey's study of American migrant women shows that it was comforting and emotionally supportive for many to believe in heavenly reunion rather than to rely on an earthly one.[33] Sophy Taylor was confident that she would get to see her family in person one day. The fact that they would surely meet again in heaven comforted her anxious heart. She concluded her letter in April 1852 by writing that:

> [I] hope we shall all meet again in a few years, and meet again not only on earth but in heaven where we shall part no more, for my chief anxiety now is to know that we are all seeking salvation through the same Saviour and thus all are travelling one road that leads to the same happy end.[34]

Their earthly reunion was never to take place, though. Sophy died shortly after giving birth to her first child in 1853.[35] The prospect of a forthcoming family reunion gave strength to overcome the difficulty which migration and the breaking up of the extended family caused to the colonists.

Some women had the opportunity to go home. Rachel Henning sailed back to England after a year's residence in Australia because she was so homesick. She returned, however, five years later in 1861 to look after her bachelor brother's household.[36] In 1865 Rachel was again desirous of returning home but at the same time she recognised the difficulty of that move: "I can only hope that something may turn up in the far future to enable me to see you again, for I never even venture to look the thought in the face that it may never be in this world".[37] Sadly, she was never to see her native country again.[38]

Some women developed a sense of dual loyalties. In a celebrated passage, W.K. Hancock notes that:

> Our fathers were homesick Englishmen, or Irishmen, or Scots; and their sons, who have made themselves at home in a continent, have not yet forgotten those tiny islands in the North Sea. A country is a jealous mistress and patriotism is commonly an exclusive passion; but it is not impossible for Australians, nourished by a glorious literature and haunted by old memories, to be in love with two soils.[39]

Some colonial women and their daughters felt this way, as well. Henrietta Foott believed that after a long residence in Australia settlers ought to feel fondness for their new home. She admitted that after some initial nostalgic longings for her mother country she learnt to love Australia. She wrote in her memoir that "although the land of my fathers must ever hold the first place in my heart, Australia is very dear to me, and ought to be to every one who has made it their adopted country".[40]

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[33] Julie Roy Jeffrey, *Frontier Women – The Trans-Mississippi West 1840-1880* (New York: Hill & Wang, 1979), 75.
[34] Irene C. Taylor, ed. *Sophy Under Sail* (Sydney: Hodder and Stoughton, 1969), 25.
[35] Taylor, *Sophy Under Sail*, 139.
[36] David Adams, ed. *The Letters of Rachel Henning* (Sydney: Angus & Robertson, 1963), 42, 86.
[37] Adams, *The Letters of Rachel Henning*, 205.
[38] Adams, *The Letters of Rachel Henning*, 287.
[39] W.K. Hancock, *Australia* (Brisbane: Jacaranda Press, 1966), 51.
[40] Mrs James Foott, *Sketches of Life in the Bush, or, Life in the Interior* (Sydney: Gibbs, Shallard, 1872), 26.

Conclusion

Homesickness was a state of mind that troubled almost every emigrant. It was very difficult to forget one's roots and only some migrant women succeeded in identifying themselves as Australian. It was easier for the younger generation, but many of them were brought up to regard England as their real home. Going back to England was not only an expensive but also an exhausting and dreadful experience in the age of long ship voyages that few people could afford. The 'tyranny of distance' and better job opportunities persuaded many colonists to remain in Australia. Colonists developed a dual understanding of home: Australia was the actual home where they lived but Britain was the country they admired and longed for deep in their heart. It was easier to identify with the colonies for second-generation settlers or for those who spent the greater part of their childhood in Australia.

Early settlers had to put up with very simple forms of accommodation in the Australian colonies. The early forms of dwellings were often transitory until the settlers had enough money and time for the erection of proper houses, and later homesteads. Female settlers' level of tolerance for the primitive outlook and lack of comfort seemed amazingly high and they bravely put up with their initial hardships. Surprisingly, many genteel women confessed to being happy and content with their lot. It is debatable whether or not they were truly happy, or whether they were endeavouring not to disappoint their loved ones at home. After all, early settlers' gentility suffered badly when they found themselves in such primitive conditions after the lifestyles they had left behind in Britain. Their dwellings among the Australian gum trees were therefore emblematic of colonial progress as well as settler women's genteel social standing.

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CHANGES IN THE CULTURAL LIFE OF HUNGARIAN IMMIGRANTS IN NEW BRUNSWICK, NEW JERSEY (1888-2010)

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In order for one to understand the present-day situation of Hungarian-American cultural life, it is necessary to give an overview of the history of the Hungarian community in New Brunswick. Hungarian immigration to the United States took place through several phases. Since people left Hungary in different periods of history for various reasons, each of the emigration waves represented another layer of Hungarian society. The earliest significant group of Hungarian immigrants, the freedom fighters who followed Louis (Lajos) Kossuth to America beginning in December 1849, left Hungary for political reasons after the defeat of the Hungarian Revolution of 1848. Many of them joined the Union Army after the outbreak of the Civil War in 1861 and served as highly rewarded officers. Their distinction and the popularity of Kossuth, who held brilliant speeches at public gatherings and was greeted by such prominent Americans as President Millard Fillmore and Ralph Waldo Emerson,[1] created an especially favorable image of Hungary and of the Hungarians, who were dedicated to fight for their liberty and social equality.[2]

The Immigration of the "Old Hungarians"[3]

Although the majority of the Hungarian speakers are not the descendants of the Old Hungarians, the community owes its existence to the first Hungarian settlers who arrived in the city in the late nineteenth century. The first major influx of Hungarians to the United States and to New Brunswick arrived at the turn of the century, between 1880 and the First World War. The termination of the Civil War in 1865 initiated an era of economic growth in the United States. On the other hand, there were large populations of people living near the poverty line in Central Europe, who decided to leave their countries in the hope of a better living. Johnson and Johnson Co., the Pennsylvania Railroad, and Rutgers University posted advertisements in search of labor throughout Hungary, while contractors recruited recent immigrants in New York.

One of the primary reasons for Hungarian immigration to the United States was overpopulation and the scarce availability of lands. Within the second half of the nineteenth century, the population of Hungary increased by 54.5 percent.[4] Although the economic situation of the country began to improve and normalize once again after 1905, by that time the idea of finding one's fortune in America had become so popular that massive emigration continued for over a decade. Between 1880 and the First World War 5,000-6,000 people

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 260–69.

[1] Paula Benkart, "Hungarians," in *Harvard Encyclopedia of American Ethnic Groups*, ed. Stephan Thernstrom et al. (Cambridge, MA: Belknap Press, 1981), 464.

[2] Tibor Frank, *Ethnicity, Propaganda, Myth-making. Studies on Hungarian Connections to Britain and America 1848-1945* (Budapest: Akadémiai Kiadó, 1999), 312.

[3] *Old Hungarians*: a term generally referred to the first large wave of Hungarians who arrived in the United States between 1880 and 1914.

[4] August J. Molnar, "Hungarian Pioneers and Immigrant in New Jersey since Colonial Days," in *The New Jersey Ethnic Experience*, ed. Barbara Cunningham (Union City, NJ: Wm. H. Wise & Co., 1977), 256.

settled in New Brunswick alone.[5] Given that the scarcity of job opportunities prevailed mostly in the agricultural sector, those who decided to leave the country were mostly agricultural laborers, peasants, and farm hands. Approximately 90 percent of the immigrants to New Brunswick came from rural areas, while 10 percent of them originated from cities. The latter were mainly lawyers and doctors, whose assistance proved indispensable for the community.[6]

The period of the settlement of the Old Hungarians in the United States coincided with the arrival of other massive waves of immigrants from other Central, Eastern, and Southern European nations. It was a general tendency of European immigration at the turn of the nineteenth and twentieth centuries that the majority, more than four-fifths of the immigrants, were young males between the ages of 14 and 45. Nearly every third person arrived in the United States with the objective of returning to their homeland, after collecting enough money to spare for their families and to buy lands. These people are referred to as *migrant workers*; sometimes they are metaphorically called *birds of passage*, for many of them crossed the Atlantic Ocean several times. Despite their original plans to stay only temporarily, their sojourn most often resulted to be a permanent one.[7]

Johnson and Johnson Company, which had its headquarters in New Brunswick, employed a large number of Hungarians. At one time, almost two-thirds of the company's employees were Hungarians. Their employers favored Hungarian workers, for they were seen as honest, good workers. Moreover, nearly half of them were Protestants. Even work directors learned the language of their workers to some degree. Consequently, by 1905, Hungarian became the second most frequently spoken language within the factory.[8]

Due to the harsh circumstances of the outside world and the language barriers they had to face, the Hungarians, in need of friendship and mutual help, created a closely-knit community in New Brunswick. Those wishing to settle permanently began to construct their houses next to each other, while the men without families generally lived in boarding houses. The Hungarian quarter was found on Neilson, French, Somerset, and Hamilton Streets, as well as in the nearby area. Even today, the area surrounding French Street and Somerset Street is informally referred to as the Hungarian quarter. It is notable that Hungarians were often praised for their cleanliness and for the tidiness with which they took care of their properties. Neat gardens with flowers were characteristic of Hungarian American homes.[9]

The early Hungarian immigrants have cast a lasting footmark on the Hungarian community's present-day cultural scene, for most of the organizations that exist even today date back to the arrival of the Old Hungarians. The Hungarian organizations and institutions served a vital religious, cultural, and social interest for the members of the community with religious services and institutions, health and sick benefit societies, a newspaper, grocery stores and butchers, as well as a drama club and an athletic club.[10]

Religious organizations and services in one's native tongue have played a vital role in the survival of ethnic communities in the New World. The Hungarians also established their own religious organizations in New Brunswick, with six Hungarian Christian Churches and one synagogue. The first Hungarian church to be founded in the city was Saint Ladislaus Roman Catholic Church (*Szent László Templom)* in 1904, which proved to be one of the strongest institutions around which Hungarian community life has centered for nearly a century. The Magyar Reformed Church is the only Hungarian Church where religious

[5] Tamás Tamás, "Evolution of a Global Community: New Jersey Hungarians in a Trans-National Ethnic Network," in *International Journal of Politics, Culture, and Society*, 10, 4 (winter, 1997): 617.
[6] Judit Prékopa, *Hungarian Immigrants in the United States: New Brunswick* (Budapest: ELTE, 1997), 11.
[7] Yolan Varga and Emil Varga. *Children of Ellis Island-The Experiences of Hungarian Americans* (New Brunswick, NJ: I.H. Printing, 1988), 15-16.
[8] Prékopa, p. 11.
[9] Molnar, pp. 260-261.
[10] *Ibid.*, pp. 259-260.

services are still held in Hungarian besides Saint Ladislaus Roman Catholic Church. Hungarian masses were also celebrated until a few years ago in St. Joseph Greek Catholic Church, until the pastor of the church retired to Hungary due too the small number of participants at church services.[11]

The Old Hungarians have also made other significant contributions that served the later immigrants, as well. St. Ladislaus School was established in 1905 as the parochial school of St. Ladislaus Church. Initially, the language of education was exclusively Hungarian. Gradually, the school became bilingual; nevertheless, the Hungarian language was able to maintain its presence until World War II. After 1971, Hungarian lessons were reintroduced to the school's curriculum, and were taught as late as in the 1990s.[12]

The Hungarian American Athletic Club (HAAC) has played an even more significant role in the preservation of national identity. It was founded in 1913 to serve the athletic needs of the Hungarian youth, who used it for soccer and baseball training besides fencing. The HAAC is one of the basic meeting points for the Hungarian-American community even at present times.

Despite the great achievements the Old Hungarians made in creating the ethnic foundations for the later immigrants, they as well as people of other nations, as the Italians, the Poles, and the Slovaks were constantly put under the pressure of Americanization by national policies. Nativist movements led by people who feared the extinction of the Anglo-Saxon race caused the Immigration Acts of 1921 and 1924, which restricted the number of immigrants who could enter the United States from each nation.[13] The nativists feared this extinction due to the constant arrivals of people from Italy and from the former territories of the Austro-Hungarian Monarchy. This way, Hungarians and the other representatives of these nations not only experienced hostility on the part of mainstream American society, but they could not rely on the recruit of new immigrants to their ethnic enclaves either.[14]

A large number of Hungarian immigrants were considering staying permanently in the United States due to economic reasons and to the changes in the geographical borders that Hungary had to accept at the Treaty of Trianon in 1920 after the First World War.[15] The decision of many Hungarians to settle for the rest of their lives also resulted in a change in their attitude towards local Hungarian communities. Instead of saving money to buy land in their homelands, they now sought to establish their lives in America by purchasing their own homes and began to open towards American values and way of life. Hungarian stores began to populate the immigrants' neighborhoods. Simultaneously, more and more people attended American citizenship classes. As a result, the number of Hungarians who became naturalized doubled from 28 percent to 55.7 percent in 1920.[16]

Julianna Puskás writes that the 1920s were the heyday of Hungarian American community life. *Hungarian Houses* prospered and Hungarian ethnic communities were highly self-conscious about their ethnicity. However, by the end of the decade, due to the onset of the Great Depression in 1929, Hungarians had less time to focus on their ethnicity and constantly

[11] Saint Joseph Greek Catholic Church was founded in 1915, the same year as the Magyar Reformed Church. *Ibid.*, p. 260.
[12] *Ibid.*, p. 264.
[13] Desmond King, *Making Americans. Immigration, race, and the Origins of the Diverse Democracy* (Cambridge, MA and London, England: Harvard University Press, 2000), 279.
[14] Zoltán Fejős, *A chicagói magyarok két nemzedéke* 1890-1940 [Two Generations of the Hungarians of Chicago1890-1940], (Budapest: Közép-Európa Intézet, 1993), 161.
[15] Albert Tezla, *The Hazardous Quest: Hungarian Immigrants in the United States 1895-1920* (Budapest: Corvina Books, 1993), 520-527.
[16] Julianna Puskás, *Ties that Bind Ties that Divide* (New York: Holmes & Meier, 2000), 197-200.

struggled with having to make a living. Instead of being involved in Hungarian American community life, they became more oriented towards American politics.[17]

These years were characterized by the problems of the generation gap between the immigrant parents and their children. American-born children often shunned their parents who were scorned by the members of mainstream American society for the low paying jobs they were eager to accept in order to provide a foundation for the future of their children. The traditions they wished to pass onto their offspring were not valued by the American-born generation.[18]

Although parents were eager to enroll their children into summer schools, Saturday schools or parochial schools where Hungarian language and culture classes were taught; many Hungarian American communities experienced a rapid language shift from Hungarian to English in the 1930s. Zoltán Fejős mentions the case of the Reformed Church of Burnside, where the shift began at the beginning of the decade and took place by 1936, when the first English language service was held.[19]

The Arrival of the Displaced Persons

The termination of the Second World War and the outbreak of the 1956 Revolution contributed to new arrivals from Hungary. The first immigrants to arrive in the United States in great numbers after several decades were the families of the post-World War II political immigrants, also referred to as the DPs (Displaced Persons), who entered the United States under the Displaced Persons Acts of 1948 and 1950. Although their numbers were relatively small compared to those of the Old Immigrants, for they only consisted of approximately 17,000 people, they have had a considerable influence on Hungarian cultural life in the United States.[20] They were usually middle-aged parents with children, often rich land or factory owners of the upper and middle classes, who sought to escape communism and the Soviet rule. Previous high-ranking army officers formed a considerable number of these immigrants. Some of them originated from Hungary; others came from formerly Hungarian territories that had been annexed by the neighboring countries.[21] A number of these immigrants already had relatives living in New Brunswick, which was the primary cause of the arrival of 153 families from Hungary.[22]

Many of the post-World War II political immigrants had to undergo a great trauma once they arrived in the United States. Given the stance of Hungary in World War II, most Americans did not receive them warmly. Moreover, the highly appreciated degrees and professions they had received in Hungary were not recognized in the United States: this also lead to a socioeconomic fall for these immigrants. Since most of them did not find jobs in their previous occupations, they were forced to accept lower-paying ones related to manual work or technical jobs of a lower prestige. Gradually, many DPs acquired better positions at their workplaces and were able to switch to new careers. Nevertheless, they often continued to experience difficulties due to their age and language barriers.[23]

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[17] Julianna Puskás, *Kivándorló magyarok az Egyesült Államokban 1880-1940* [Hungarian Immigrants in the United States 1880-1940] (Budapest, Akadémiai Kiadó, 1982), 639.
[18] *Ibid.*
[19] Fejős, pp. 165-188.
[20] Béla Várdy and Thomas Szendrey, "Hungarian Americans" in *Gale Encyclopedia of Multicultural America* , ed. Judy Galens *et al*., vol. 1 (Detroit, MI: Gale, 1995), 695.
[21] Éva Veronika Huseby-Darvas, "Hungarians," in *American Immigrant Cultures: Builders of a Nation*, ed. David Levinson and Melvin Elmer, vol. 1 (New York: MacMillan Reference USA, 1997), 404-405.
[22] Tamás, p. 618.
[23] *Ibid.*

Since Hungarians were considered nationals of an enemy state, post-World War II immigrants and the Old Hungarians could not secure loans and credits for buying and building their own homes in the new country. It was for this reason that the Magyar Building and Loan Association was established in New Brunswick in 1922.[24] The bank continued to assist Hungarians in financial needs during the 1940s and 50s: partly the descendants of the early Hungarian immigrants, who were mostly able to buy their first homes only in those years;[25] partly the political refugees of World War II and of the 1956 uprising.[26]

It is partially due to the hostility they had received that the Displaced Persons cultivated a great national pride which they were able to pass onto a considerable number of their American-born children and grandchildren.[27] Given that they regarded their stay in America only a temporary one, hoping to return to their homeland within a short time – with the help of the United States and the countries in alliance with her, who would roll back communism in the Eastern Bloc – most DPs did not have a strong desire to assimilate into American society. Contrarily, they were active in organizing various activities that had the main objective of repressing communism, as writing position papers, for instance.[28]

Their strong sense of national consciousness was often accompanied by an idealized image of their homeland, which was also passed on to their offspring. Mainly for political reasons, the majority of the post-World War II political immigrants did not return to their country of origin until the fall of communism in the late 1980s and early 1990s. Therefore, their image of Hungary did not correspond to reality any more.[29] After the collapse of communism, a significant number of the descendents of the DPs returned to Hungary as employees of American and Western European corporations. Due to their high expectations towards Hungary and Hungarian people in general; also to the effect of several decades of communism on Hungarian society, their experience was not always positive.[30]

Besides the creation of World Federation of Hungarian Veterans in 1947, the most significant contribution of the DP immigrants to Hungarian cultural life abroad was the founding of the Hungarian Scouts Association in Exile in 1946.[31] The origins of the Hungarian Scouts Association Abroad can be traced back to the European refugee camps, where post-World War II immigrants were housed temporarily before entering the countries to which they wished to emigrate. It was here, where Scouts leaders formed the first exile troops at a time when the movement was already disbanded in Hungary. Their objective was to transmit Hungarian language and culture to the younger generation and to maintain Hungarian scouting in the world. At present times the Hungarian Scouts Association in Exile is among the most active associations among the Hungarian minorities of the world. It also leads a unique role compared to the organizations of other ethnic minorities.

The Refugees of the 1956 Revolution

Soon another wave of immigrants followed the DPs, known as the 56-ers or the refugees who had fled the aftermath of the 1956 Revolution. These persons were mostly young males between their late teens and early twenties, who were about to begin their professional carriers or studies at higher-level institutions. Workers and a number of peasants also formed a

[24] Prékopa, p. 25.
[25] Károly Nagy, personal interview, 16 Nov. 2006.
[26] Károly Balla, personal interview, 7 Oct. 2006.
[27] Várdy and Szendrey, p. 697.
[28] Tamás, p. 620.
[29] Huseby-Darvas, p. 405.
[30] Várdy and Szendrey, p. 697.
[31] Tamás, p. 618.

substantial part of the refugees.[32] Unlike the DPs, who were considered nationals of an enemy state, the 56-ers were welcomed by the American government and were granted special permission to enter the country as political refugees. Their large presence in New Brunswick is also owed to the fact that there was a military base called Camp Kilmer near the outskirts of the city, on the borders of Edison and Piscataway. It was converted into a refugee camp for fleeing Hungarians as early as in November 1956. The first U.S. Army airplane that brought Hungarian refugees to the United States arrived on November 21st, in the same year. On Christmas Eve and Christmas Day, 1,900 Hungarians were received in Camp Kilmer. In fact, it was here where the majority of the 37, 221 Hungarian refugees who entered the United States were first housed between 1956 and 1957.[33] The new immigrants were donated food and clothing and were helped by the Hungarian Americans of the neighboring communities, primarily from New Brunswick and Perth Amboy.[34] Approximately one-thousand Hungarian refugees settled in New Brunswick during that period.[35]

The coming of the new immigrants revitalized Hungarian cultural life and national identity in New Brunswick. Nearly eighty years had passed by since the arrival of the first Hungarians, and almost forty years after the termination of the First World War. According to the accounts of Károly Balla, who moved to New Brunswick in the late 1960s, quite a few second- and third-generation Hungarian Americans started taking Hungarian lessons in order to brush up their knowledge of the language. He personally knew an American-born Hungarian, who had lost his mother language when he was a child, but had reacquired it in his sixties. Interaction among the descendants of the Old Hungarians and the new immigrants was common, and in the 1960s there were several second- and third-generation Hungarians who were happy to communicate with the newcomers in a broken Hungarian. Common meeting occasions for the Hungarians of the various immigration waves took place during church services and at the workplace. Károly Balla also remembers a grandson of a Kossuth immigrant, who used to live near the city of New Brunswick. Approximately thirty years ago, when the man was already about eighty years old, they could still easily communicate in Hungarian. It was included in his grandfather's last will that his grandchildren could only inherit his fortune, if they learned Hungarian and could translate a passage from the Bible into Hungarian.[36]

Besides having influenced the level of language maintenance, the 56-ers and the Post-World War Two immigrants have also contributed to Hungarian cultural life in several ways. They joined the local churches; the DPs organized Hungarian scouting, which was later joined by the 56-ers. In 1960 younger DPs and the 56-ers founded the Hungarian Saturday Classes at Rutgers University, which was mainly under the direction of Dr. Károly Nagy. The aim of the school was to offer Hungarian history, geography, and cultural lessons in Hungarian, as well as to perfect children's reading and writing skills.[37] These Saturday classes, run by the *Széchenyi Hungarian Community School and Kindergarten*, are still operating along with the one-day Kindergarten.

The 56-ers also helped revitalize the life of the Hungarian American Athletic Club, which was established by the early Hungarian immigrants of the city. Although the organization had already bought the club's building in 1921, it could only begin its renovation thirty years later. The 56-ers were active participants in the fund-raising for reconstruction,

[32] Károly Nagy, personal interview, 16 Nov. 2006.
[33] Christopher Medalis, "The Aftermath of 1956: Hungarian Refugee Students in the U.S.," Web. 11 Nov. 2009.
[34] Rick Malwitz, "Remembering the Revolution," in *Home News Tribune*, 22 Oct. 2006.
[35] Molnar, p. 263.
[36] Károly Balla, personal interview, 7 Oct. 2006.
[37] Tamás, p. 620.

and the last loans were repaid in 1959.[38] Today the Hungarian American Athletic Club gives home to the community of the Old Hungarians as well as to the gatherings of the DP and 1956 immigrant families.

Although the 1956 refugees were more successful in finding their fortunes than the earlier Hungarian immigrants, without hard work and determination it was impossible for one to reach higher goals. At the time of their arrival, they were generally referred to as Freedom Fighters and were therefore received favorably by the American government and the public. A number of young students were granted special scholarships. Given their age and their previous urban experience in Hungary, it was easier for them to adapt to the new circumstances of a foreign land.[39] Many of them have acquired an outstanding knowledge of English, often almost without any accent.[40]

According to Tamás Tamás, a 1956 immigrant and a former research biologist at Merck, education was nevertheless extremely costly, and the special scholarships granted to Hungarian refugees covered only a part of the expenses. Consequently, many students had to take on part-time jobs or do summer work to finance the costs of accommodation and tuition. He remembers that in the summers of 1958 and 1959, he shared an apartment with about a dozen other American university students. In order to gather the money they needed to continue their studies in September, they worked 80-85 hours per week, which would mean around fifteen hours per day. He knew one student who slept in his car, because he was unable to pay the expenses of a dormitory. Tamás Tamás can recall twenty-four 56-ers who have studied at the New Brunswick campus of Rutgers University, but he believes this number was considerably higher. Some he knew could mostly finish their studies either by working and taking night-classes, others by receiving parental support or aid from a spouse, and some people with the help of their assistantship during graduate school.[41]

"Újmagyarok" New Hungarians

There has been a new influx of immigrants ever since the fall of the socialist regime in Hungary in 1989-1990, when Hungarian citizens were again free to leave their country and return there whenever they wanted to. Their primary goals were to establish a career or to make economic gains. This new wave of immigrants and migrant workers forms a diverse group of scientists, university professors, baby-sitters, and blue-collar workers. Since there are also a number of illegal immigrants among them and Hungarians who arrived from the Hungarian minorities of Hungary's neighboring countries and do not hold Hungarian citizenship, it is difficult to estimate their numbers. Although many of these newcomers have joined the already existing Hungarian communities, the Hungarians who emigrated during the Cold War and their descendants often complain that the "New Hungarians"[42] are less eager to establish strong ties with them and that they do not share their values regarding religion and the 1956 Revolution. Nevertheless, according to my own experience based on my twelve-month stay in New Brunswick in 1999-2000 and my successive five and six week stays in

[38] Prékopa, p. 27.
[39] Tamás, p. 619
[40] Csilla Bartha, "Nyelvhasználat, nyelvmegtartás, nyelvcsere amerikai magyar közösségekben" [Language Use, Language Maintenance, Language Shift among Hungarian-American Communities] in *Tér és terep. Tanulmányok az etnicitás és az identitás kérdésköréből*, ed. Nóra Kovács and László Szarka (Budapest: Akadémiai Kiadó 2002), 126.
[41] Tamás Tamás, e-mail interview, 14 Nov. 2006.
[42] *New Hungarians*: the term I use here is the translation of the Hungarian word *újmagyarok*, used by Hungarian Americans for the new Hungarian immigrants who arrived in the USA after the fall of socialism in 1989-90. I found no official designation for this group of immigrants either in Hungarian or in English.

2008 and 2009, these newcomers are starting to integrate into the local Hungarian-American community. Although often they do not share the same political and religious beliefs and have received a less patriotic upbringing than the descendents of the 1956-ers and the DPs, many of them have joined local Hungarian-American organizations as the Csürdöngölő Folk Dance Ensemble, Széchenyi Hungarian Saturday School, and the Hungarian Scout Association Abroad.

In a recent telephone interview Réka Gorondi, an America-born Hungarian who is a member of the Hungarian community of New Brunswick, said that most New Hungarians seek to find something new in America and are therefore less interested in being in touch with local Hungarian American communities. Their main goals are to get acquainted with American culture and to get integrated into American society, instead of trying to find new Hungarian contacts. They do not need to practice their native language with other Hungarians, since they feel they speak it anyway and will not forget it even though they do not use it regularly. Moreover, many Hungarian Americans were not born in Hungary: many of them are third- and fourth-generation immigrants and there are even fourth- and fifth-generation members who were raised in a different culture and with whom they do not share common ground.[43]

Those who have been staying in the United States for several years are more likely to get in touch with the local Hungarian-Americans. Once they have become established members of American society, they often begin to miss Hungarian culture.[44] In other interviews which I conducted in New Brunswick in 2008, two Hungarian mothers who immigrated into the United States at the end of the 1990s stated that the preservation of Hungarian culture is important for them, because they want their children to be able to communicate with their grandparents and, because they want to pass on the culture in which they were raised. One parent mentioned that she is not familiar with American children's culture and that she could only teach her child what she learned as a child in Hungary.[45] The other parent said that she does not feel she could celebrate holidays according to American customs with her child (Christmas and Mother's Day) and that she would not want to give up her roots.[46]

I noticed a significant difference between Hungarian-born parents who are recent immigrants and those who came after 1956 or World War II, regarding their attitudes towards language acquisition and language use within the family. Most Hungarian parents who arrived in the USA in the 1990s and after 2000 say that it is essential for them to teach their children Hungarian. Nevertheless, it is just as important for them that their children know English by the time they go to school. Therefore, they try to teach them some English in order to help them get adjusted to the new foreign environment. The earlier immigrants, on the other hand, who have experience in this field, often claim that their child will learn English in school anyway and will become fluent in it very fast. Consequently, they advocate the exclusive use of Hungarian in the family.

It is interesting to note that this group of immigrants is not well documented. Indeed, not much has appeared on this topic. Sociologist Attila Papp Z. briefly makes mention of the New Hungarians, based on a four-week-long fieldwork he and his colleagues conducted in 2006 among various Hungarian-American communities. According to his findings, the earlier immigrants and their families often hold a prejudiced idea against the newcomers (mostly

[43] Réka Gorondi, telephone interview, June 4, 2011.
[44] Réka Gorondi, telephone interview, June 4, 2011.
[45] Ildikó Stewart, personal interview, Sept. 13, 2008.
[46] Timea Hajdu, personal interview, Sept. 16, 2008.

baby-sitters and illegal immigrants) who according to them, do not plan to stay long and establish strong ties with the already existing Hungarian communities.[47]

The headline article by Csaba Lukács in the December 4, 2010 edition of the *Magyar Nemzet Magazin*, entitled "Újmagyarok" accurately describes the situation of the newest immigrants from a different point of view. Lukács states that the recent Hungarian immigrants are not political refugees who have no hope of returning to their homeland, but have come to the United States upon their own free will. Most of them already know English at the time of their arrival and often make visits back home. Although they have strong ties to Hungary, they are not as connected to the local Hungarian churches as the earlier immigrants and their descendents are, due to the rather secularized present-day state of Hungary. However, the scout movement, which binds the various Hungarian Diasporas together, can serve as a force of cohesion for these people as well. In addition to the new scout clubs which have been reestablished or revitalized recently in various cities of the USA, new Hungarian institutions, folk dance ensembles, kindergartens, and Saturday schools have been established or reopened in the cities of Orlando, Denver, Sarasota, San Diego, Seattle, Portland, Detroit, and Boston.[48]

Conclusion

Despite the fact that the force of assimilation is very strong in the United States, the Hungarian-American communities in New Jersey have been able to survive for more than a century now. Although the active members of the Hungarian-American centers are not the descendents of the first Hungarian immigrants who arrived in America at the turn of the nineteenth and twentieth centuries, new Hungarian immigrants in different periods of history adopted and contributed to the enrichment of a unique Hungarian-American form of culture. It is difficult to guess what the future will bring for these communities; nonetheless, one may reasonably hope that the efforts Hungarian immigrants have made to maintain their heritage will not be fruitless.

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[47] Attila Papp Z., ed., *Beszédből világ. Elemzések, adatok amerikai magyarokról.* [*A World Recreated From Words: Analyses and Facts about Hungarian Americans*] (Budapest: Magyar Külügyi Intézet, 2008), 255.

[48] Csaba Lukács, "Újmagyarok" in *Hétvégi Magyar Nemzet Magazin*, 4 Dec. 2010, 32.

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LIFE, LIBERTY, AND THE POWER OF LOVE: JOHN C. CALHOUN'S SENTIMENTAL CONCEPTION OF POWER AND THE NULLIFICATION CRISIS (1828-1833)

ZOLTÁN VAJDA°

Students of early American political thought have long recognized the significance of the concept of power *vis-à-vis* liberty in discussions of independence as well as nation-building in the first decades of the American republic.[1] Less interest has, however, been shown in the connection between the contemporary understanding of power and another concept, namely love or affection, the presence of which has otherwise been detected in discourses related to issues of nationhood.[2]

In this essay I offer an analysis of the way in which these two concepts informed John C. Calhoun's responses to the Nullification Crisis, which took place between 1828 and 1833, and is generally regarded as an event that shook the foundations of the Union. I will argue that in his political writings and speeches Calhoun presented two versions of power in relation to affection, the one being coercive and inimical to the idea of an affective national community, promoting disaffection, the other being more positive and beneficial to national love and harmony. In his eyes, the first kind of power was about to be wielded by the federal government and more particularly by President Andrew Jackson, while the second belonged to South Carolina as a state and manifested itself through the practicing of state veto, derived from state sovereignty. Paradoxically, then, this peculiar sort of power, for Calhoun, could result in affection, a major force in cementing the nation in his own conception of the Union.

Before turning to these issues, it seems necessary to give an outline of the crisis that served as a backdrop of Calhoun's ideas.

The Nullification Controversy started as a debate between South Carolina and the federal government over the tariff of 1828, which raised the tariff duties on certain manufactured imported goods to an average rate of 50%. Beginning as an economic dispute, it gradually developed into a crisis involving issues that soon revealed constitutional problems also being at stake. South Carolina, with the authorship of Calhoun, vice-president at the time, presented a theory of the Union which questioned the Madisonian idea of divided sovereignty and replaced it by the concept of state sovereignty. The latter assumed, among others, the power of a single state to veto any federal law that it deemed against the Constitution. Since the tariff law of 1828 as well as its modified version of 1832 were such according to a state convention summoned to discuss these in November 1832, the state of South Carolina did veto or nullify these, an act which, in the eyes of many, amounted to a clear challenging of federal power.

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 270–78.

[1] Bernard Bailyn, *The Ideological Origins of the American Revolution* (1967; enlarged edition, Cambridge, Mass. and London: The Belknap Press of Harvard University Press, 1992); Gordon S. Wood, *The Creation of the American Republic, 1776-1787* (1969; New York and London: W. W. Norton , 1993); James H. Read, *Power versus Liberty: Madison, Hamilton, Wilson, and Jefferson* (Charlottesville and London: The University Press of Virginia, 2000).

[2] Gordon S. Wood, *The Radicalism of the American Revolution* (New York: Vintage Books, 1991), ch. 12; Sarah Knott, *Sensibility and the American Revolution* (Chapel Hill: The University of North Carolina Press, 2009); Andrew Burstein, *Sentimental Democracy: The Evolution of America's Romantic Self-Image* (New York: Hill and Wang, 1999); Andrew Burstein, "The Political Character of Sympathy," *Journal of the Early Republic* 21 (Winter, 2001): 601-32.

In his message of January 16, 1833, President Jackson responded firmly, vindicating sovereignty for the people of the Union and threatened to use force against South Carolina. In the resulting "Force Act" Congress authorized Jackson to wield such power. Moreover, responding with similar vehemence, Governor Hayne started raising a state army to confront federal threat. With the Union now on the brink of civil war, it took the moderates of the state, involving Calhoun himself as well as other Congressmen such as Henry Clay to forge a compromise. It involved the gradual reduction of tariff rates to 20% with South Carolina repealing the ordinance of nullification and the eventual restoration of normalcy in federal relations.[3] Calhoun, then, was responding to such events when articulating his views about power, liberty, love and the power of love during the crisis.

Calhoun's understanding of issues related to nullification was part of a broader ideological context which was derived from the mid-eighteenth century political debates of the English-speaking world, which, to a great extent, revolved around the problem of power and liberty. Forming a dichotomous pair, power and liberty constituted a fundamental strategy of how contemporaries thought about politics in general. They gained special significance in radical Whig ideology in the critique of the Crown allegedly wielding unlimited power. This critique was, at the same time, adopted and used by mid-eighteenth-century American patriots in their ideological struggle against the political centralization of the mother country.[4]

What did these two concepts mean to contemporaries?

As historian Bernard Bailyn has shown, for eighteenth-century Englishmen, power denoted the rule of one man over the other, also involving the use of force. Furthermore, seen as an aggressive entity it was thought to tend to transgress boundaries set by the law. In this schema power was seen as an active force prone to expand at the expense of liberty, which was seen as its major "victim" and a passive principle always defensive. However, it was also regarded as a natural component of government but also a threat to liberty on account of its susceptibility to being abused by man, whose fallen nature made him prone to the corruption of power.[5]

All this implied, as Bailyn points out, that unrestrained, power could cause the destruction of political systems originally created to secure the liberty of the people. A major factor in this process was the idea that a people steeped in liberty had to practice constant vigilance in connection with power. Once this attention ceased to exist, there was nothing left to stop the aggressive expansion of the latter.[6]

Bailyn also argues that due to its natural tendency to expand, power, in turn, was also thought to be possible to counterbalance only by power, and under such arrangement liberty could be preserved. This idea manifested itself in the mixed constitution of England based on the balance of powers since, with its three composite parts – the king, the lords, and the commons, representing the Aristotelian one, few and many, respectively – it represented an ideal form of balanced government in which the power of each could be checked by the

[3] On the Nullification Controversy see William W. Freehling, *The Road to Disunion: Secessionists at Bay, 1776-1854* (New York and Oxford: Oxford University Press, 1990), 253-86; William W. Freehling, *Prelude to Civil War: The Nullification Controversy in South Carolina, 1816-1836* (1965; New York: Oxford University Press, 1992); Lacy K. Ford, *Origins of Southern Radicalism: The South Carolina Upcountry, 1800-1860* (New York and Oxford: Oxford University Press, 1988); Richard E. Ellis, *The Union at Risk: Jacksonian Democracy, States' Rights, and the Nullification Crisis* (New York and Oxford: Oxford University Press, 1987); Merrill D. Peterson, *Olive Branch and Sword—The Compromise of 1833* (Baton Rouge: Louisiana University Press, 1982); Chauncey Samuel Boucher, *The Nullification Controversy in South Carolina* (Chicago: The University of Chicago Press, 1916); Frederic Bancroft, *Calhoun and the South Carolina Nullification Movement* (1928; Gloucester, Mass.: Peter Smith, 1966).

[4] Bailyn, *Ideological Origins*, ch. 3; Read, *Power versus Liberty*, 8-9.

[5] Bailyn, *Ideological Origins*, 56, 57 (quoted phrase), 59, 60.

[6] *Ibid*., 63-67.

power of the others. Hence encroachment upon liberty could be prevented. Once, however, any of these compartments of government began to wield more power than was due, reaching beyond the boundaries of its sphere of power, liberty was jeopardized. American revolutionaries detected signs of power going out of control in England, thereby threatening liberty, mainly through the attempt of the Crown to influence members of Parliament.[7]

Bailyn has shown that although the radical Whig conception of the dichotomy of power and liberty was shared by revolutionary Americans; with independence, it underwent significant changes. In the first place, the concept of balanced government as "a prerequisite for liberty" could not apply in the absence of different social groups with a missing aristocracy and monarch: here only the many, that is, the people with the love of liberty existed. Thus concern with balance among social orders was replaced by one to establish among the three – legislative, executive and judicial – branches of government.[8]

As historian James Read has pointed out, with the people now seen as the ultimate source of power, this contrast between power and liberty became problematized. With the making of the new Constitution, the fear of a powerful government as a basic threat to the liberty of the people as the governed was losing significance for thinkers who had discarded the dichotomy of liberty and power. For instance, James Madison, one of the primary designers of the new American political system, based on the Constitution, argued, as Read claims on the basis of his letter to Thomas Jefferson of October 17, 1788, that it was not the amount of power that mattered in this regard: too little power for the government could jeopardize the liberty of the people just as easily as too much power would. More power by the government did not necessarily imply less liberty for the people of the Union. What Madison found important in this respect was how, in Read's words, the "enduring majority" of the people set the boundaries of governmental power. Hence it was transgressing that line defined by public opinion, i.e. the view of the majority in the Union, which he deemed dangerous, and in relation to liberty it was not the amount of power that mattered to Madison, in fact, but its limits set by public opinion.[9]

One of the political thinkers in the early republic that retained the idea of the "antagonism between power and liberty," Read points out, was Thomas Jefferson. He kept sharing the radical Whig view that the liberty of the people was in constant jeopardy by the government representing power, unless the latter was strictly controlled. Power was so advantageous in contrast to liberty that it was easier to find an example of the excess of power than too much liberty of the people, Jefferson believed. Furthermore, he attached sovereignty to "the people of the individual states" and looked upon them as the creators of the federal government under the new constitution and thought that a strong federal government by definition equaled "coercive force." Thus, he regarded state sovereignty as the only check upon national power and guarantee for the defense of liberty within the Union. While linking federal government with power, Jefferson associated liberty with the states being sovereign entities, thereby fusing liberty, states and state sovereignty with the people. As Read contends, "Sovereign states are the people" in Jefferson's political theory.[10]

As will be seen, from the Nullification Crisis on Calhoun's political utterances expressed the Jeffersonian notion about sovereignty lying with the people of the individual states. Hence he also associated liberty with the states and the potential of excessive power with the federal government. Unlike Madison, he refused to look for public opinion on the national level to decide on the appropriate amount of power to be wielded by the federal

[7] *Ibid*., 70, 76, 86.
[8] *Ibid.*, 285-86, 299. See also Wood, *Creation*, 593-615.
[9] Read, *Power versus Liberty*, 2, 12-13, 28, 30-31, 41, 47 (quoted phrase).
[10] Ibid., 2 (first quotation), 7, 120, 166, 136, 17 (second quotation), 19 (third quotation), 121, 147 (fourth quotation).

government. Instead, he looked to the states with the supposed power to decide on that. Yet, the way in which Calhoun differed from both Jefferson and Madison was his strong tendency to link power with affection in his utterances concerning the crisis. In doing so, he also applied ideas derived from a set usually identified with the culture of sentimentalism.

Sensibility and sentimentalism as a cultural movement emerged in the New World in the mid-eighteenth century, reaching its peak by the 1780s, also stretching well into the nineteenth century. Presupposing a firm link between "body and mind" as well as self and the outside "world," its core idea consisted in the capacity of the individual self to share the feeling of others. An important corollary of such a disposition was the aim of sentimentalism to define communities based on compassion or fellow feeling. Sympathy, affection or benevolence thus became the major concepts associated with sentimentalism, all expressing the ability of the individual self to sympathize with others and act in true benevolence for them. To a great extent, such a conception of the relationship between self and other was in response to the ideology of self-interest. Feeling for someone else whether in distress or joy was a highly evaluated activity according to the sentimental ethos.[11]

Thomas Jefferson, for instance, in his noted dialogue between the "Head" and the "Heart" which appears in his letter to Maria Cosway in 1786, gives a succinct definition of what sentimental sympathy denotes when it comes to human relations. In the text the Heart represents the human organ capable of feeling compassion for others and defines this power in elevated language: "Deeply practised in the school of affliction, the human heart knows no joy which I have not lost, no sorrow of which I have not drank[sic]! Fortune can present no grief of unknown from to me! Who then can so softly bind up the wound of another as he who has felt the same wound himself?" Such awareness of sentiments is the first step to the self feeling sympathy for others, also gaining pleasure from such an act: "And what more sublime delight than to mingle tears with one whom the hand of heaven hath smitten! To watch over the bed of sickness, and to beguile it's [sic] tedious and it's[sic] painful moments! To share our bread with one to whom misfortune has left none! This world abounds indeed with misery: to lighten it's[sic] burthen we must divide it with one another."[12]

Sentimental attitudes, at the same time, were not confined to personal relations. The sensibility that one was to show toward fellow human beings came to characterize social relations and thus began to play a vital role in national relations. While Jefferson's version of the *Declaration of Independence* regarded British fellow citizens as "unfeeling brethren" and served to promote a split within the political community as a result of disaffection,[13] the nation that Americans started to build after independence was to exhibit new ties of affection and sympathy connecting one citizen to the other. Expressing his support for the new Constitution, for instance, John Jay, in the Fifth *Federalist*, talks about Americans as a people connected by ties of "affection."[14] This was an image confirmed by James Madison in the

[11] Knott, *Sensibility*, 116 (quoted phrases); Janet Todd, *Sensibility: An Introduction* (London and New York: Methuen, 1986), 26-27; June Howard, "What is Sentimentality?" *American Literary History* 11 (Spring, 1999), 63-81; Michael Bell, *Sentimentalism, Ethics and the Culture of Feeling* (Houndmills, Basingstoke, and New York: Palgrave, 2000), 16-24, 29-49; John Mullan, *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century* (1988; Oxford: Oxford University Press, 1990), 2-50; John Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (1997; Chicago: The University of Chicago Press, 2000), 113-121.

[12] Thomas Jefferson to Maria Cosway, October 12, 1786, in *The Portable Thomas Jefferson*, ed. Merrill D. Peterson (1975; New York: Penguin, 1977), 405 (first quotation), 407 (second quotation)..

[13] See Jefferson's draft of the *Declaration of Independence* in *Writings*, ed. Merrill D. Peterson (New York: Library of America, 1984), 23.

[14] James Madison, Alexander Hamilton, and John Jay, *The Federalist Papers*, ed. Isaac Kramnick (Harmondsworth, etc.: Penguin, 1987), 101.

Fourteenth *Federalist*, where adopting a sentimental conception of nationhood, he claims that "the people of America" are "knit together as they are by so many cords of affection."[15]

This way of connecting sentimental feelings with the concept of nationhood created a fertile ground for discussing political issues in relation to the states and the federal government, too. Calhoun also utilized such considerations when interpreting the political conflicts that he was to face during the Nullification Crisis.

Similarly to Jefferson, Calhoun understood the relationship between power and liberty as one based on opposition. As he explains in his *A Disquisition on Government* (1852), his major political philosophical work, they are inversely proportionate: the more liberty one has, the less power one can bear. This is so because, for him, liberty is "conditional," that is, it depends on the "intellectual" and "moral" standing of a person or a group of people. With more intelligence and moral potential, a people can exist under less power, hence they are "entitled" to a "greater degree" of liberty. Furthermore, the greatest degree of liberty is to be granted only to a "patriotic" people.[16]

All this also implies that the greatest degree of power ensures the smallest degree of liberty. This is what "absolute" government implies, which, for Calhoun, is thus based on "force."[17] This extreme amount of power leaves no space for liberty – nor love as will be seen.

Calhoun's way of considering the relationship between power and liberty is usually connected with his racism. Scholars have pointed out that by making distinctions between various groups of individuals possessing inferior moral and intellectual capacities and by making the amount of power and liberty depending on these Calhoun, in actual fact, was to justify the subordination of blacks and hence chattel slavery in the South. He held that originally lacking the appropriate degree of civilization in Africa, blacks were by nature inferior to whites and hence it was justifiable to keep them in subjugation. Their deprivation of liberty under slavery fitted perfectly their allegedly inferior moral and intellectual status, which thus justified the practice of paternalism over them.[18] Hence their emancipation, i.e. providing them with more liberty than appropriate would lead to anarchy.

Yet Calhoun's argument concerning the relationship between power and liberty, I argue, also points to the problem that reducing the amount of liberty that a people is fit for will result in a problematic situation, too. The moral and intellectual level of such a people fit to govern itself makes it unjustifiable for it to live in subordination, that is, to have to live under a greater amount of power than necessary.

Calhoun's exploration of the issues of power, liberty and political affection during the crisis took place within the context of the debate over state sovereignty. As historian William Freehling maintains, very much in line with Jefferson and as opposed to Madison, his understanding of the concept represented one extreme on a continuum, and consisted in the supposition that it was the sovereign states that created the federal compact, that is, the US Constitution of 1787, and hence they were parties to the compact. They retained their

[15] *Ibid.*, 144.
[16] *A Disquisition on Government* in *The Papers of John C. Calhoun* (hereinafter: *Papers*), ed. Robert L. Meriwhether, W. Edwin Hemphill and Clyde N. Wilson (28 vols.; Columbia, S.C.: The University of South Carolina Press, 1959-2003) XXVIII: 36, 38 (quotations).
[17] *Ibid.*, 27.
[18] See August O Spain, *The Political Theory of John C. Calhoun* (New York: Bookman Associates, 1951), 226-27; Manisha Sinha, *The Counterrevolution of Slavery: Politics and Ideology in Antebellum South Carolina* (Chapel Hill and London: The University of North Carolina Press, 2000), 86, 87; Paul F. Boller, Jr. "Calhoun on Liberty," *South Atlantic Quarterly* 66 (Summer 1967), 403; George M. Fredrickson, *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817-1914* (1971; Hanover, N. H.: Wesleyan University Press, 1987), 47, 50.

sovereignty and with that the power to decide on the constitutionality of any act made by the federal government and even having the power to declare it null and void.[19]

Jackson, by contrast, rejected the concept of state sovereignty, as historian Richard Ellis contends. He, in line with Madison, maintained that it was on the basis of majority rule that political decisions were to be made in the American democratic system of government, and federal laws could not be declared unconstitutional by a single state. Furthermore, Jackson's vehement response to the doctrine of nullification, with the threat of force, was related to his linking it with secession. Nullifiers vetoing the federal tariff law, he believed, were identical with revolutionaries applying the right of rebellion against the federal government, thereby opening politics to violence. In his Proclamation of December 10, 1832, he identified nullification with an attempt to destroy the Union. He also believed that demonstrating his authority on these issues would deter South Carolina from nullifying the tariff laws. Furthermore, he made it clear that in protecting the Union he was prepared to use force against nullifiers. In his "Force Bill" Message to Congress dated January 16, 1833 he asked Congress for authorization to call up the militia and federal troops in order to enforce legislation against nullification.[20]

As has been maintained above, Calhoun regarded the whole nullification debate within the context of the traditional opposition between power and liberty. As he explicated in his response to Jackson's Force Bill Message delivered on February 15, 1833, "Disguise it as you may, the controversy is one between power and liberty," at the same time making clear that to his mind the "love of liberty" was an attribute of South Carolina, while those opposing her cause of nullification represent "power,"[21] hence deviating from the culturally acceptable political norms of the day.

In responding to charges raised against the doctrine of nullification and the nullifiers, Calhoun found it important to suggest an image of the Union held together by chords of affection, where the states themselves would exhibit affection for the federal government. In his "Address on the relation, which the states and General Government bear to each other," which appeared in the Pendleton, S.C., *Messenger* on July 26, 1831 (commonly referred to as the "Fort Hill Address"), he defended the concept of sovereign states otherwise loyal to the Union, which they themselves created. Ever since its creation, Calhoun asserted, the states had cultivated affection for the federal government: "the strongest feelings of our nature, and among them, the love of national power and distinction, are on the side of the Union […]." Hence vindicating states' rights was a legitimate and peaceful act. Furthermore, as far as federal relations are concerned, in the American system of government "force" was not a legitimate means of solving conflicts.[22]

Jackson's determination to enforce legislation related to the collection of tariff duties on imported goods in the territory of South Carolina is hostile to the existence of the state, Calhoun argued. Federal force would be used to collect such revenues "under the mouths of the cannon."[23] This, applied to the case of government and people, by the logic of the dichotomy of power and liberty, would imply no liberty on the part of the governed, but absolute power. Following his more general assumptions about the nature of power, Calhoun made clear that "force" i.e. "coercion" cannot be part of the American system of government since its presence would imply a relationship similar to the one "between master and slave."[24]

[19] Freehling, *Prelude to Civil War*, 160-70.
[20] Ellis, *Union at Risk*, 46-47, 84, 47-48, 83, 50, 84, 88, 92, 94. For the Proclamation and the Force Bill Message see James D. Richardson, ed. *A Compilation of the Messages and Papers of the Presidents 1789-1897* (Washington, D.C.: US Congress, 1898), vol. II, 640-56 and 610-32.
[21] *Papers* XII: 73.
[22] *Ibid.*, XI: 420 (first quotation), 421(second quotation).
[23] *Ibid.* XII: 73.
[24] Speech on the Force Bill XII: 73.

In the contemporary cultural and political register, power without control implied a relationship based on subordination, with the master having the utmost degree of power and the slave none, thus also lacking liberty.[25] South Carolina politicians supporting nullification also identified the application of force with an attempt at enslaving freemen and were prepared to respond to it by secession as resolved by the convention of the state, which among others, decided on the nullification of the Tariff laws of 1828 and 1832 within the territory of the state (effective from February 1, 1833).[26]

For Calhoun, however, such a state of affairs was beginning to characterize federal relations in the United States. He perceives an extreme concentration of power in the federal executive[27] manifesting itself in the current federal policies. The Force Bill, proposed by Jackson, threatening South Carolina with the use of federal force, is part of such tendencies and amounts to "war" against the citizens of the state.[28] Yet, Calhoun believed that the president's effort to employ force against South Carolina would prove futile, since "the Union can[not] be preserved by force," and the Force Bill Message "will rouse the dormant spirit of the people, and open their eyes to the approach of despotism."[29] Force, as Calhoun pointed out in an earlier document, could only be employed against a seceding state, while a state using state veto or nullification did not amount to such a deed, thus federal force would be illegitimate to use against it.[30]

Calhoun's calculation was, as Ellis asserts, naturally, based on the general assumption concerning the liberty-loving character of the American people and hence their refusal to tolerate the use of power uncontrolled. This also fit into the nullifiers' strategy to downplay the discussion of their doctrines and concentrate on Jackson's way of treating the whole issue, trying to seek support from other states' rights forces that were otherwise against his threat to use force.[31]

Calhoun's exploration of federal power getting out of control, at the same time, took place within the context of asserting the ideal of federal relations as ones based on sympathy and affection. According to him, the consolidation of power was accompanied by the deterioration of affection, which was otherwise supposed to characterize political conditions within the Union. He, for instance, diagnosed "growing disaffection" and "the deep decay of that brotherly feeling which once existed between these States, and to which we are indebted for our beautiful federal system, and by the continuance of which alone it can be preserved." Furthermore, love for the whole country was in decline, according to him, and "patriotism" had been lost.[32] With Calhoun, then, force appeared as disruptive power not simply because it was diametrically opposed to liberty but also because it also exerted influence on the affective ties that suppose to connect the Union together. Thus his original thesis that more power implied less liberty was also extended here to include less affection when power was employed by the federal government in an uncontrolled manner.

This process of disaffection was, in Calhoun's argument, ignited by the tariff, which thus also appeared as inimical to love within the Union. The protective tariff, in his analysis, also had the effect of making North and South "alienated" from each other. Consequently, "[m]utual affection" (the basis of the Union) could be restored by the repeal of the tariff.[33]

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[25] See for instance Thomas Jefferson to Edward Coles, August 25, 1814, in *The Portable Thomas Jefferson*, 544.
[26] Ellis, *Union at Risk*, 76.
[27] *Papers*, XII: 45, 86.
[28] *Ibid.*, 69.
[29] *Ibid.*, 73.
[30] The "Fort Hill" Address (Calhoun's letter to James Hamilton, August 28, 1832), *ibid*., XI*:* 630.
[31] Ellis, *Union at Risk*, 95.
[32] *Papers* XI: 437 (first quotation); *ibid*., XII: 45 (second quotation); *ibid*., XII: 83 (third quotation).
[33] *Ibid.*, XI: 427, 428 (first quotation), 436 (second quotation).

Peculiarly, however, power, so far depicted as dangerous to liberty and affection in Calhoun's rhetoric, appeared as a positive principle, capable of generating and restoring affection, hence saving it – both in the interest of the South and the North. He provided a solution, alternative to the lowering of the tariff: another means of solving the crisis and restoring "mutual affection" would be state veto, that is, South Carolina applying its sovereign power to declare the federal tariff measure null and void.[34] It would represent the kind of power that can restore affection in the Union.

For Calhoun, as far as the core of the crisis was concerned, it demonstrated a lack of the ability on the part of the North to have a sense of sympathy for the harmful effects of the tariff on the South. The various interests of the Union could no longer feel how one federal measure affects the other.[35] On the other hand, this sentimental defect within the Union, as it were, meant that the bonds of affection could not work properly to hold the Union together.

The fact that, in Calhoun's argument, state veto became the key to restoring harmony in the Union in its use as a key to affection and sympathy during the crisis also means that it appeared a kind of power, an alternative to absolute power or force as Jackson threatened to use it.[36]

In Calhoun's defense of state sovereignty during the Nullification Controversy, one can conclude, power, in the form of state veto appears as a means of generating affection in the face of the weakening federal ties of sympathy. While, in his interpretation, the repeal of the tariff law would prove the presence of some degree of sympathetic power on the part of the North, its complete lack would call for state – applied in the name of love. As we are aware, the state of South Carolina did employ the veto and the state convention summoned for that purpose declared the tariffs of 1828 and 1832 null and void. For Calhoun, the repeal of the tariff would have been evidence of the presence of mutual affection within the Union, while the need to nullify the tariff attested to its complete absence; yet state veto to him, through its supposed capacity to restore affection represented the power of love.

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[34] *Ibid.*, 432-33.
[35] *Ibid.*, 432.
[36] Cf. *Ibid.*, XI: 426.

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WRITING A WOMAN'S (AND A MAN'S) LIFE IN THE WILDERNESS: THE CAPTIVITY NARRATIVE AS A FORM OF AUTOBIOGRAPHY

ANDRÁS TARNÓC°

I

Inspired by Carolyn Heilbrun's thesis, according to which a woman's life can be written in four ways, by the woman telling herself, either in the form of autobiography or fiction, by someone else as a biography, or "[she] may write her own life in advance of living it, unconsciously, and without recognizing or naming the process"[1] the forthcoming essay explores the life writing aspects of captivity narratives spanning three centuries.

Consequently, the present treatise will investigate the way captivity narratives correspond to the criteria of the various subgenres of autobiography, along with evaluating the manifestation of religious aspects in the given texts, and examining the particular differences identified between accounts authored by men and women.

The respective research apparatus is primarily based on John Barbour's notion of autobiography as a predominantly religious document reflecting the connection of spiritual conviction to the concepts of race, individualism, and healing[2] along with Georges Gusdorf's view of the autobiography as a mirror revealing and at the same time reflecting the depth of one's soul.[3] Furthermore, the author is indebted to Steven Kagle's exploration of the concept of diary as well.

II

Whereas the term, autobiography, was first used by Robert Southey in 1809, according to Gusdorf the conditions for the materialization of the genre have emerged earlier. The pre-requisites included the decline of the mythic or mythological perspective, the psychological rewards in describing an image of the self along with the rise of a historical conception and the writer's conviction of his or her experiences' worthiness for presentation to the public.[4] The onset of Romanticism with its unwavering faith in the individual coincided with the American tendency of the celebration of the self in the 19th century. Consequently, inspired by the two principal autobiographical documents of America, the Declaration of Independence (1776) and the United States Constitution (1787) along with the literary achievements of the leading figures of the American Renaissance autobiography became the principal means of expression for the less powerful or the marginalized as well. Walt Whitman's remarks in "Democratic Vistas" (1870): "The key to American development had been 'personalism' or the perfect uncontamination and solitariness of individuality" provided powerful motivation for the proliferation of life writing texts.

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 279–86.

[1] Carolyn G. Heilbrun, *Writing a Woman's Life* (New York: W. W. Norton, 1988), 11.

[2] Susan Juster et al, "Forum: Religion and Autobiographical Writing" *Religion and American Culture: A Journal of Interpretation* (Winter 1999), 9.

[3] Nóra Séllei, *Tükröm, tükröm…—Írónők önéletrajzai a 20. század elejéről* (Debrecen: Kossuth UP, 2001), 15.

[4] Ibid, 19.

While John Barbour asserts that "the two most original and distinctively American forms of autobiography are the Indian captivity narrative and the slave narrative,"[5]a brief comparison of the two genres is in order. The slave narrative in which racial self-definition is linked to concerns of religion criticizes the use of Christianity to uphold slavery while creating autobiographical occasions of self-definition and self-assertion in the face of racial prejudice. Conversely, the Indian captivity narrative is motivated by the propagation of religion as a means of preserving one's personal and psychological integrity. Emory Elliott asserts that both genres emphasize deliverance from earthly peril by Divine Providence with a mutual emphasis on the motif of the physical and spiritual journey. In addition to the presentation of the slave and the Indian captive as a "tested saint" both texts tend to emphasize the essential innate depravity of mankind except for the "saintly few."[6]

Eric Sundquist posits that both the slave narrative and the Indian captivity narrative assign priority to questions of identity and voice while establishing parallels between the cruelty of the slave master and the Indians respectively.Rivaling the extremely harsh treatment of white captives by Indian masters the author of *The Narrative of Adventures and Escape of Moses Roper from American Slavery* (1839) reports on the protagonist's finger placed in a vise and his toes hammered on anvil for not revealing the name of his companion who helped him remove his chains. Moreover, Sundquist presenting a potential congruence with the captivity narrative also points out that the slave narrative preserves a sense of true black identity and communal life, while revealing the protagonist's talent for fabrication, acting, and subtle deceit.[7]

While Barbour's statement appears to dispel any doubt about the purported autobiographical function of captivity narratives, the question whether narratives of confinement can be considered full-fledged autobiographies is worth exploring. The categorization of captivity narratives as autobiography is further clouded by the unclear dividing line between the former and the diary. According to Steven Kagle the diary is a record of events or thoughts written as dated periodical entries. The shared therapeutic function of the two types of life writing is further accentuated by Kagle's recognition that "the life of a diary is often born of a tension, a disequilibrium in the life of the author, which needs to be resolved or held in check."[8]The colonial diary's focus on the confession of sin and the search for evidence of Divine intent offers a resemblance to the spiritual journal or autobiography.

The captivity narrative as a genre prioritizing self-examination and the assessment of one's ability to preserve his or her faith in light of psychological, physical, and spiritual tribulation corresponds to the main forms of Puritan literary production. Although captivity narratives rarely come in the form of complete autobiographies, with some notable exceptions as Mary Jemison dictating the account of her life to James E. Seaver, these texts all demonstrate that their authors took advantage of autobiographical occasions.

The emphasis of captivity narratives on the concept of "redemptive suffering" brings the religious function into focus. Barbour's recognition of the relation of individualism, race, and healing to religion in autobiographical writings is applicable to captivity narratives as well. The value of the individual is often emphasized by the very act of writing and the commemoration of the Indian captive's ordeals similarly to the slave narrative facilitates the establishment or confirmation of the author's existence. The forced removal from one's home

[5] Susan Juster et al., "Forum: Religion and Autobiographical Writing," *Religion and American Culture: A Journal of Interpretation*Winter(1999): 9.
[6] Emory Elliott, *Columbia Literary History of the United States* (New York: Columbia UP, 1988), 69.
[7] Eric J. Sundquist, "The Literature of Expansion and Race," in *The Cambridge History of American Literature,* ed. Sacvan Bercovitch, (New York: Cambridge UP, 1994), 311.
[8] Steven E. Kagle,*American Diary Literature 1620-1799*(Boston: Twayne P, 1979), 17.

community frequently leads to partial loss of identity at best, and the respective texts commemorate the regaining or obtaining of agency. In case of female captives whose individuality and agency at the WASP community is frustrated by patriarchy this process is especially relevant. Mary Rowlandson is afforded limited agency as a wife of a minister, Rachel Plummer is primarily designated into motherhood, and while Mary Kinnan assesses her life before captivity as "exhibiting nothing which is not duly observed in the common walks of mankind,"[9] the raising of three children at the frontier home was not conducive to the development of agency or individuality either.

The final result of writing is the achievement of subject status or the recreation of the lost self. As Séllei argues the female self is constructed at the border of the public and the private sphere. The female autobiographical self operates between the patriarchal hegemonic discourse and the site of the Other.[10]This aspect is relevant to captivity narratives written by women as they are removed from the WASP or settler community in which they functioned in the private sphere and consequently are placed into the public area of the captor Native American tribe. While they try to hide or find refuge from the suffering in solitude this wish is rarely granted to them. Mrs. Rowlandson as a mother of a dying child is already given unwanted attention and she continues to remain in the center through such activities as sewing pants, and the making of the acquaintance of King Philip. The same is true for Rachel Plummer, who has to prove her mettle in a fight with a squaw.

Upon returning to the original community the particular narratives are addressed to the public sphere of the WASP world. Yet, this is never a full revelation as while Mrs. Rowlandson's famous admission of the redemptive aspects of her ordeal: "It is good for me that I have been afflicted"[11] is directed at the Puritan community, a part of her remains undisclosed. This is well demonstrated by the controversial quote: "I have been in the midst of those roaring Lyons, and Salvage Bears, […] by night and day, alone and in company: sleeping all sorts together, yet none of them ever offered me the least abuse of unchastity to me, in word or action."[12]

The mutual impact of religion and race is also well documented. Having been captured by the ethno-racial Other in itself implies a reluctant encounter during which one's identity can only be restored by the exclusion that of the very captors. Richard Slotkin asserts that the WASP identity was forged at the expense of the Native American cultural self: "Looking at the culture of the New World in which they had come to live, the Puritans saw a darkened and inverted mirror image of their own culture, their own mind. For every Puritan institution, moral theory and practice, belief, and ritual there existed an antithetical Indian counterpart. Thus Puritans were 'civilized' because Indians were 'savage;' they were 'human' because Indians were 'beastlike;' they were 'God's people' because Indians were 'diabolical." Consequently, the stigma of the ethno-racial Other was exacerbated with exclusion from the Christian world view as well: Indian culture was seen as the Devil's city upon a hill, and the Indian was assigned the role of the emblematic opposite of the Bible commonwealth.[13]

The captivity narrative also fulfills a healing function. The concept of healing, however, should be understood in a wider context. Thus it can mean filling the gap, or eliminating the void. The captive, just like the slave is thrown into a cultural, political, and

[9] Mary Kinnan , "The True Narrative of the Suffering of Mary Kinnan," (1795) *Held Captive by Indians. Selected Narratives. 1642-1836* ed. Richard VanDerBeets, (Knoxville: U of Tennesse P, 1994), 321.
[10]Séllei, *Tükröm, tükröm…*, 43.
[11] Mary Rowlandson," The Sovereignty and Goodness of God. . . being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson," *An Early American Reader* ed. J. A. Leo Lemay, (Washington D.C.: United States Information Agency, 1988), 467.
[12] Ibid, 463.
[13] Richard Slotkin, *Regeneration through Violence. The Mythology of the American Frontier 1660-1860* (Middleton CT: Wesleyan UP, 1973), 57.

social no-man's land. Consequently, as the removal from the original community causes a void, or vacancy that has to be refilled, the psychological ordeal and suffering also creates a vacuum to be remedied by the victim. Mary Jemison shortly after losing her parents to Indian cruelty realizes her hopeless situation: "It is impossible for anyone to form a correct idea of what my feelings were at the sight of those savages, whom I supposed had murdered my parents, brothers, sister and friends […] But what could I do? A poor little defenseless girl; without the power or means of escaping;without a home to go to […] I felt a kind of horror, anxiety, and dread, that, to me, seemed insupportable. I durst not cry—I durst not complain […] My only relief was in silent stifled sobs."[14] Rachel Plummer captured by the Comanche makes this request to posterity "I now ask you my Christian reader to pause […] I say, I now ask you to form some idea of what my feelings were. […] Will this scene ever be effaced from my memory? Not until my spirit is called to leave this tenement of clay."[15]

James E. Seaver, Mary Jemison's biographer assesses the benefits of the genre: "it is the faithful page of biography that transmits to future generations the poverty, pain, wrong, hunger, wretchedness and torment, and every nameless misery that has been endured by those who have lived in obscurity."[16] Consequently, in this case the healing function is coupled with an educational purpose as well.Indian captivity, however, impacted the original community of the captive too, and the captive's return often led to emotional reactions as Van Der Beets considers the captivity narrative "America's first literature of catharsis.[17]

For Puritans writing was a companion in spiritual isolation and just like autobiographies diaries, and narratives of confinement fulfilled confessional, revelatory, and directive functions.[18] The confessional aspect included private musings about the conviction of sinfulness, the revelatory side entailed recording natural and human events proving Divine influence, and the directive function manifested in plans for becoming a better follower of God's commonwealth. The confessional function of the captivity narrative is well illustrated by Rowlandson's thoughts on the consequence of neglecting her religious obligations: "yet I saw how in my walk with God, I had been a careless creature,"[19] or by Robert Eastburn's general perspective on sin itself. Intimidated by the threat of scalping and suffering from physical and psychological exhaustion, Eastburn attempts to find explanation for his suffering. He considers his captivity a direct consequence of sin, and he openly wonders why he had been spared from more tribulation: "My Afflictions are certainly far less than my Sins deserve!"[20]

The revelatory function illustrating the Divine well-spring behind the captivity experience is a mainstay of such accounts expressed in the often confirmed concept of redemptive suffering.Father Isaac Jogues, a Jesuite missionary having undergone the gauntlet reports: "We had now been for seven days led from village to village, from scaffold to scaffold, become a spectacle to God and to his angels."[21] The directive aspect of captivity narratives is the general conclusion derived from the captivity experience. Along with

[14] James E. Seaver, *A Narrative of the Life of Mrs. Mary Jemison*(Norman: U of Oklahoma P, 1992), 70.
[15]Rachel Plummer, "A Narrative of the Capture and Subsequent Sufferings of Mrs. Rachel Plummer, Written by Herself," *Held Captive by Indians. Selected Narratives, 1642-1836* ed. Richard VanDerBeets. (Knoxville: U of Tennesse P, 1994), 338.
[16]Seaver, 50.
[17] Richard VanDerBeets, ed, *Held Captive by Indians. Selected Narratives, 1642-1836* (Knoxville: U of Tennesse P, 1994), xix.
[18] Kagle, 30.
[19] Rowlandson, 453.
[20] Robert Eastburn, "A Faithful Narrative, of the Many Dangers and Sufferings, as well as Wonderful and Surprizing Deliverances of Robert Eastburn, During His Late Captivity Among The Indians," *Held Captive by Indians. Selected Narratives. 1642-1836* ed. Richard VanDerBeets. (Knoxville: U of Tennesse P, 1994), 158.
[21] Isaac, Jogues, "Captivity of Father Isaac Jogues, of the Society of Jesus, Among the Mohawks," *Held Captive by Indians: Selected Narratives 1642-1836* ed. Richard VanDerBeets. (Knoxville: U of Tennesse P. 1994), 19.

Rowlandson sighing "It is good for me that I have been afflicted," Eastburn reaffirms the covenant of grace: "God is worthy to be served, loved, and obeyed though it be attended with many Miseries in this World!"[22]Furthermore, Mary Kinnan finds reassurance stating: "yet, by these very woes, I have been led to place my dependence on the beneficient dispenser of good and evil."[23]

The autobiographic occasion is exploited differently by men and women. Male authored captivity narratives tend to emphasize the geopolitical or macro-spiritual benefits of their experience. Inspired by a "sincere Regard to God, […] King and Country,"[24]Eastburn promotes national and geopolitical goals as well. The very conditions of Eastburn's capture as a member of a scouting party exploring the defense options of Fort Williams also underline the text's greater macro-social, military function. Unlike female captives his captivity is not starting with an attack on his home, that is the private sphere, but he fulfills public sphere responsibilities, and in fact his capture takes place in the public arena. His initial experiences: being stripped of clothes, suffering physical abuse, and being relegated into the position of a beast of burden immediately compels him to lean on his professional background: "I endeavoured with all my little remaining Strength, to lift up my Eyes to God, from whom alone I could with Reason expect Relief!"[25] While female captives take a longer time to deal with their ordeal, and find their bearings in the ensuing psychological and social vacuum, Eastburn discovers a reason and justification for his tribulations immediately "for hereby it evidently appeared, that I was suffered to fall into the Hands of the Enemy, to promote the Good of my Countrymen."[26]

According to Heilbrun female autobiographies, especially the ones written before 1973 "find beauty in pain and transform rage into spiritual acceptance."[27] Consequently, Mary Rowlandson comes to terms with her ordeal: "It is good for me that I have been afflicted" or Rachel Plummer retrospectively admits: "When I reflect back and live over again, as it were, my past life […] I feel rejoiced to think that all is well with it."[28] Moreover, as Linda Warley has observed in case of post-colonial autobiographies, the act of writing implies a certain degree of control over one's fate.[29] While the confinement experience of the WASP female results in the reversal of the postcolonial perspective, the mastering of the temporal and spatial aspects of the ordeal via writing is applicable to the accounts of women captured by Indians as well.[30] Furthermore, Heilbrun points out if one is deprived of the capability to express anger or to recognize it in oneself, than she is also denied of power and control.[31] The comparison of Indians to the devil by Mary Rowlandson:" a company of hell-hounds,"[32] or by Rachel Plummer to "enraged lion and hungry vulture"[33] is instructive in this case.

As observed by Patricia Spacks the "female variant of spiritual autobiography" commemorates a "spiritual call to an achievement and accomplishment in no other way excusable in a female self."[34]In addition to Rowlandson reporting on her budding

[22] Eastburn, 174.
[23] Kinnan, 331.
[24] Eastburn, 153.
[25] Ibid, 155.
[26] Ibid, 155.
[27] Heilbrun, 12.
[28] Plummer, 364.
[29] Séllei, 117.
[30] András Tarnóc, "Énteremtés és énvesztés a szabadulástörténetekben—-a szubjektum szerveződése Mary Rowlandson indián fogságnaplójában," *A nő mint szubjektum, a női szubjektum* ed. Nóra Séllei. (Debrecen: Kossuth Egyetemi Kiadó, 2007).118.
[31] Heilbrun, 15.
[32] Rowlandson, 437.
[33] Plummer, 341.
[34] Heilbrun, 23.

entrepreneurial activities, Cotton Mather's references to Hannah Dustan freeing herself while engaging in shocking violence thereby defying the standard mold of the female captive should be mentioned as well: "She thought she was not Forbidden by any Law."[35] Rachel Plummer's description of her altercation with a squaw alludes to physical strength a feature not readily attributed to women by Puritan society: "I knocked her down into the fire again, and kept her there until she was as badly burned as I was. She got hold of a club and hit me a time or two. I took it from her, and knocked her down with it."[36]

George Gusdorf recognizing a correlation between the autobiography and the mirror posits that the physical and material aspects of the image reflected in the mirror promoted ascetic self-examination.In case of captivity narratives the interrogation of the self is motivated by an implied guilt and an overt desire to maintain distance from the Indians.Ralph Bauer recalling JanMohammed's notion on the "specular literature of European colonialist expansion presenting native alterity as a mirror reflecting the colonialist's self-image,"[37] alludes to a shock on Mrs. Rowlandson's face after King Philip "gives the Glass to her to see how she lookt."[38] Bauer argues that the look in the mirror, or the non-recognition of the European self is a crucial component of captivity narratives demonstrated by the accounts of Hans Staden, Cabeza de Vaca, and Juan Ortiz.[39] Consequently, in captivity narratives the mirror motive facilitates the cultural displacement of the ethno-racial Other as the captive gazing in the mirror rejects his or her image displaying a striking similarity with that of the captors.

Autobiographies, spiritual journals, or diaries also reflect Andrew Hudgins' notion of fictional discrepancies or misrepresentations.[40] Certainly, the lie of narrative cogency arising from the selective memory of the author is particularly relevant in case of Rachel Plummer who reports on the brutal death of her newborn while failing to mention her pregnancy. Moreover, the lie of the re-created self suggests that despite the captive's admission of the value of redemptive suffering, or his or her partial integration into Indian society she is unable to break away from stereotypical thinking. Consequently, while Mary Jemison describes her second husband in positive terms emphasizing his impressive physique, courage, and heroism, she adds a qualification: "Sheninjee was a noble man;large in stature; elegant in his appearance;generous in his conduct;courageous in war;a friend to peace, and a great lover of justice. He supported a degree of dignity far above his rank, and merited and received the confidence and friendship of all the tribes with whom he was acquainted. Yet, Sheninjee was an Indian."[41]Emotional evasion or the lie of interpretation can be felt in the matter of fact description of the death of Rachel Plummer's second child as a "happy infant"[42] as well.

III

This essay aimed to examine the autobiographical aspects of captivity narratives. While as several researchers led by John Barbour allocate the vast magnitude of such reports and

[35] Cotton Mather, Decennium Luctuosum, *An Early American Reader* ed. J. A. Leo Lemay. (Washington D.C.: United States Information Agency, 1988), 470.
[36] Plummer, 354.
[37] Ralph Bauer, "Creole Identities in Colonial Space: The Narratives of Mary White Rowlandson and Francisco Nunez de Pineda y Bascunan," *American Literature* 69 (December 1997): 675.
[38] Rowlandson, 456.
[39] Bauer, 674.
[40] Mariwa Elnaggar, "Autobiographical Fantasia," *Alif. Journal of Comparative Poetics. The Language of the Self: Autobiographies and Testimonies* 22 (2002): 169-197.
[41] Seaver, 82.
[42] Plummer, 342.

accounts into this category, the inherent diversity of the genre cautions against the attachment of unequivocal labels. The texts alluded to by the present essay were produced by authors representing varied personal and geo-political contexts. Despite the more than 110 years separating the Narratives of the two clerical figures of opposing denomination, the Catholic missionary Isaac Jogues and the Puritan church official Robert Eastburn written in 1642 and 1756 respectively, the primary function of both accounts is the protection of spiritual integrity both on the individual and social level. Mary Rowlandson also assigns special significance to religion, while Rachel Plummer's writing motivated by an unrelenting hatred of the Other prioritizes anti-Indian propaganda.Moreover as it was demonstrated, Hudgins' caveat concerning the fictional misrepresentations and especially the lie of the re-created self has to be instructive for any researcher of the topic. Furthermore, most writings cannot be considered full or bona fide autobiographies partly due to the secondary authorship and the limited chronological scope and temporal focus of the writer. These doubts however, can be partly dispelled by invoking Philip Lejeune's notion of the autobiographical contract reaffirming for the reader that the author, the narrator, and the narrated self of the given texts are one and the same.

Thus how can the captivity narrative be incorporated in the category of life writing, or which features can be considered typically characteristic of the genre? The answer probably is an inclusive one, namely the captivity narrative encompassing a defining segment or in some cases the whole life span of the protagonist operates as an autobiography, the fateful retracing of the events qualify the text as a diary, while the passionate religiously charged writing brings the spiritual journal to mind. However, regardless of categorization, these narratives of confinement presenting protagonists successfully coping with conditions their average contemporaries could not even fathom provided valuable and unforgettable lessons in religious persistence, moral rectitude, and life style management for the interested and concerned reading public.

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LITERARY REPRESENTATIONS OF CENTRAL- AND EASTERN EUROPEAN IMMIGRANTS IN CELTIC TIGER IRELAND

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Emigration, exile, and return to the homeland have been part of the Irish national experience for decades, forming a cultural tradition remarkable for its sustained intensity. Hundreds of Irish literary works address the economic, communal as well as psychic constraints of living elsewhere, with special attention to the ways in which these constraints affect identity and self-awareness. The usual pattern is that novels or plays portray the emigrant on having come back or being on visit home from the country s/he has chosen to live in. In most cases the setting of the individual works is Ireland, where the character returning from exile confronts a new situation and experiences some kind of conflict with those left behind. A sense of loss, failure of understanding one another, a clash of interests and the like are often themes in this bulk of literature, broadening the scope of exploring modern Ireland as a home for its people. Examples are in abundance up to our time, although, as Mary Trotter has pointed out writing about the field of drama, nowadays the setting tends to be shifted to the country of exile as the context to an even subtler treatment of the issue. Authors, she claims, "are looking at Irish emigration – and Irish identity – from a global perspective by situating their plays outside of the nations's borders and from the point of view of the emigrant abroad […] thus using the theatrical space as a metaphor for the condition of dislocation experienced by the emigrant."[1]

From the mid-1990s for about a decade, the unparalleled economic prosperity of the Republic of Ireland known by the name Celtic Tiger triggered a reverse phenomenon as the country became the destination of more and more refugees and immigrants. During this period, as Tom Inglis says in his book *Global Ireland*, "Ireland, particularly urban Ireland, became a multi-ethnic, culturally diversified society." The process became all the more intensified "with the expansion of the European Union in 2004 to include many Eastern European countries," which entailed that "tens of thousands of Poles, Lithuanians, Slovakians, Latvians and Czechs have come to Ireland to live and work." By the first years of the new millenium "[o]n a daily basis, the second language spoken in Ireland is no longer Irish but Polish."[2] Consequently, Irish people need to cope with the fact that their society is now far from being so culturally homogeneous as it used to be.

However, a country with a long colonial past is a special case in this respect. Examining manifestations of the enduring colonial legacy in Celtic Tiger Ireland Geraldine Moane discusses the emergence of racism as an expression of displaced anger. In colonial circumstances, the critic explains, the "anger which is rightly felt towards the coloniser is displaced onto peers, i.e. the colonised, or onto groups who are more subordinate." Contemporary Irish society still harbours a range of "psychosocial patterns" in Moane's wording, which can be linked with the historical heritage, including a measure of intolerance towards otherness and latent xenophobia. Further in her study, Moane stresses that "the Celtic Tiger shifts the emphasis away from the collective to the individual, and thus reducing inhibitions against the expression of anger, and as immigration provides obvious targets for

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 287–94.

[1] Mary Trotter, "Re-imagining the Emigrant/Exile in Contemporary Irish Drama." *Modern Drama* 46.1 (2003): 36.

[2] Tom Inglis, *Global Ireland: Same Difference*. London: Routledge, 2008. 106.

anger, it may be expected that racism will continue to be expressed in virulent and hostile terms as well as in the more established institutional and everyday forms."[3] Awareness of the increasing number of immigrants has been causing tension and unease in addition to the sense of disharmony and disturbance created by the side-effects of too fast globalisation, re-energizing old attitudinal patterns in Ireland. It is hardly a wonder, then, that Irish literary works in which Central- and Eastern European immigrant characters are incorporated focus as much on the anxieties of the people in the host country as on the foreign characters' attempts to achieve their goals there.

The present paper investigates representations of immigrants from our region in some pieces of Irish fiction and drama written in the early and middle years of the new millenium. My aim is to discuss the links between the concerns brought to the surface by the uneven development of Ireland and the variety of specific roles the literary works assign to the immigrants. Besides, I will identify strategies of character construction as well as correspondences to traditional modes of Irish writing or international influences in this expanding body of literature. Relevant aspects of the selected texts will be briefly analyzed in three groups, according to the role(s) fulfilled by the respective immigrant characters. Notably, several of them are young women. This choice, while foregrounding the issue of gender in general, is putting emphasis on the immigrants' marginalised status and greater vulnerability to exploitation in particular.

1. There are texts where the immigrant is merely mentioned or comes on the scene for a short period of time to demonstrate that the Irish society has been transforming into a culturally more and more diverse one. My examples are two plays, both from 2006, in which certain troubling aspects of the phenomenon are highlighted. Michael West's *Everyday* does not have a plot in the conventional sense. It is a kind of state of Ireland play, consisting of short scenes which make up a panoramic view by performing snapshots of the daily life of prototypical figures who represent various segments of the contemporary Irish society, for instance politicians and bank officials. The portrayal of affluence is balanced by calling attention to the presence of immigrants in the society, documented by the inclusion of a young Ukranian woman, who is eager to earn as much money as she can, probably to support a family at home. She is working as a baby-sitter during the day and serving drinks in a bar at night. Literally, she is lacking a voice in the Irish society because she has no sufficient command of English to express the anxiety and stress her situation involves. In many ways, her figure is reminiscent of the gendered subaltern described by postcolonial theories, as she does not have the language with which to articulate her being more than an abjected non-entity. Set against the conspicuously vocal behaviour of the natives her muteness signals a deep cultural gap between the host society and the Eastern European immigrant. However, there is a risk that the use of such extremes rehearses stereotypes rather than reflects a searching engagement with the multifaceted conditions of reality.

The other 2006 play bears the title *Homeland*, a choice which renders a traditional concept ironical at a time when many Irish people experience unexpected changes during the rapid, all-transforming processes of globalisation in their country. Paul Mercier, the writer locates the plot in the national traditions by exploiting the old paradigm of the return from exile as a disillusioning experience. *Homeland* sets up a "satiric parallel with the myth of Oisín, the epic hero of pagan mythology who spends three hundred years in the land of faery and returns to find Ireland converted to Christianity and the heroic age gone."[4] The central

[3] Geraldine Moane, "Colonialism and the Celtic Tiger: Legacies of History and the Quest for Vision." Peadar Kirby, Luke Gibbons, and Michael Cronin, eds. *Reinventing Ireland. Culture, Society and Global Economy*. London: Pluto, 2002. 119.

[4] Nicholas Grene, "Contemporary Irish Theatre: The Way We Live Now?" Werner Huber, Margarete Rubik, Julia Novak, eds., *Staging Interculturality*. Trier: Wissenschaftlicher Verlag, 2010. 179.

character, appropriately but also ironically called Newman returns to Celtic Tiger Dublin, and is thoroughly disturbed by the chaotic hustle and bustle he confronts in a heavily globalised Ireland. The drama premiered on main stage of the Abbey Theatre, thus it conveyed the protagonist's profound sense of homelessness in the homeland to large audiences. One aspect of his shock derives from becoming aware that the hotel where he is staying is staffed by mainly Polish women. These women work almost like clockworks who do their job mechanically; for Newman they represent the alienating strangeness of the transformed society of his homeland. Unlike in West's drama, there is some communication between the women and the main Irish character here, but it is devoid of any personal content. To his clichéd remark, "Katrina, this country has been good to you, yes" the Polish concierge called Katrina curtly replies: "I like to work here, yes."[5] Not only do the two speak beside each other but the encounter demonstrates a difference of outlook and attitudes between them. The Irishman is condescending and patronizing towards the immigrant without having a clue to the complexity of her situation, whereas the avowed aim of the latter is to stay for earning money in Ireland, now an affluent Western country.

2. In two selected novels the Eastern European immigrant, a woman in both cases, has a far more pronounced presence, although she does not take a central position. Being a secondary character she is constructed to embody a "foil," a kind of contrast as well as mirror to the protagonist and/or the protagonist's milieu with the function of showing certain failures and shortcomings in a sharper light. Through her the respective authors enhance their criticism of the insensitively exploitative tendencies of the Celtic Tiger economy while putting greater emphasis on their main characters' self-centeredness and blindness that the immigrant's presence enlarges for the reader. In the young Irish author, Paul Murray's first novel, *An Evening of Long Goodbyes* (2003), members of a Bosnian family take shelter in an old seaside mansion house, which belongs to the eccentric narrator-hero, Charles Hythloday and his family. Charles's attitude to the Bosnians reflects a very chaotic knowledge of the former Yugoslavia and the national and ethnic groups it split into after its collapse, which probably many in the Irish society share. When talking about them Charles is never sure whether they are Serbs or have come from Slovenia, and makes only incompetent guesses about what language they speak as their native tongue.

In modern Irish literature, the microcosm of the house is often associated with the country metonymically. Tom Murphy's drama, *The House* (2000) is a case in point, as Csilla Bertha highlights.[6] Surrounded by the sea on three sides and thus lying almost on an island, the fictional construction of the Hythloday house follows this tradition and becomes a site of conflicts and oppositions characteristic of Celtic Tiger Ireland. Charles' mother and sister, Bel, change it into a community theatre to commodify its cultural values, which reflects the prevailing spirit of consumerism and the concomitant confusion of values. For the project the one-legged Bosnian refugee girl, Mirela is important because she brings in a gendered multicultural element, which is expected to facilitate the gaining of financial support from outside. Her treatment as an instrument is perfectly illustrated by the words of O'Boyle, representative of a big telecommunication company:

> Someone like Marla is exactly what this centre, the Ralph Hythloday Centre, and Telsinor Ireland are about. It's about creating a space for people where they can be who they want to be and say what they want to say. It's about inclusivity and diversity. It's east meets west, coming

[5] Paul Mercier, *Homeland*. Manuscript, 2006. 24. Qutoed with kind permission of the playwright.
[6] Csilla Bertha, "Poetically Dwelling: The Mythic and the Historical in Tom Murphy's *The House*." *Hungarian Journal of English and American Studies* 8.1 (2002): 223.

> together in peace and harmony, young people forgetting about the past, turning their backs on war and politics and saying, it's our turn now, and we just want to have a good time.[7]

Notably, O'Boyle misspells the girl's name, Mirela. Being aware of culturally exploited she starts to live a double life, burying her memories of trauma and loss deep and assuming a smiling surface image to benefit from her work in Ireland which she sees as a society of lies. Her deceitful behaviour raises ethical questions not so much about her but the corrupt morality of the leaders of Celtic Tiger economy in the background. Like a good bulk of contemporary Irish literature in search of suitable forms and modes of expression, the novel abounds in self-reflexive references to the arts and writing. Charles, the narrator protagonist's ambition is to write a drama under the title "There's Bosnians in My Attic!", intended to be a tragedy but turning out as far more of a comedy. However, perhaps because its author is not capable of grasping the complex reality of the intercultural situation, the play within the novel is never finished, indicating the gaps of comprehension in the unfinished narrative of Eastern European immigrants' encounter with the Irish society as a host culture.

Layers of self-reflexivity and intertextuality are even more characteristic of Éilís Ní Dhuibhne's novel *Fox, Swallow, Scarecrow* (2007), a postmodern work whose story loosely follows Tolstoy's *Anna Karenina*. The central character is Anna, occupied with writing a fantastic novel for children while trying to rewrite her own life as well. Her husband, Alex, is engaged in property developing, an extremely successful business in Ireland in the early 2000s, but largely responsible for the impending burst of the financial bubble.[8] Tired of her always busy husband and their empty marriage Anna falls in love with Vincy, modelled on Vronsky in Tolstoy's book. As a writer, Ní Dhuibhne's Anna goes from one book launch and elegant reception for people in the book industry to another, which events are shown as sites of the commodification of culture, similarly to the use of theatre in Murray's novel. In the opinion of Giovanna Tallone, "*Fox, Swallow, Scarecrow* weaves a satire on the world of literary Dublin, its corruption and the games of arts funding and publication."[9] It is in this context that Ludmilla, a college educated Lithuanian woman is employed to do the work of a domestic assistant in Anna's house. As in the case of many other Eastern Europeans seeking a job in Ireland, her level of education cannot be matched with a suitable position.[10] Typically, she is undertaking additional jobs and lives very frugally to be able to save up and bring the money back to her family who remained in the home country.

Ludmilla is portrayed not only as a deprivileged contrast but also as the other to Anna, similarly to the self/other binary as defined by postcolonial theories. The third person narration foregrounds Anna's perspective: it is through her mediated thoughts that Ludmilla's figure is seen. Because of neglecting her child and becoming pregnant by her lover, Anna feels unease and has a bad conscience, which she projects onto the other: "Her [Ludmilla's] indignation was expressed in silences, in the set of her shoulders, and in a madly irritating superior way of walking, a gait every step of which said, 'I know just what you're up to.'"[11] Only when Anna decides not to run away with her lover after all, is she able to start recognising Ludmilla as a human being like herself. Considering the Irish historical context,

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[7] Paul Murray, *An Evening of Long Goodbyes*. London: Penguin Books, 2004. 326.

[8] Donald E. Morse, "'The economics of utter idiocy': The Rise and Demise of the Celtic Tiger." *Hungarian Journal of English and American Studies* 16.1-2 (2010): 251.

[9] Giovanna Tallone, "Writing on Writing: Éilís Ní Dhuibhne's Fox, Swallow, Scarecrow." Marianna Gula, Mária Kurdi, István D. Rácz, eds. *The Binding Strength of Irish Studies. Festschrift in Honour of Csilla Bertha and Donald E. Morse*. Debrecen: Debrecen University Press, 2011. 165.

[10] About the issue see Alan Barrett and Adele Bergin, "The economic contribution of immigrants in Ireland." Bryan Fanning, ed. *Immigration and Social Change in the Republic of Ireland*. Manchester and New York: Manchester University Press, 2007. 72.

[11] Éilís Ní Dhuibhne: *Fox, Swallow, Scarecrow*. Belfast: Blackstaff Press, 2007. 187.

the Lithuanian woman can also be viewed as Anna's double. The narrator alludes to the fact that the rich Irishwoman has come from poor circumstances, suggesting a past comparable to Ludmilla's present. Anna, however, avoids thinking of these uncomfortable aspects of her family roots, which blinds her to Ludmilla's existential problems. Luke Gibbons claims that "if Irish people find it difficult to identify with those parts of their own history that carry the stigma of poverty, there is little likelihood that they will be able to relate to those who come to Ireland of the Celtic Tiger reminding them of their own unrequited past."[12] The remark implies that the reclamation and accommodation of the painful national narratives of the past are necessary to enable Irish people to establish solidarity with immigrants whose economic situation is far worse than theirs in the present, but reminiscent of what it was like decades ago.

3. Finally, I refer to a novel and a play which are specific in that they place Central- and Eastern European immigrant characters in the protagonist's role. Nevertheless, these works tackle Irish concerns in an equally important way, rendering the works truly intercultural. The immigrant experience they portray is underpinned by historical facts about Ireland in the 1950s and 1960s, when it was a Western country only in name because of its geographical position. The 1950s were years of economic depression and cultural inertia in Ireland, the deeper problems of which have been investigated only recently by sociological studies. A 2006 novel entitled *Stateless* by Mark Collins is based on documents available in Irish archives about the way Ireland hosted over five hundred refugees from Hungary who escaped there in late 1956 and early 1957 in the wake of the defeated revolution. Although not free from some flaws that often characterise the first novel of a young author, the work is interesting for several reasons. It depicts the tension-laden hosting of the Hungarian refugees along with giving an insight into the bleak economic and social circumstances of Ireland at that time, when the unemployment rate was extremely high and many Irish people could not but decide on emigration. Introducing this context the book is also an eye-opener for the reader to delicate issues related to the self-image of the two small nations involved, undermining romanticized beliefs about Irish-Hungarian similarities and relations.

Stateless invites discussion as a migration novel since it follows the trajectory of a Hungary family consisting of the main character, Sándor Lovas, his sister, Éva, and the latter's eleven year-old daughter, Krisztina during their arrival and first months in Ireland. Søren Frank identifies subcategories and related criteria which distinguish migration literature.[13] Some of these can be applied for a discussion of the intercultural importance of Collins's novel. First, Frank says, "authorial biography" can have a determining significance for the work. The author of *Stateless* originates from a mixed marriage; he is the son of an Irish father and a Hungarian mother. Ensuring authenticity of representation, his novel draws on family experiences related to both sides and models Krisztina on Collins's mother, who came to Ireland as a child. The theme of cultural identity, another category proposed by Frank, is prominent in the novel unfolding through the gradual confrontation of the Hungarian refugees and the Irish. The Hungarians' expectations are compromised by the harsh problems of the Irish reality they had known nothing about earlier. On their part, the Irish also have to realize that their generosity and good will as a free country towards people from an unfree one has its limits. In fact, it is bound up with their inferiority complex as a long-colonized nation, which urges them to make efforts to demonstrate that they are an equal member of the UN, capable of offering humanitarian aid to political refugees.

[12] Luke Gibbons, "The Global Cure? History, Therapy and the Celtic Tiger." Peadar Kirby, Luke Gibbons, Michael Cronin, eds. *Reinventing Ireland. Culture, Society and Global Economy*. London: Pluto, 2002. 105.
[13] Søren Frank, *Migration and Literature. Günter Grass, Milan Kundera, Salman Rushdie, and Jan Kjærstad*. Handmills: Palgrave Macmillan, 2008. 17-21.

Most of the Irish are eager to grant the Hungarians, exiles from a country run by atheists, access to the practice of Catholicism which is an important part of their identity, but that is not what the refugees need. For them the major concern is how to get out of the camp near Limerick and get regular employment. Collins portrays the mounting tension between the two sides by referring to, for instance, how the Irish workers in a close-by factory boycott the employment of the Hungarians, fearing that they take jobs from the locals. The unsolvable tension culminates in the hunger strike of the Hungarian refugees to force the Irish government to make a clear decision about their status and prospects. Between the representatives of two small nations that suffered from colonial oppression and dictatorship in comparable ways as history testifies, the conflict is a tragic reminder of the distortions of their respective identities through their inability to understand the other. The commentary of the interpreter, a Hungarian woman who has been living in Ireland for years is illuminating:

> like any other race [the Irish] have their faults. […] They lack efficiency. They don't always speak their minds. We are more direct. But there's nothing insincere about their desire to help you and now this help has been thrown back in their faces.[14]

At the end of the novel most Hungarians decide to leave Ireland, they seek work and the ways to secure a living elsewhere now as economic migrants rather than political refugees. Only Krisztina, the child character is flexible enough to feel at home in Ireland, enjoying what it can offer: learning about another culture and making friends. Through her, a bridge towards a future potential of reconciling native and newcomer identities is established.

Referring to style in migrant literature Frank stresses that the "enunciatory strategies of the novels reveal a complex play with multiperspectivism, wandering consciousness, and narratorial authority as well as intratextual border crossings between story and discourse."[15] Although *Stateless* is narrated in the third person, Sándor, the central migrant character is given the role of a focaliser, which destabilizes narratorial authority. The discursive structure of the novel involves a range of Irish and Hungarian characters giving voice to their different, often clashing interests and viewpoints, resulting in a great diversity of perspectives on the intercultural themes evoked. In one chapter the text contains quotations from parliamentary documents to offer a glimpse of the ways in which the Hungarian refugees' cause was discussed on the highest political level.

Dermot Bolger's 2006 drama, *The Townlands of Brazil* juxtaposes two story lines, one set in the 1960s, the other in the Celtic Tiger period, while the location is the same, Ballymun, north of Dublin in both cases. The structure uses a double chronology, the respective fates of women characters then and now run parallel with each other. Eileen, a young woman living in the 1960s becomes pregnant, but plans for marriage with her lover are shattered when he dies in a labour-related accident. At that time in rural Ireland pregnancy outside marriage was such a shame that the girl was sent away from home to the nuns who would ensure the isolation of sexually transgressive women and force them to repent for their sins. Characteristically, Eileen's mother is more relentless than the girl's father, as she "is both victim and perpetrator in her expulsion of her daughter. She is trapped within the religious ideals of her community, ones she has had little power in shaping."[16] Eileen escaped from the nuns and chose emigration to England as a solution to her abjected situation in the home country. However, the result was not really different for her elsewhere either: she joined those young women

[14] Mark Collins: *Stateless.* Ladywell, Thomastown, Co. Kilkenny: Pillar, 2006. 223.
[15] Frank, op. cit. 19.
[16] Marita Ryan, "I Feel Foreign Even to Myself": A Passage Between Self and Other, and Past and Present in Dermot Bolger's The Townlands of Brazil." Maeve Tynan, Maria Beville, and Marita Ryan, eds. *Passages: Movements and Moments in Text and Theory*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2009. 102.

who, in her own words, "have disappeared from history, [...] Girls who exist only in whispers about sluts."[17] She could not make a living for themselves and her child was taken away from her.

The story line set decades later focuses on two young female guest workers doing agricultural work in the same area near Ballymun, Monika from Poland, and Anna from Moldavia. Since Poland by then had become a member of the EU, their chances are different, which helps to dispell the popular view that the newcomers to Ireland all belong to the same category. The women share aspects of Eileen's one-time difficulties, yet experience marginalisation in the host country in different ways. Anna represents despair and failure; being over-anxious about the smell of her hair because of working with mushrooms she steals shampoo from a supermarket and is caught in the act. Their farming employer, a well-to-do middle-aged woman called Carmel is a character who bridges the past and the present. As a young woman in the 1960s her mother forced her to terminate her friendship with Eileen, the much poorer, fallen girl. In the present she is still burdened by the influence of her mother, whose "presence echoes within her in the uncanny sense and denies Carmel her own freedom."[18] She is incapable of transcending the heritage of the older generation's distrust of foreigners and intolerance of morally transgressive deeds. Similarly to the relentless behaviour of Eileen's mother in the past, she is unable to forgive Anna for her mistake, which parallels Eileen's pregnancy in this respect, and sends the Moldavian girl away.

Like Eileen before her, Monika, the Polish guest-worker is mother of a child whose father died in an accident before they could have got married, and she has to work in another country, Ireland, to earn money for the child's upbringing. Matthew, Eileen's now adult son who grew up in England but is now back, represents a new generation of Irish people who have developed a more flexible stance to other cultures and, unlike Carmel, are no longer fettered by outdated values. It is with his support that Monika is able to change her defensive attitude and look at Ballymun as a place "where someone might start a new life. Maybe we're all foreigners starting out here."[19] The conclusion of the drama suggests that the only way for both the native Irish and the foreign immigrants in their country to live in harmony with one another is to discover, in the words of Julia Kristeva's argument, their own "incoherences and abysses," their own "strangenesses" to become capable of "promoting the togetherness of those foreigners that we all recognize ourselves to be."[20]

The plays and novels I surveyed in this paper bear evidence to the issue of hosting refugees and immigrants being a highly complex and sensitive one in Ireland which calls for a variety of approaches within literary discourse. Addressing it gives writers the opportunity to foreground the country's own concerns ranging from the compulsion to forget the traumas of the past to manifestations of intolerance and xenophobia. Works conceived in the Celtic Tiger era attest to the need of revisiting and accommodating the painful experiences of the past, which can facilitate the process that Ireland renew itself as a nation with a cosmopolitan understanding and attitude to the increasingly marked presence of migration in today's world.

[17] Dermot Bolger: *The Townlands of Brazil.The Ballymun Trilogy*. Dublin: New island, 2010. 112.
[18] Ryan, op. cit. 108.
[19] Bolger, op cit. 192.
[20] Julia Kristeva, "Strangers to Ourselves." Kelly Oliver, ed. *The Portable Kristeva*. New York: Columbia UP, 1997. 264-65.

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VISUAL AND POPULAR CULTURE

MUCH ADO ABOUT SOMETHING? SHAKESPEARE FOR THE NEW MILLENNIUM

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Comparing two film adaptations of Shakespeare's *Much Ado about Nothing*, the popular and well-known cinematic feature directed by Kenneth Branagh in 1993, and the 2005 *Much Ado*, directed by Brian Percival, shown on BBC One as part of the ShakespeaReTold series, a remarkable set of differences catches our attention. It is not only the contemporary setting and modernised dialogue that seem to be the most significant changes – it appears that these modifications are necessitated by the adapting genre itself, as the new film is part of a television series, targeting an audience brought up on a staple diet of *EastEnders* and *Casualty*, and obviously appreciating the tabloid-type of entertainment rather than conservative classics.

It is the final scene of the play where not only the style of the presentation, but the interpretation of the whole drama seems to have undergone the greatest change. Instead of the reconciliation and marriage of "another Hero"[1] and an apparently regretful (and hopefully equally transformed) Claudio, followed by the marriage proposal of Benedick to Beatrice, in the 2005 film we witness the marriage of the latter couple, the comic heroes, rather than the romantic heroes. We have even heard that Hero cannot even imagine marrying Claude, "not in a million years", therefore the absence of the original wedding seems to be more than just a question of timing. In my paper, I would like to argue that this alteration of the final scene reflects not only on the nature of commercial entertainment the film wishes to capture, but also on the attitude of the postmodern era towards any hope of a romantic ending, which seems more or less impossible after such a traumatic century as the twentieth was. Neither does it appear possible that anyone is completely innocent, nor that anyone can find it in themselves to forgive and forget each other's trespasses.

I would like to argue that these alterations have been necessitated (at least partially) by two parallel tendencies of dethronement that define the reception of Shakespeare films in the twenty-first century, one of these being the decline in not only the authority and high cultural status of the Bard, but also general audiences' acquaintance with his work. At the same time, the position of the cinema and television has also undergone significant changes, and at present these two sister media seem to be fighting an uphill, if not directly losing battle with DVDs and the Internet, respectively. The development of audio-visual technology has certainly not stopped with DVDs, however, their appearance and expansion has resulted in such a transformation of the entertainment industry that it has to be taken into account, whenever audience participation is in the focus, as media criticism has increasingly noted, e.g.: "the DVD invites us to reconsider understandings of film and television as established, "old," media forms even as we move to a mediascape that might itself be considered "after

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 296–301.

[1]William Shakespeare, *King Lear* (5.4.62). All references to Shakespearean texts pertain to this edition: William Shakespeare, *The Complete Works*, ed. Stanley Wells and Gary Taylor, 2nd ed. (Oxford: Clarendon, 2005).

DVD."[2] That is why the Shakespeare on Film industry has turned to a more contemporary popularisation of the Bard than was the case before the 1990s.[3]

Kenneth Branagh's *Much Ado about Nothing* needs no introduction as it is among the best known and most commercially successful screen versions of any Shakespearean play; in fact, according to Michael Hattaway, apart from Zeffirelli's *Taming of the Shrew*, it is the only comedy "to have achieved popular (if not necessarily critical) success."[4] The reasons behind its popularity may be both the presence of star actors and a cinematic language more varied than what we can find in most comedies.[5] Although some of the use of this cinematic machinery, most notably the final scene with the spectacular but rather unjustified extreme long take testifies that the extravagance of the cinematic form does not always go hand in hand with the dramaturgical significance of the content, Branagh's enterprise managed to combine the financial success of popular Hollywood comedies with the more highbrow and possibly longer lasting recognition as a Shakespearean film-*auteur*.

The new *Much Ado*, however, is a slightly different case, and not only because it has not attracted anything similar to the scale of Branagh's audiences, let alone critical responses. (Its relatively recent creation might explain its absence from even the latest publications or essay collections, but neither can we find it mentioned in academic journals, whose response to new broadcasts is usually significantly faster. Not even a general Google search could locate anything that would count as a professional review; the film is not mentioned on Rotten Tomatoes either, not to mention an analysis or interpretation of the film. On IMDb and DVD rental sites, however, audience responses are enthusiastic about the film and its approach to the Shakespearean original – it seems therefore that the fate of popular TV comedy has befallen the film: notwithstanding its general acclaim, the academia has not even noticed it.

Nevertheless, even if it may not be an everlasting achievement or the most remarkable production of the century, and does not even present us with any real novelties in its cinematic language and theoretical background, I believe that it is a true child of its age in many ways, and it appears to be a perfect illustration for a variety of trends manifesting themselves in our decade, therefore I am convinced Brian Percival's *Much Ado* is worth studying as it offers a relevant interpretation of Shakespeare's play for twenty-first century audiences.

For those who are not familiar with the film, a brief reference to its main characteristic features might be necessary. It was written for television, was broadcast on BBC 1 in the UK, and on Hallmark Channel in Hungary, and has been regularly shown again ever since on television, but – to the best of my knowledge – never in cinemas. This is perfectly justified by the film's characteristic features, as for instance the film's setting is clearly self-reflective, the play being set in a small regional television studio, and the conflict is summarised by the BBC website as follows:

> When the bickering between broadcasters Beatrice and Benedick gets too much to take, their colleagues at South West TV come up with a cunning plan to shut the pair up. Meanwhile, lovely weathergirl Hero and dashing reporter Claude are a match made in heaven – but does everyone want to see them so happy?[6]

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[2] James Bennett and Tom Brown, "Introduction: 'Past the Boundaries of "New" and "Old" Media: Film and Television after DVD," in *Film and Television after DVD*, ed. James Bennett and Tom Brown (New York: Routledge, 2008), 2.

[3] Douglas Lanier, "Will of the People: Recent Shakespeare Film Parody and the Politics of Popularization," in *A Concise Companion to Shakespeare on Screen*, ed. Diana E. Henderson (Oxford: Blackwell, 2006), 177.

[4] Michael Hattaway, "The Comedies on Film," in *The Cambridge Companion to Shakespeare on Film*, ed. Russell Jackson (Cambridge: Cambridge University Press, 2000), 85.

[5] Hattaway, "The Comedies on Film," 85, 88.

[6] "Much Ado about Nothing," *BBC Drama*, last modified October 2006, accessed 21 January, 2009, http://www.bbc.co.uk/drama/shakespeare/muchadoaboutnothing/index.shtml.

So far it appears that nothing significant has changed, apart from the updated setting and social class of the dramatis personae. The presence of the media does, however, turn out to be more than just a decorative and contemporary touch, and will prove more of an agent and a destructive presence than we might expect[7]. At the same time, from the opening moments of the film, we can notice a more significant alteration on the level of the plot, modifying the structure of play by introducing several pieces of information that may serve as movers or agents of the plot (although they were missing or not stated in Shakespeare's play).

In general, there seems to be a directorial intention or tendency to strengthen the motivation behind the acts of almost all characters. The film opens with a scene in which Beatrice is waiting for Benedick in a restaurant – with obvious high hopes for a romantic follow-up of the evening – but she is stood up and is left in a rather humiliating situation. Her arrogant bickering and apparent loathing for Benedick can thus be explained by her hurt feminine pride and self-respect, wounds not easily healed, especially not while working together in a competitive environment. In the Shakespearean drama, there are only some passing hints at their past relationship, which might be overlooked (if not directly cut) in a performance, and in the twenty-first century it appears that without a visual representation, nothing makes a long-lasting impression.

The motivation of the cast for bringing the couple together is also based on grounds significantly more solid than just pure good will and a wish to see them happily wedded and bedded. Behind all that is the realisation that the business will suffer unless something changes, and as the show must go on, the channel's director creates a short pageant, a performance – a play for voices, in fact – for each protagonist, designed to be overheard by them. (This business undercurrent is in fact the main argument that makes the whole setting plausible for the victims, too: the reason why they do not get suspicious that everyone else is minding their business is that in a market-oriented world it is everyone's business as well.)

Later, we also learn that Hero and Don (that is, Don John from the original play) have indeed had a history, although it was mainly pity on Hero's part that made her sympathetic and an attentive listener when Don wanted to share his marital problems with her. Nevertheless, we do learn that on one occasion Hero has even slept with him, allegedly out of pity only. Thus there is some, even if rather shaky, ground on which Don's plotting and Claude's accusations can be built, and that is the reason why it is impossible for Hero to answer 'no' to the enquiry whether she has slept with Don or not. This is indeed the well-known scene in which everything that can go wrong in a comedy does go wrong, and a bride's humiliation at the altar exceeds all imaginable tortures, and what her fiancé does to her seems anything but forgivable. That is what we feel uneasy about when reading or watching the original play, and that is what the new version's director decided to alter, to make it psychologically more acceptable.

But why do we not want perfect romantic illusion any longer? Why is it not possible for the audience to believe that Hero is innocent and untainted? Why does she have to be humiliated in church by a hypocritical community who expect her to deny to have ever had sex with a colleague, even though in the social-historical-cultural context where the film is set, especially the world of the media, sexual promiscuity is what everyone else is doing. Besides, for Hero this affair is clearly history and never meant anything to her (although if sleeping with someone else means nothing to a romantic heroine, it suggests that t traditional human values have changed out of all recognition.) It seems that to provide real dramatic conflict we need to go deeper down into sin, and to move the audience, the film does not even pretend to offer full reconciliation. The wedding scene at the end of the film is therefore a

[7] On the role of technology reversing the comic setup and resulting in a near tragedy, at least for the romantic plot, I am grateful for the inspiration by Holly Rosenthal's essay: "Comedy versus Tragedy: the role of Technology in Contemporary Film Adaptations of Shakespeare's *Much Ado About Nothing*," ms.

single wedding, that of Beatrice and Benedick only, replacing the new wedding of Hero and Claudio; and the most our Claude can get from Hero is an encouraging smile.

Comedy therefore does not seem to be possible in the way it used to be, but we have to make do with what is left – at least our clowns can prove to be romantic fools in the end. However, what happens might not be more than our psychologically motivated recognition that this "great comedy" does have a bit of the problem play about it (similarly to the *Merchant of Venice*, for that matter), where a new-born Hero's wedding to a chastised Claudio cannot make us forget how impossible it would be to forgive such suffering.

It is clear that if any significant alteration is to be done to a playscript then the best part to tackle is the final scene, as we all know that "the end crowns all."[8] Alan C. Dessen in his *Rescripting Shakespeare* points out a number of ways in which the "original" Shakespearean text tends to be rewritten in modern theatre productions, partly for practical reasons, partly because of directorial creativity let loose. He also notes that the final scenes are prone to undergo even more alteration than any other structural element of plays in general, as the natural emphasis it gets makes it the most significant part that we take home with us. Nevertheless, what he claims about the most typical theatrical reason for altering the ending may not apply here at all, as he says: "Often final scene changes are designed to change or reinforce a particular sense of an ending. […] In the comedies, a director may wish to heighten the "feel-good" appeal of the final moments."[9] Here we certainly do not feel good because of the ending, but maybe we do not feel so bitter either, as Hero's submissive (and even humiliating) marriage does leave us feel uneasy in the original version.

In many ways the rewriting – even rewrighting – of the final scene in this *Much Ado* is in line with the tendency we can notice in other films of the period, since the beginning of the 1990s, which turns to parody concerning the source authority (Shakespeare) but is at the same time bitterly realistic about its own contemporary setting, and therefore offers no reconciliation between warring factions, or disrupted social units. A very clear representation of this tendency of hopeless endings is probably the most popularly successful Shakespeare film of the period, Baz Luhrmann's *Romeo+Juliet*, where the final scene does not even bring the two families to the same location, as does Zeffirelli's 1968 version, assuming that no one could possibly delude themselves that the tragic fate of the star-crossed lovers matters enough to put an end to global fighting. The same thing, a psychologically more realistic ending is then what we have in this *Much Ado*: Hero and Claudio are on speaking terms again, but Hero's sentence ("Marry you? Not in a million years") is still ringing in our ears. What is more, the power of such a clear statement of opinion and hurt pride is also relevant for emancipated twenty-first century (mainly female) audiences. Whereas traditionally we have not had the chance to hear Hero's opinion on the matter at all (she did not even appeared to have one, apart from her pain over her broken heart and broken engagement), here her dignity (or vanity) is worth more for her than marriage at all costs.

Besides the changes in setting and character motivation, the film's style also needs some brief reflection. Douglas Lanier in his essay on recent Shakespeare film parody makes a claim that seems to be perfectly fitting to the new *Much Ado* and the whole ShakespeaRetold series as well, and which might help us explain some of the above mentioned phenomena that the average member of the audience most probably quote as the original or most striking features of the film. These tendencies include the "oscillation between the drive to (re)popularize Shakespeare by "modernizing" him and the imperative to perceive those qualities that mark Shakespeare as a traditional icon of cultural authority."[10] This film does not want to take itself (or Shakespeare) too seriously, but still wants to offer him to television

[8] William Shakespeare, *Troilus and Cressida*, 4.7.107.
[9] Alan C. Dessen, Rescripting Shakespeare. The Text, the Director, and Modern Productions, CUP, 2002, 111)
[10] Lanier, "Will of the People," 177.

audiences, and it also knows how much background knowledge of the audience it can count on – in fact, not much at all.

As it appears that some (if not all) of these changes can be attributed to the social-cultural and especially the cinematic context in which the film was brought into being, I suppose that *Much Ado*, being as it is a film aspiring for popular success, not in the cinema but on television (and BBC 1, that is, a channel of mainstream popular entertainment), is a typical product of the early twenty-first century, whether we call it postmodern or post-postmodern, or by any other name. What is an undeniable fact, however, is that audience behaviours and attitudes to spectatorship have changed significantly in recent decades.

> There are very few occasions at which we can now be said to be metaphorically 'glued to the box'. We are so used to the experience; intimately know the conventions and genres of the medium; and watch so much of it, that it is rarely able genuinely to surprise us.[11]

Popular films, however, either in the cinema or on television, has always used creatively these conventions and genres, in which it is only part of the challenge facing the director to live up to the expectations of audiences; the other part is to digress from these, and show some critical attitude, relationship or dialogue the new product opens with the old framework. Popular films therefore have always had to uphold a delicate balance of old and new, as opposed to art (or *auteur*) films, which could enjoy the luxury of breaking all conventions of form, style or content, thus suggesting their distance from the taste of the masses (and their fellow authors/directors).

The fate of adaptations of classical literature seems to be similar to the above mentioned general assumptions concerning television. Involvement is lower than ever, and what is more, previous knowledge (to raise or shape expectations) is also lower than it used to be, even in the case of classics, such as Shakespeare himself. The question is, however, whether there is any point in assigning any labels of value judgments to the products of this process, to lament the loss of high culture or laud the onset of the age of cultural equality, or whether it is wiser, with the words of Katherine Rowe, "to insist on the traffic, recycling, and cross-pollination between screen and other arts."[12] There is certainly no answer to this question, but looking at the cinematic output of the past decade, we cannot fail to notice that the only activity in the field is this recycling and cross-pollination, rather than brand-new plantations.

Finally, another significant feature of Shakespeare on Film productions (as partly opposed to Shakespeare on the stage) at work here is the availability of predecessors, of earlier versions of the same text, not only for directors and artists but audiences as well. There certainly exists a segment of theatregoers who are familiar with other versions and earlier theatre performances of the play, but for practical and anthropological reasons this familiarity rarely goes beyond a few decades at most (and even then, the changing force of temporal distance has to be accounted for and familiarity is no more than a subjective, often nostalgic recollection in one's memory). On the other hand, television and the cinema, and primarily DVDs make it not only possible but even quite easy to have access to the classics of the genre, and generations who have never had the chance to see Olivier on stage can see him on the screen, even repeatedly, pausing and analysing various scenes or gestures as well. This will certainly have an effect on the reception of new film versions, which have to find their place with such a backdrop and for an audience that (at least partly) will recognise allusions and references to contemporary and historical contexts.

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[11] Bob Mullan, *Consuming Television* (Oxford: Blackwell, 1997), 1.

[12] Katherine Rowe, "Medium-specificity and other critical scripts for screen Shakespeare," in *Alternative Shakespeares 3*, ed. Diana Henderson (London & New York: Routledge, 2008), 37.

Brian Percival's *Much Ado* – at least in my opinion – also defines itself in relation to the obvious backdrop of the 1993 Branagh *Much Ado*, and its references to reading out Shakespearean lines from a volume (Sonnet 116), the choice of a ginger-haired actor for the role of Benedick with a noticeable resemblance to Kenneth Branagh, together with maybe some of his slapstick gestures around the overhearing scenes can speak volumes on originality and audience expectations, although on the level of the plot we feel almost the opposite: a conscious (on the verge of the forced) difference from what that iconic film was doing to the play.

Whether all of the above mentioned, partly cultural, pragmatic or popular, partly theoretical or psychological foundations and the changes they appear to have brought about, will result in new films that are noticeable as artistic creations or only join the line of entertainment products that are used and then disposed of, is clearly a question without an obvious answer. Nevertheless, the lesson is there both for Shakespeare scholars and for performance and adaptation studies that there is usually more to it than meets the eye – that this much ado is certainly about something rather than nothing…

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JANE AUSTEN RELOADED

ZSÓFIA ANNA TÓTH°

In this paper, I intend to examine the diachronic inter/cultural interpretation and dialogue concerning Jane Austen and her works within information society. One of the central images to be discussed is the 1995 *Entertainment Weekly* picture of Jane Austen as a successful and high-tech script writer in Hollywood equipped with a laptop and a mobile phone, although sitting in her Georgian habit (photo by Theo Westenberg). My aim is to examine the inter/cultural dialogue between her age and the age of information society and to see how she and her works are recycled, reloaded and reinterpreted in the age of mechanical reproduction. Her works as well as her persona as a subject of artistic reproduction in the context of multimediality are to be discussed in addition to how all these are re/present/ed on the internet, in digitalized forms or through any other technical/mechanical reused and re/adapted forms such as films, audio recordings etc. Her overarching legacy through time is proven by her presence even in the multimediality of information society.

First, I would like to discuss briefly what information society – in which we supposedly live today – stands for before we could see how Jane Austen and her works are reloaded, recycled and/or reinterpreted within this realm.[1] So, information society, according to Robert Pinter, who is paraphrasing Manuel Castells (one of the great seminal fathers of the theory of information society), can be defined as a new form of human existence and organisational system the main focus of which is (the production of as well as providing access to) information. According to Castells, it is

> the new mode of human existence where the organized production, storage, retrieval, and utilization of information play a central role. New structural elements and networks appear through which a certain 'network society' is being created accompanied by appropriate institutions that are transformations of those already existing. As a result of this, on the macro level, politics, economics, and culture are reformulated, as are the institutions of the mezzo level and at the micro level, families and individuals experience similar changes (Castells, 1996:13-18).[2]

This complex system of 'informational network society' that upgrades itself out of already existing structures is usually interpreted in two opposing ways. When discussing information society there are two approaches to it or two discourses that try to weigh its pros and cons. Group 1 is the Athenians (technophiles) and group 2 is the Orwellians (technophobes). Quite probably, these names speak for themselves but I would like to highlight the Athenian approach because that is the one that encompasses the idea of progress, prosperity and points towards a constructive end result with the creation of an e-democracy that is realized in a digital agora. Pinter claims that

> [i]n accordance with the Athenian model technology should have a liberating effect and by enhancing human prosperity, it will eventually lead to the development of a new electronic

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 302–10.

[1] Although as a minor/side remark it has to be added that the idea that we are approaching or already reached the age of post-information society is gaining ground.

[2] Robert Pinter, "Towards getting to know information society," in *Information Society. From Theory to Political Practice*, ed. Robert Pinter (Budapest: Gondolat – Új Mandátum, 2008), 13.

> democracy. The 2,500-year-old Greek city state's direct democracy will be able to regain its power in a new digital agora.[3]

This evidently implies that information society has the capacity to create the most perfect example of human communities.

Certainly, the question arises why our society, why this age we live in is called information society since information has always been with us and no society or any human formation could have functioned without (the circulation of) information. However, Pinter argues that no society before ours was influenced by the possession, production and dissemination of information to such an extent as our current society/ies is/are:

> [w]hile undoubtedly true, since all societies necessitate information flow, yet none of them were called 'informational' by contemporary critical thinkers or historians. None of the previous societies were so extensively influenced by the communication, reception, processing, recording, decoding, and flow of information as ours are.[4]

Thus, it seems that this label (information or 'informational') signifies our contemporary society/ies precisely because within this/these the centrality and significance of information has reached greater ground than ever before; additionally, Pinter also explains that this naming also reflects that we have passed the phases of human development – from an economic point of view – in which materialism and mere survival were central, and by upgrading ourselves from the agricultural and industrial stages (our society is also sometimes referred to as a post-industrial one)[5] now "the information sector and information oriented jobs dominate the economy."[6] Among the names to denote this specific entity, according to Laszlo Karvalics, this name remained to encompass and represent the occurrences and changes taking place in the late twentieth century: "[i]n the end the term 'information society', which was the umbrella term used to describe the elemental societal changes that took place in the second half of the 20th century, remained alone in the ring."[7] Karvalics lists several aspects of information society that facilitate its definition, for example: it is organized around knowledge; its major aims (after knowledge) are innovation and change; "the possession of information (and not material wealth) is the driving force" of development; information is considered "an economic resource; freedom is also a central concept as well as distribution, creation, access to and use of information, "global use of information," the accomplishment of better work, contributing to society in better ways and having "a higher standard of living."[8]

This all implies that we reached the Canaan of any academic research and that Jane Austen and her works can be better studied and interpreted than ever before. It is true, she and her works are reproduced, reworked and (re)interpreted by almost every informational-technological means, such as audio recordings, e-texts, film adaptations etc., not to mention the 'good old ways' of reprinting or adapting her to the stage or turning her works into musical pieces etc. Hence, the question might arise why there are still so many imaginative, un-realistic, inaccurate, inauthentic and hyperreal interpretations and re-workings of Jane Austen and her works when all kinds of technical and technological tools, devices and means

[3] Pinter, "Towards," 15.
[4] Pinter, "Towards," 22.
[5] Laszlo Karvalics, "Information Society – what is it exactly? (The meaning, history and conceptual framework of an expression)," in *Information Society. From Theory to Political Practice*, ed. Robert Pinter (Budapest: Gondolat – Új Mandátum, 2008), 30.
[6] Pinter, "Towards," 23.
[7] Karvalics, "Information Society," 31.
[8] Karvalics, "Information Society," 34.

are at hand – also facilitated by the potentials of information society providing access more easily and readily to information – to reproduce or reconstruct Jane Austen, her era and her works with accuracy and authenticity.

In a chapter entitled "Austen cults and cultures" of *The Cambridge Companion to Jane Austen*, Claudia L. Johnson states that early in the twentieth century Henry James already protested against the too liberal use and abuse of Austen and her legacy. He "observed that a 'body of publishers, editors, illustrators, [and] producers of the pleasant twaddle of magazines' found 'their "dear", our dear, everybody's dear, Jane so infinitely to their material purpose' […]."[9] Austen thus became "a commercial phenomenon and a cultural figure," yet, James aimed his criticism not at Austen herself "but at her faddish commodification by publishers and marketers."[10] This, with the rise of information society, only worsened. Maybe, it is a positive development that she (and her oeuvre) is available in every form (of any quality) to everybody by almost every means but it did not primarily result in a positive, constructive and advanced end result – and it is not only about what Johnson suggests that "many of Austen's most acute admirers have been unhappy with this extravagant popularity"[11] but it can also be proven by objective and unemotional fact(or)s and standards. Johnson adds that James, if he still lived and knew what became of Austen by 1997, he would recoil in horror from the "dazzling movies from Hollywood and the British film industry featuring our favourite stars, […] published sequels, imitations and homages, […] radio broadcasts and editorial pages, […] bumperstickers, book bags, mugs" etc.[12] Then, Johnson calls Austen "a cultural fetish,"[13] – and, in my opinion, this cultural fetishism of Austen only deepened and got enlarged with the passing of time and the further development of information society. Discussing mass media enthusiasts, fans and admirers outside of the academy Johnson also lays emphasis on that they managed to legitimize "their own objects and protocols of expertise" but adds that "unlike *Star Trek*, Austen's novels hold a secure place in the canon of high as well as popular culture."[14] She closes her argumentation with an egalitarian and liberal idea (central ones to the ideal of information society) stating that "[i]f Dr. Johnson, one of Austen's favourite writers, was correct in opining that the purpose of literature was to help us better to enjoy or endure life, then we must be glad, *pace* James, that 'Jane' is 'theirs', 'yours', and 'ours' after all."[15]

Emily Auerbach also supports the idea that Austen is ours and what she communicates through her writing reaches and captures a wide variety of readers/audiences: "Austen's ability to appeal simultaneously to a popular and academic audience demonstrates the clarity, universality, and profundity of her works."[16] Yet, she will always remain enigmatic and out of reach herself no matter how hard we try to find and catch her since she is everywhere but nowhere as Auerbach states: at the end of the search for Jane Austen she is still the winner of a game of hide-and-seek: "[t]he more one searches for the enigmatic Jane Austen, the more one discovers artistry and intelligence, allusiveness and wit;" and she closes her argument by also asserting that "[a]t the end of this search, Jane Austen seems closer yet still out of reach – as she will always be […]."[17]

[9] Claudia L. Johnson, "Austen cults and cultures," in *The Cambride Companion to Jane Austen*, eds. Edward Copeland and Juliet McMaster (Cambridge: Cambridge University Press, 1998), 211.
[10] Johnson, "Austen cults," 211.
[11] Ibid.
[12] Johnson, "Austen cults," 212.
[13] Ibid.
[14] Johnson, "Austen cults," 224.
[15] Ibid.
[16] Emily Auerbach, *Searching for Jane Austen* (Madison: The University of Wisconsin Press, 2004), 283.
[17] Auerbach, *Searching*, 289-290.

One of the major modes of attempting to reach and appropriate Austen is to recreate her in a visual medium. When considering the representations of Jane Austen herself one can find him/herself in an interesting visual adventure mostly because representations generally bear the mark of their creator(s) and reveal much more about this/these person/s, the circumstances of creation and the culture in which it is produced than about the physiognomy, the body or the personality of the subject – in this case: Jane Austen. Another noteworthy peculiarity of the Austen representations is that we do not really have an authentic and certified picture, painting, portrait, sculpture (or any other type of representational production), not even from the time when she actually lived. We only have a few sketches and (sketchy) watercolour paintings of Austen made by her sister, Cassandra, which could be called authentic. One of them depicts Austen sitting on a lawn or in a meadow with her back to the viewer and the other one is a (sketchy) portrait. Apart from these, we only have textual descriptions about her appearance given by her family members (people who personally knew her and could provide us with legitimate information). One of these is the following:

> In person she was very attractive; her figure was rather tall and slender, her step light and firm, and her whole appearance expressive of health and animation. In complexion she was a clear brunette with a rich colour; she had full round cheeks, with mouth and nose small and well formed, bright hazel eyes, and brown hair forming natural curls close round her face. If not so regularly handsome as her sister, yet her countenance had a peculiar charm of its own to the eyes of most beholders.[18]

The aim of this paper is not to provide an overview of all Jane Austen representations but I would like to mention a few unique examples. In the two recently produced (supposedly) biographical films, *Becoming Jane* (2007) and *Miss Austen Regrets* (2008), the actresses chosen for embodying Austen were: Anne Hathaway in the first case and Olivia Williams in the second. Although, physically both actresses resembled the description given by family members and even the performed 'Austenian personality' seemed to be more or less realistic, still, *Becoming Jane* became only a fairy tale (much more fiction than fact) while *Miss Austen Regrets* touched a much more rational, realistic and authentic chord being based on the actual facts and biographical data of her life.

Although it is not an 'information society' representation, the little caricature entitled "Austen with fan and mallet" by Lee Siegel that appeared in *Atlantic Monthly* (n.d.) is a noteworthy representation because it reflects on Austen's style with ironic accuracy as it presents her in full feminine decorum with (proper attire and) a fan in front of her while she holds a mallet in her right hand behind her back. Another quite 'Austenian' representation (from the age of information society) can be seen on the cover of *Jane Austen in Hollywood* by Linda Troost and Sayre Greenfield eds. (2001), where we can see Austen on the Walk of Fame in Hollywood as a famous script writer at the moment of leaving her footprint in the sidewalk for eternity (and receiving her star) while hordes of fans, media personalities, paparazzi etc. surround her, yet, she is still in her Georgian dress and she displays a sceptical (and slightly irritated) facial expression. However, the representation that best describes the Jane Austen of information society is "Austen on a cell phone" by Theo Westenberger that appeared in *Entertainment Weekly* in 1995. Here, she can be seen sitting next to a swimming pool (probably in Beverly Hills or Bel Air) while talking on her mobile phone. There is also a laptop on the table – quite probably she was working on her next script – while she holds the script of *Pride and Prejudice* during the phone conversation. With today's standards the actual technical devices to be seen in the image are all outdated, yet, during the time of the production of this fictionalized photo they were the latest-development products and they

[18] Douglas Bush, *Jane Austen* (London: Macmillan Press Ltd., 1978), 22.

suggest that this Jane Austen is a technically competent offspring of information society (even if she is still in her Georgian attire).

Another important aspect of the Austen mania is the quintessence of information society: the internet Austen. If we have a look at some instances of the digitalized Jane Austen we can see that there are hundreds and thousands of internet sites (of various quality) about Jane Austen and her works. She is entirely immortalized in the digital world. To list all of the sites or to attempt to cover their multitude would be a futile endeavour, thus, only some interesting examples will be mentioned here to have a look at Austen's digital existence. One of the most prominent ones is the "JASNA. Jane Austen Society of North America" page which concentrates primarily on academic issues, approaches and dialogue.[19] It also includes an interesting link to "The Victorian Literary Studies Archive. Hyper-Concordance" which makes it possible that – thanks to a C++ program – we can search for specific words in literary works (for example, those of Jane Austen[20]) and we can find, for example, that in *Emma*, the word 'Emma' occurs considering "Total text lines: 16826; Total word count : 161974; Query result : 865"[21] times and it lists the concrete lines and how that word is embedded into the sentences. The webpage of the "Jane Austen's House Museum" provides a virtual tour and museum blog etc., but it also has a Facebook group and videos on YouTube. We can learn here that writing workshops, family activities and holidays are also organized here.[22] "The Republic of Pemberley" contains information about almost everything concerning Jane Austen: her life, her era, locations, e-texts of Austen's works, lists of sequels, filmography, chat possibility, fan fiction, recommendation for further reading etc.[23] As a last example here, certainly, there is to be found the website of "The Jane Austen Centre" (Bath, England) which does not only provide all sorts of information in relation to Austen, her works and her era but it also provides tours, visits, programmes, festivals, even stationery, jewellery, CDs, DVDs, cross-stitches etc.[24] Such online shops (merchandise) are to be found on most of these pages. Almost everything is available for purchase: gold earrings in the shape of Jane Austen's head (and/or bust), coloured quills, silver pen with Jane Austen's picture on it, I ♥ Mr Darcy bags, a Jane Austen Festival mug, for Valentine's Day a mug with "In vain I have struggled"[25] motto or a Regency-style nightgown… etc.

However, the question arises whether all these things really and actually bring us closer to Jane Austen as a person and as an author. Do these things make us understand her and her works more or do they lead us to more creative and innovative interpretations? It is rather doubtful. The ideal of information society is that we can have access to information in the most democratic and liberal ways and in a sense, we become detached from the constraints of materiality since information society is supposedly a post-industrial and 'post-material' society. Yet, it seems that instead of a constructive and advanced study and interpretation facilitated by the (currently) highest technology as well as the advantage of historical retrospect, the diachronic, transhistorical, inter/cultural, multimedial interpretation, discourse and dialogue 'drops us' from the frying pan, not into the fire, but into a sweetened mug of cream tea with the (misspelled) motto engraved on it: "In vain I have struggled." Nonetheless, even in relation to trinkets (and artistic memorabilia) Austen is the winner as Natalie Tyler presents us with a comparative chart since considering the prizes of tobacco

[19] "JASNA. Jane Austen Society of North America."
[20] Although, she was not a Victorian writer since she lived during the Georgian Period.
[21] "Victorian Literary Studies Archive. Hyper-Concordance."
[22] "Jane Austen's House Museum."
[23] "The Republic of Pemberley."
[24] "The Jane Austen Centre."
[25] The motto is written this way on the website, yet, the precise quotation from *Pride and Prejudice* is the following: "'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.'" (Austen 128)

cards Austen was the absolute winner with $61.03, while Shakespeare came only second with $43.50, Dickens 'was sold' for only $14 and Charlotte Bronte 'earned' only $7.50.[26]

As Marilyn Gaull claims in her study entitled "Jane Austen: Afterlives":

> For readers, academic and otherwise, who find contemporary literary criticism too obscure or out of tune with what brought them to Jane Austen in the first place, there is the heritage industry, a rebirth of sorts in other forms (some historical and some technological), all of them moving further away from the novels and even the history no matter how often and how seriously it is invoked.[27]

This is what can be experienced in the case of the above mentioned examples but also mostly in the case of film adaptations or the so-called (supposedly) biographical films, sequels, fan fiction etc. Andrew Wright puts it quite aptly when saying: "there is the all too easily demonstrable fact that no one writes Jane Austen so well as Jane Austen. Any tinkering means a change for the worse."[28]

Jane Austen and her legacy within information society seem to have entered a phase of new fictionality of hyperreal dimensions. Hence, information society creates interpretive strategies that might – in the name of democracy, equality and liberalism – result in a manifold, diverse, free and multi-understanding of Austen and her works, yet, the question occurs whether there is a limit to this. Gaull is also of the opinion that the end result frequently borders "interpretive license"[29] Without the intention of being judgemental or critical and excluding a wide range of interpretive strategies can it be stated with certainty that all these productions really add something new and original, a new insight to the discourse about Jane Austen and her works? Gaull goes on discussing what modes and ways there are to resuscitate Austen – but all these only according to the current notions about her and her work – and we watch as her diachronic survival and transhistorical presence turns her and her legacy into a multimedial, technologized or even digitized cross- and transcultural non-entity.

> In an appendix to Jane Austen & Co, a collection of essays *somewhat* on Jane Austen and her second lives, mostly in the film Clueless (1995), Patrick Cooper provides a very useful listing of radio, television, and film adaptations of Austen's novels culled from various internet sources. Along with the films, Austen, or *versions of her*, abound: films, books about making films, web pages, tours, dolls, stationery, embroidery kits, tea sets, tee shirts, cookbooks, societies, Web sites, festivals, conferences, and commemorative posters. With no sightings, gossip, or cartoons to establish her social presence, no contemporary branding of the Austen style, and no hats or silhouettes for dressmakers to copy, she is, as Ruth Perry says in "Sleeping with Mr. Collins" (the tenth essay in this collection), "*oddly nondescript*," permitting, as Perry says tactfully of Jane Austen's characters, "*interpretive license*."[30] [emphases mine]

So, could it be the case that the ideal of information society seems to turn into interpretive license in the case of Austen?

What I referred to as the hyperreal Austen of information society is the multi-charged, oversemioticized and culturally, theoretically, medially and technologically burdened Austen who is much closer to the spheres of simulacra than reality or authenticity. Gaull points out that even scholars and people with academic endeavours tend in this direction and pour at us

[26] Natalie Tyler, *The Friendly Jane Austen. A Well-Mannered Introduction to a Lady of Sense & Sensibility* (New York: A Winkour/Boates Book, Penguin Books, 2001), 254.
[27] Marilyn Gaull, "Jane Austen: Afterlives," *Eighteenth-Century Life* Volume 28, Number 2 (2004): 116.
[28] Andrew Wright, "Jane Austen Adapted," *Nineteenth-Century Fiction* Volume 30, Number 3 (1975): 423.
[29] Gaull, "Jane Austen: Afterlives," 116.
[30] Ibid.

their non-real mental/intellectual creations that – although being channelled into the wide stream of information available to everyone – may not get to the bottom of what is within Austen's works (yet, it has to added that her words are also witness to some degree of sentimental idealism that might not lead to a more accurate understanding, still they reverberate an attempt to find Austen as she was and to find what she produced in its simplicity):

> Many times removed from the shadowy original, *critics* have reached the stage of *pure invention*, *freeing their inner Austen*, *making her up* as they go along, citing in this—as in most other collections—a little "canonicity" here, some "consumer culture" there, and "postfeminism," "postmodernism," "gender relations," "knowledge production," and "intertexuality," though the simple good words that Jane Austen used and the ones that Stuart Tave savored in his luminous Some Words of Jane Austen (1973) are as rare as the readers she honored.[31] [emphases mine]

We may have gained a lot with the wide array of information available but are we apt and prepared to handle it? Can we manage to find our way through the jungle of information since to have access to information does not mean that it can be or will be accessed and, most of all, processed. It also has to be added that the Austen of today is not the Austen that she was but an ideologically, culturally and historically multi-layered collage. This is not necessarily a problem since we live today trying to interpret the world around us while we are also ideologically, culturally and historically situated beings and cannot see and interpret Austen as she was in an age to which we do not have actual access. In addition, we have to face the fact that in spite of information society we do not have adequate information about her, her life, her works, and in fact, we do not have actual access to them either. Hence, all this semiotically overburdened or – at the other extreme – materially downgraded, simplified or even vulgarized production of meaning about Austen and her works might simply be the result of information society that makes it possible to see her in various lights, and maybe, the purist tendencies of finding 'HER' would not or do not manage to result in an accurate and authentic meaning production either. Quite probably, attempting to find Austen other than 'ours' is a pointless and futile endeavour.

Gaull comments on it similarly saying and citing – while implying that Jane Austen could eventually be considered the ghost writer of our current culture – that

> Deidre Lynch, on the other hand, brings really big guns to bear on the relationship between *Clueless*, which our students may believe at some point Jane Austen actually wrote, and *Emma*. The opening is provocative: "Can we [note the implicative "we" again] learn history—can we regain that capacity for retrospection ostensibly lost in a postmodern age—when Jane Austen is ghostwriting History's screenplay?"[32]

Although Gaull also cites Maureen Turim's words about *Clueless* with ample sarcasm, what Turim claims about our interpretive strategies of today point clearly to the bottom of this quandary of the transhistorical and intertextual Jane Austen of information society: "We retain much that criticism and histories of literature and film taught us about the specificity of context and the historical transformations of form, and we add to that the layered questions posed by intertextuality conceived as transhistorical."[33]

This is us, and this is our Jane Austen: transhistorical, intertextual, and I would add, multimedial. As Linda Troost and Sayre Greenfield claim there is always the fear that the

[31] Gaull, "Jane Austen: Afterlives," 116.
[32] Gaull, "Jane Austen: Afterlives," 118.
[33] Gaull, "Jane Austen: Afterlives," 117.

films, the internet websites etc. might substitute the novels as "[i]nstead of reading Austen, the Caroline Bingleys of the 1990s may just visit the Colin Firth websites and buy CDs of music from Austen's era, thinking that they are participating in High Culture," yet, they are convinced that these can substitute Austen and her novels only for some people, and it is not quite likely that these products would degrade or replace the original works.[34] They assert that these later re-workings and spin-offs tell much more about us than Austen or her works concretely stating about adaptations that they cannot stand the test of time as her novels can:

> [t]he film and television adaptations are attuned to one cultural moment as Austen's novels have proven themselves not to be. Every generation needs a film or video remake of *Pride and Prejudice* whereas Austen's novels have fit a succession of cultural moments for nearly two hundred years. That is the reason they form part of the literary canon. The films get remade because they do not inhabit a long sweep of time comfortably.[35]

I would add to the example of films – either adaptations of Austen's novels or biographical film attempts of her life, or even spin-off films of spin-off works – all the other reconsiderations and re-workings of her and her writing on the internet, on the stage, in print etc. Eventually, the same can be said about all of them: that we are to be found in these products as Troost and Greenfield also suggest: "[t]hese adaptations, then, have more to tell us about our own moment in time than about Austen's writing. In watching them, we watch ourselves."[36] Or perhaps, to see more clearly, we would need a slightly radical aversion therapy that Gaull proposes ironically citing Benedict Nightingale that maybe "the Austen fever" and the "blinding Austen obsession […] would require 'aversiontherapy clinics where demure maidens in crinolines beat addicts over the head while American academics read them interminable essays on the semiotics of Jane Austen.'"[37]

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[34] Linda Troost and Sayre Greenfield, "Introduction. Watching Ourselves Watching," in *Jane Austen in Hollywood*, eds. Linda Troost and Sayre Greenfield (Lexington: The University Press of Kentucky, 2001), 9.
[35] Troost and Greenfield, "Introduction," 9.
[36] Troost and Greenfield, "Introduction," 11.
[37] Gaull, "Jane Austen: Afterlives," 119.

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THE REPRESENTATION OF STOKER'S CONTEMPORARY SOCIAL CONDITIONS IN BROWNING'S *DRACULA* AND COPPOLA'S *BRAM STOKER'S DRACULA*

ATTILA MÓCZA°

Introduction

The genre of horror bears an emphatic popularity in literary texts and films as well. In addition to its being a very significant tool of entertainment, horror works are obvious sources of scholarly analysis. The fact that the genre is of prime importance for intermedial representations diversifies the academic importance of horror.

Perhaps, no other original horror text has as many film adaptations as Bram Stoker's *Dracula*. The most important work of the Stokerian oeuvre has been in the centre of plenty of kinds of interpretations. Among the autobiographical, psychosexual, psychoanalytic, postcolonial as well as socio-cultural ones, the last one is in the focus of this study. Nina Auerbach in her *Our Vampires Ourselves* dealt with the most relevant vampire fictions from the nineteenth and the twentieth century. One of the major messages of Auerbach's aforementioned book corresponds with the one of Ken Gelder's *Reading the Vampire*, which states that the vampire as a character archetype represents cultural issues. These two works are pivotal for the literary theory of vampire literature. Clive Leatherdale in his book entitled *Dracula: The Novel and the Legend* places Stoker's *Dracula* into a socio-historical and religious context, while Sally J. Kline in *The Degeneration of Women* elucidates it from a gender perspective. These works of secondary literature turned out to be indispensable for Dracula scholarship. They gave evidence to the possibility of reading Bram Stoker's *Dracula* as a cultural allegory. Thus, the Stokerian cultural environment is depicted in the author's undying literary work of art.

This paper is going to claim that the aforementioned Stokerian mode of delineation is present in the two most famous film adaptations of the novel, namely Tod Browning's *Dracula* and Francis Ford Coppola's *Bram Stoker's Dracula*. Stoker wrote *Dracula* in 1897, almost thirty-five years later, Browning directed his film in 1931, and Coppola's film adaptation, which is the closest one to our contemporary age, was directed in 1992. By analyzing this almost one-hundred-year period, this study is to emphasize the constant allegorical values of Dracula works. Stoker's social ideology is central for the already mentioned cultural representation. Along this ideology, supporting and opposing characters can be determined in the works to be analyzed. Thus, the analysis will be conducted through character analysis.

Stoker's Personality and Value Judgement

In order to understand the crucial aspects of the ideological binary according to which the aforementioned Dracula works are to be analyzed, the investigation of Bram Stoker's principal personal values and maxims is indispensable. Stoker, the third child of seven

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 311–19.

children in an Irish family[1] had a morally strict, puritan upbringing,[2] which turned out to be the basis for his conservative worldview. Stoker's conservatism was essential for his fitting into the role of the ideal Victorian male character, namely the Gentleman.

After graduating with outstanding results at the Trinity College in Dublin, the author of *Dracula* moved to England, where he lived up to the end of his life. Probably it was Stoker's working moral which reflected more severity than his studies. Taking on the jobs of a civil servant, an unpaid theatre critic, a personal assistant and secretary, an inspector and acting manager as well as a tutor at Trinity College meant obvious evidence for the already mentioned characteristic of his.[3]

Thus, it is not surprising at all that his writings are also clear manifestations of accuracy and earnestness. For instance, before beginning to write *Dracula*, Stoker studied preceding literary works on vampires as well as Transylvanian history for five years.[4] This aspect is further emphasized by the fact that the novel consists of diary notes, letters and memoranda, which attempts to elicit the feeling of reading an authentic plot from the reader.

The final point to be mentioned here is Stoker's uncontroversial credit for taking social responsibility. His award by the Royal Humane Service for rescuing and caring for a man who wanted to commit suicide is probably the most pertinent fact which confirms this feature of Bram Stoker.

The Victorian Society

The maxims of the Victorian society were governing principles for Stoker. The main characteristics, which will be contrasted in the analysis of the adaptations, concern the interest of the individual and the community. In this aspect, the Victorian society-centred ideology prioritized the latter, which was unambiguously detrimental for individuals. The significance of this communal ideology is similarly elaborated by authorities on the Victorian age. George P. Landow in "Victorian and Victorianism" claims that the above mentioned cultural point of view was the leading way to the Victorian development in "wealth, power and culture".[5] People had to fit the general role in order to fulfill the phenomenon Landow argued for, which is defined by Richard D: Altick in his invaluable book *Victorian People and Ideas*: "contributing, like good Victorian Englishmen, to the wealth of the nation".[6] Taking these claims into consideration, it seems obvious that crucial earnestness and social responsibility were required from Victorian people, irrespectively of their gender.

However, the appropriate gender roles were also determined in the society for both the dominant male and the subordinated female ideal Victorian characters. This kind of social disparity in terms of gender relations in the Victorian era has been a crucial issue for scholars

[1] Jennifer Dorn, "Literary World of Bram Stoker," *British Heritage* 18.7 (1997): 32.
[2] Daniel Farson and Philip B. Dematteis, "Abraham Stoker," *Literature Resource Center*, accessed November 6, 2009, url: http://go.galegroup.com/ps/retrieve.do?sgHitCountType=None&sort=RELEVANCE&inPS=true&prodId=LitRG&userGroupName=szegedi&tabID=T001&searchId=R3&resultListType=RESULT_LIST&contentSegment=&searchType=BasicSearchForm&currentPosition=27&contentSet=GALE|H1200003697&&docId=GALE|H1200003697&docType=GALE&role=LitRC.
[3] Jennifer Dorn, "Literary World of Bram Stoker," *British Heritage* 18.7 (1997): 32.
[4] Daniel Farson and Philip B. Dematteis, "Abraham Stoker," *Literature Resource Center*, accessed November 6, 2009, url: http://go.galegroup.com/ps/retrieve.do?sgHitCountType=None&sort=RELEVANCE&inPS=true&prodId=LitRG&userGroupName=szegedi&tabID=T001&searchId=R3&resultListType=RESULT_LIST&contentSegment=&searchType=BasicSearchForm&currentPosition=27&contentSet=GALE|H1200003697&&docId=GALE|H1200003697&docType=GALE&role=LitRC.
[5] George P. Landow, "Victorian and Victorianism," *The Victorian Web*, accessed August 20, 2007, url: http://www.victorianweb.org/vn/victor4.html.
[6] Richard D. Altick, *Victorian People and Ideas* (New York: W. W. Norton & Company, 1980), 294.

specialized in gender and women studies as well as in feminist literature. Among them, Ellen Moody considers it to have been so exaggerated that she states that the term 'hegemonic masculinity' more effectively describes the Victorian gender relations than that of 'patriarchy'.[7]

As it was mentioned already, both male and female members of the society had to fit into their cliché-like Victorian gender roles. The primary responsibilities of the gentleman were protecting and caring for his family. He had to be educated to fulfill the requirements of being decent and polite. George P. Landow in his article "Newman on the Gentleman" defines the ideal Victorian male character as someone "who never inflicts pain".[8] This vague elucidation is further elaborated by Landow in his lines, according to which the Gentleman "never speaks of himself except when compelled, never defends himself by a mere retort, he has no ears for slander or gossip".[9] The Angel-in-the-house as the ideal female figure had to have at least one child, who should have been brought up by her, on the one hand, and she also had to serve her husband, on the other, as Meredith Moore accounts for her social responsibilities in "Private vs. Public: Female Sexuality in Victorian Culture".[10]

Any kinds of differing values from the ones which have been discussed already, were incompatible with the Victorian world view. For the individuals' ability to suit the society's role pattern, a strict narrowness in their lives was inevitable. Altick's thought clearly reflects this last point: "[t]he choice was clear, or, more precisely, there was no choice".[11]

The Dandy

To study the societal settlement of the Victorian period, it is indispensable to investigate the character of the dandy. Altick's statement, according to which "Dandyism framed the Victorian period",[12] provides support for the relevance of this claim. In spite of the fact that dandies were parts of the Victorian times, they did not share the Victorian world view at all. Their characteristics were the reasons for this detachment.

Dandies' social apathy was totally opposed to any kind of responsibility for communal benefits. Lacking the Victorian earnestness could be the cause of this feature. It means that dandies did not have any interest in representing any of the social classes or any kind of moral values. The sole aim of these decadent members of the society was momentary enjoyment owing to their hedonism. Perhaps, a slight connection between dandies and the aristocracy can be established. However, it is not owing to the fact that dandies stood for the aristocrats. In view of social values, the aristocracy was also of no interest for them. The explanation for this mediated connection is hidden in the dandy's aspiration for celebrity. He liked to attract others' attention solely for the purposeless attention itself. For this reason, the dandy dressed and attempted to behave like an aristocrat. This phenomenon and the lack of the representation of the values of the aristocracy is well-defined by Andrew Solomon in his article entitled "Dandyism": "To appear aristocratic is more important than to be

[7] Ellen Moody, ""Hegemonic Masculinity" a More Useful Phrase for Male Power than "Patriarchy"," *The Victorian Web*, accessed: August 20, 2007, url: http://www.victorianweb.org/authors/trollope/moody2/21.html.
[8] George P. Landow, "Newman on the Gentleman," *The Victorian Web*, accessed August 7, 2007, url: http://www.victorianweb.org/vn/victor10.html.
[9] George P. Landow, "Newman on the Gentleman," *The Victorian Web*, accessed August 7, 2007, url: http://www.victorianweb.org/vn/victor10.html.
[10] Meredith Moore, "Private vs. Public: Female Sexuality in Victorian Culture," *The Victorian Web*, accessed April 27, 2010, url: http://www.victorianweb.org/sculpture/nudes/1moore4.html.
[11] Richard D. Altick, *Victorian People and Ideas* (New York: W. W. Norton & Company, 1980), 272.
[12] Richard D. Altick, *Victorian People and Ideas* (New York: W. W. Norton & Company, 1980), 296.

aristocratic"[13] In addition to the elaboration of the dandy's foppish and exhibitionist nature, Solomon accounts for the untruthful property of him in his following line: "A dandy gives an expression of looking better than he is".[14] Thus, the dandy's figure can at most be described as a pseudo-aristocrat.

After this brief description of the dandy's features, it does not seem astonishing that Victorians in general condemned him. They attributed his decadence and apathy to selfishness and irrationality, his vanity and exhibitionism to provocation and his hedonistic lifestyle to idleness. The aforementioned ideological differences meant irreconcilable oppositions between the dandy and the ideal Victorian male character, the Gentleman.

The New Woman

The above discussed discrepancy between the ideal and the subversive male figures in the Victorian society corresponds to the one between the Angel-in-the-house and the New Woman in the female relationship. The reason for this difference is that the former obeys the Victorian gender roles, but the latter rejects any kind of social force in connection with them. As Elaine Showalter points out in her book *Sexual Anarchy* "the sexually independent New Woman criticized society's insistence on marriage as woman's only option for a fulfilling life".[15]

The quoted argument of Showalter is partly a brief summary of the essence of the New Woman movement as well as a guide to what New Women fought for. This struggle meant three pivotal elements. First of all, New Women wanted to be equally handled with men in the society. This equality comprised sexual equality as well.[16] According to this concept, New Women wanted the sexual desires of a woman to be handled as natural as the ones of a man.[17] The second significant argument of New Women was that female members of the society should get the right for self-development. This meant education and career. Finally, the New Woman was against the society's pressure for women's obligation to have children. As opposed to the general Victorian supposition that New Women were enemies of children and the family, they did not reject childbirth inherently. They wanted it to be the result of love, sympathy and mutual agreement instead of society's force.[18]

In accordance with the Victorian viewpoints, the purposes of the New Woman movement were approached differently. Generally, New Women were considered to be selfish characters, who are dangerous for the institution of the family. Their aspiration for education and self-development was thought to be pedantry and their idea of the female inherent and natural sexual desires was attributed to hysteria.[19]

The Representation of the Dandy

In this section, I am going to argue for the Dandy's representation in the character of Count Dracula in both of the film versions of novel *Dracula*. The basic concept derives from Sally J.

[13] Andrew Solomon, "Dandyism," *2wice Arts Foundation,* acessed August 21, 2007, url: http://www.2wice.org/issues/formal/dandyism/index.htm.
[14] Andrew Solomon, "Dandyism," *2wice Arts Foundation,* acessed August 21, 2007, url: http://www.2wice.org/issues/formal/dandyism/index.htm.
[15] Elaine Showalter, *Sexual Anarchy* (London: Penguin Books, 1990), 38.
[16] Elaine Showalter, *Sexual Anarchy* (London: Penguin Books, 1990), 45.
[17] Elaine Showalter, *Sexual Anarchy* (London: Penguin Books, 1990), 46.
[18] Elaine Showalter, *Sexual Anarchy* (London: Penguin Books, 1990), 50.
[19] Elaine Showalter, *Sexual Anarchy* (London: Penguin Books, 1990), 40-41.

Kline, who claims in her book *The Degeneration of Women* that Dracula's figure delineates the Dandy in the novel.[20] This argument of Kline is of primary importance for this study as it is partly intended to extrapolate it to the characters of Dracula appearing in Browning's and Coppola's film adaptations.

Count Dracula de Ville is an evil tyrant. He is the only male vampire in the plot. The other vampire characters are female vampires, who are subordinated to him. Subordination as a phenomenon is also true for the victims of the count, who become his subordinates after having been attacked by him. After Dracula's attack on a human being, the victim is transformed into a vampire, which means that the victim as a human dies due to the transformation. This is itself a dichotomous phenomenon, but there is further emphasis put on it. The dichotomy is hidden in Dracula's being dangerous to humans. However, this victimization is absolutely unnecessary, and thus meaningless, because, unlike other historical vampires, Dracula can leave without consuming blood. Thus, the victimization is one source of widening the gap between humans and the cruel vampire. This kind of pointless predation is in parallel with the Dandy's meaningless hedonistic way of life from the Victorian perspective.

The other source of emphasizing the human-vampire binary opposition is the way the Count is depicted. It is entirely an animalistic depiction in order to make Dracula even more abnormal. On Lugosi's Dracula in Browning's *Dracula* Jörg Waltje writes in "Filming *Dracula*: Vampires, Genre and Cinematography": "he sounds as if a dangerous animal is hiding underneath the well-groomed aristocrat".[21] Waltje argues for Lugosi's intonation as a distinctive feature of his Dracula figure, which is a crucial point in my opinion. Gary Oldman in Coppola's *Bram Stoker's Dracula* tried to imitate the intonation of Lugosi. This is the reason why Waltje calls Gary Oldman's accent as a " pseudo-Hungarian accent".[22] In addition to this aspect, the animalistic delineation is more directly present in Dracula because of his ability to transform into animals. In their films, both Browning and Coppola included the often quoted sentence of Dracula from the novel. Hearing the howling of the wolves outside the castle, Lugosi says to Renfield "Listen to them! Children of the night. What music they make".[23] In the corresponding scene in Coppola's film, Oldman says the same with the slight different ending of "What sweet music they make".[24]

The final point I would like to stress here is the Dandy's pseudo-aristocratic feature, which is depicted in the films. Dracula is living in a huge castle, he has rare and expensive furniture as well as luxurious wines and liqueurs. However, he neither eats, nor drinks, which is reflected in Lugosi's very famous answer to Renfield's invitation for drinking wine: "I never drink … wine."[25]

The Representation of the New Woman

The representation of the New Woman in female vampires in Stoker's original work is also a principal concept of Sally J. Kline's *The Degeneration of Women.*[26] Thus, it is also important for its extrapolation to the film versions discussed in this study. So, the New Woman is

[20] Salli J. Kline, *The Degeneration of Women* (Reinbach-Merzbach: CMZ-Verlag, 1992), 185-197.
[21] Jörg Waltje, "Filming *Dracula*: Vampires, Genre and Cinematography," *Journal of Dracula Studies*, accessed March 21, 2009, url: http://www.blooferland.com/drc/index.php?title=Journal_of_Dracula_Studies.
[22] Jörg Waltje, "Filming *Dracula*: Vampires, Genre and Cinematography," *Journal of Dracula Studies*, accessed March 21, 2009, url: http://www.blooferland.com/drc/index.php?title=Journal_of_Dracula_Studies.
[23] Tod Browning dir., *Dracula*, written by Hamilton Deane et al., Universal Picture Corporation, 1931.
[24] Francis Ford Coppola dir., *Bram Stoker's Dracula*, written by James V. Hart, Columbia Pictures, 1992.
[25] Tod Browning dir., *Dracula*, written by Hamilton Deane et al., Universal Picture Corporation, 1931.
[26] Salli J. Kline, *The Degeneration of Women* (Reinbach-Merzbach: CMZ-Verlag, 1992), 79-99.

depicted in the characters of the three female vampires from Castle Dracula and the figure of Lucy. They bear close resemblance to the character of Count Dracula in terms of their delineation. They are also selfish and cruel characters, who take on humans and do not care about killing them. Their animalistic representation is also unambiguous, which also emphasizes their abnormality.

What is crucial in terms of the characters of these vampire women is their sexuality. It is very important to note here that due to restriction of sexuality in films in the period of time when Browning directed *Dracula*, sexuality is only represented in a mediated way in his adaptation. However, it is expressively depicted in Coppola's film. In the former film, the three female vampires approach Renfield, but Dracula intervenes and sends them away by a single hand-move. In the latter, Coppola altered the plot a little bit because they not only approach Harker, but also they seduce him in a sensual and overheated scene.

Among vampire women, Lucy is more emphatic than the three female vampires from Dracula's castle. In both of the films, after the beginning of her transformation, Lucy becomes the Bloofer Lady, who attacks children and makes them her victims. This is true for the three other vampire women, who get a child from Dracula as compensation for prohibiting them to do anything with Renfield and Harker in Browning's and Coppola's films respectively. By the victimization of children, the common Victorian supposition is represented, according to which New Women were enemies of children and the family as it was mentioned earlier on.

By the thematization of sexuality, the ridicule of sexual desires of the New Woman is present. It is there in each of the female vampires, but it is also the most efficiently represented in Lucy's character. The above mentioned mediated depiction is also true for Lucy's sexuality in Browning’s work. The pertinent scene for it is when Lucy talks about Dracula to Mina with enthusiasm and she compares herself to Mina and the Count to Mina's husband, Harker. However, it is also different in Coppola's adaptation. Coppola's Lucy is an exaggerated sexual being. She constantly talks about sex, enjoys playing with men around her, several times asks them for kissing her, kisses Mina in the rain and lets Dracula seduce her in an animal form. Lucy in *Bram Stoker's Dracula* stands for the rejection of monogamy, by which the above mentioned ridicule is further heightened in the film.

The Representation of the Angel-in-the-house

In the two film adaptations, Mina's standing for the angel-in-the-house is present up to Dracula's attack on her. She is a righteous and earnest woman, who meticulously writes her diary in Coppola's film. She is also an obedient figure, who totally accepts her subordination to men. Mina as a chaste woman considers her fiancé who later becomes her husband the most important in her life. I claim this to be the representation of the family-centered thinking of the ideal Victorian female character. In *Bram Stoker's Dracula* she does not let Lucy mock her fiancé, whom she kisses passionately when they depart before Harker's travel to Transylvania. These are the two most important scenes where her commitment to Harker is best-depicted. However, Mina's figure in both of the films is a complex one, so she will be discussed further in the “Metamorphoses” section of the study.

The Representation of the Gentleman

In this last section of discussing common ways of representation in the adaptations, I am going to argue for the Gentleman's being disguised in human male characters, namely in Harker, Professor Van Helsing and Dr. Seward. The Gentleman's accuracy is part of their

character. In Browning's version, Harker precisely pays attention to the details around him. When he discovers the first strange phenomenon in Mina's behavior after Dracula's attack on her, he instantly reports to Dr. Seward that "Doctor, there is something troubling in Mina, something she won't tell us".[27] Dr. Seward accurately investigates the case of Renfield in his lunatic asylum. In Coppola's plot, Harker's and Dr. Seward's original characteristic is inherited from the novel, which can be best seen in their meticulously written diaries. Jonathan Harker best represents the careful manner of the Gentleman. When he makes a slight laugh which insults the Count, he says without hesitation "I have offended you with my ignorance, Count. Forgive me".[28] At the same time, his commitment to his wife is very effectively solved by Coppola. On the one hand, he castigates himself for Mina's obsession with Dracula, on the other hand, he is the one out of the three who kills the Count. Like in Browning's film, Dr. Seward also scrutinizes Renfield, which scrutiny reflects the same Victorian earnestness I argued for.

The Gentleman's erudition is unambiguously involved in their occupations. Harker himself is a lawyer, while Dr. Seward and Professor Van Helsing, as their names may reveal it, are physicians. However, in the sense of knowledge, Van Helsing is exceptional. While Harker and Dr. Seward are obvious delineations of the Rational Englishman, the Dutch Professor is a universal scholar, who is an authority on materialist as well as occult and spiritual studies. This feature places Van Helsing's figure into a leader position. This role is very effectively depicted when Professor Van Helsing convinces the skeptical Harker and Dr. Seward about the existence of the vampire. After the successful persuasion, they co-operate with one another to save Mina from and get the world rid of Dracula.

Metamorphoses

Up to this point of my study, I heightened common ways of representations of Stoker's contemporary cultural environment in the film versions. In this last section, I would like to elaborate on the differences between the films and their significance from the marginal to the cardinal ones. The figures of Arthur Holmwood and Quincey P. Morris are omitted in Browning's film. In Coppola's one, their characters are also carriers of the Gentleman's archetype, though their role is clearly peripheral in comparison with the role of the other characters discussed in the previous section. They also take part in the vampire-hunting mission. At the end of *Bram Stoker's Dracula*, Morris, who is also among the three killers of the Count, dies a heroic death. By this sacrifice of life, the Victorian prioritization of communal values to individual ones is delineated.

Coppola's Dracula breaks down the one-sided quality present in the novel and the other filmic representation. Gary Oldman's figure is a dual character, who is also a cruel villain and a sensitive being at the same time. However, this modification can only be regarded as a marginal one due to the fact that it does not change Dracula's already discussed mode of representation.

In Browning's *Dracula*, there is an important change in the plot, according to which Renfield substitutes Harker in the Transylvanian visit scene. The significance of it is that Refield inherits the role of the Gentleman from Harker, which is not true for him in the novel and the other film version.

The most important adjustment is in Mina after Dracula attacks her. As it was mentioned earlier, up to this point, she is an Angel-in-the-house figure. However, irrespectively of her remaining in that role in the novel, something astonishing can be

[27] Tod Browning dir., *Dracula*, written by Hamilton Deane et al., Universal Picture Corporation, 1931.
[28] Francis Ford Coppola dir., *Bram Stoker's Dracula*, written by James V. Hart, Columbia Pictures, 1992.

discovered in the films. In Browning's work, although she is not a New Woman figure, she has New Woman-like features. After her transformation began, she becomes slightly disobedient, which can be best observed in the scene, in which Van Helsing and Dr. Seward send her to her room and she argues with them, but when Dracula appears and tells the same to Mina, she complies. Another scene in which she is a stranger to her original role in the novel is when she speaks with Harker, and she tries to attack him while her eyes are full of lust, which frightens her husband. The final point to be mentioned here is her suffering expression when the Count is being killed by Van Helsing. All these amendments in her figure can be regarded as slight ones in comparison with Coppola's modifications in her. In this film, she is getting transformed from an Angel-in-the-house woman into an entire New Woman, the key point of which is again sexuality and the destruction of the family as an institution. Her transformation means the beginning of love between her and Dracula. The fact that at this point she is married to Jonathan is a further emphasis on the New Woman's opposition to the family and marriage. The peak of Mina's sexuality is in the scene where she proudly seduces Van Helsing. Again, her marriage and her husband are also uninteresting for her.

Conclusion

In this study, my intention has been to argue for the four most important Victorian character archetypes' being depicted in Tod Browning's *Dracula* as well as in Francis Ford Coppola's *Bram Stoker's Dracula.* The cultural allegorical interpretation of Stoker's *Dracula* served as a basis for the feasibility of this objective. This kind of allegorical interpretation targets the degenerate characters and the human beings in the novel. As for the former, the identification of the Dandy with the figure of Count Dracula as well as the New Woman with female vampires is Sally J. Kline's argument in terms of the novel, which I used for the same kind of interpretation of the films. The Angel-in-the-house character in Mina and the Gentleman in male humans meant another pivotal part in connection with the concept of my study. Although, I have not considered the novel in this essay, the delineation of the last two character archetypes in it is also my conception.

All things considered, each of the three most famous Dracula works can be regarded as the depictions of Bram Stoker's contemporary social environment. In accordance with it, supporting and opposing characters can be established in the novel and the films in terms of the Victorian ideology. The Gentleman and the Angel-in-the-house are represented in human figures, while the Dandy and the New Woman are disguised in vampires, which emphasizes the human-vampire dichotomy. This kind of dichotomy, and the fact that the aforementioned human characters are idealized, while the vampire figures are demonized, strengthen and support the standpoint of the author of *Dracula.*

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ROBERT LEPAGE AND THE FILM NOIR

VIKTÓRIA WEISZ°

In his *oeuvre*, Robert Lepage, one of the greatest playwrights and directors to apply Film Noir in his works, emphasizes the rough 60' and 70's in Canada's past. The events of the Quiet Revolution and of the October Crisis triggered an identity crisis among Quebeckers, which is reflected in collective self-awareness that made people uncommunicative and reserved, a phenomenon that Lepage deeply explores on screen and on stage as well. Not surprisingly, this theme is focused on in his message for the world of the 2008 World Day of Theatre, where he highlights the problems of intolerance and exclusion insinuating the October Crisis:

> The survival of the art of theatre depends on its capacity to reinvent itself by embracing new tools and new languages. For how could the theatre continue to bear witness to the great issues of its epoch and promote understanding between peoples without having, itself, a spirit of openness? How could it pride itself on offering solutions to the problems of intolerance, exclusion and racism if, in its own practice, it resisted any fusion and integration? In order to represent the world in all its complexity, the artist must bring forth new forms and ideas, and trust in the intelligence of the spectator, who is capable of distinguishing the silhouette of humanity within this perpetual play of light and shadow. ("Robert Lepage's World Theatre Day Message").[1]

His speech identifies life as a "perpetual play of light and shadow", which is a typical Film Noir feature, since Film Noir presents flashes of the good side of life, but eventually the darks side surmounts the idyllic picture.

Focusing on portraying victims of circumstances, Film Noir techniques have become favoured by contemporary Canadian dramatists and film makers who have realized how defencless people became after the Quiet Revolution and the October Crisis, as not only Lepage's works, but also Atom Egoyan's *The Sweet Hereafter*, Wayne Grigsby's *October 1970* or Isabel Coixet's *My Life without Me* demonstrate (Canadian Drama and Films). The present paper aims at investigating how one of Lepage's plays, *The Polygraph*, makes use of applying the Film Noir manner of depiction of characters, Film Noir symbols and typical Film Noir methods in order to focus on identity crisis and thus defencelessness as major themes.

Film Noir, literally meaning "black film" is not a genre, but rather a mood. The term was coined by Nino Frank, a French film critic, and signified American crime and detective movies which emerged in the 1940s, and became popular after World War II. Noir is derived from crime or gangster sagas, and it is often referred to as their sub-genre. Film Noir is often associated with a mystic urban setting, which is created by applying "chiaroscuro,"- a word of Italian origin, which means clear-dark, indicating the contrast of light. In Film Noir films, circling cigarette smoke, raining, claustrophobic areas intensify the tension between the victim and the people surrounding him. Big cities with motel rooms hidden in alleys and flashing neon lights are chosen as location. Chiaroscuro technique is not only used in the

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 320–23.

[1] World Theatre Day was created in 1961 by the International Theatre Institute . It is celebrated annually on the 27th March by the international theatre community. One of the most important events of this day is the World Theatre Day International Message through which a figure of world stage shares his or her reflections on theatre and culture. Robert Lepage is the author of 2008 International Message which will be read around the globe on the 12 March 2008. The first World Theatre Day International Message was written by Jean Cocteau in 1962. (http://lacaserne.net/index2.php/news/le_message_international_pour_la_journee_mondiale_du_theatre_2008_par_rober/)

cinema; as it often applies low-key lightning, cigarette smoke, neon lights that are suitable for creating mysterious darkness on stage as well. These elements also occur in Lepage's dramas, he preferably applies technical devices normally pertaining to film on stage as well, and thus his stage directing is really similar to film directing. He is often said to be innovative in this field, since he uses projectors and computers on stage, as in *The Polygraph*. With the help of these devices he can create something uniquely novel and at the same time we still can find the old tradition of theatre in his plays.

Film Noir characters are often alienated from the social mainstream. Anti-heroes dominate these movies and they become symbols of the evil side of society. The main characters are usually men who often have moral conflicts, suffer from some kind of identity crisis, and are tempted by a femme fatale.

> Film Noir story develops around a cynical, hard-hearted, disillusioned male character who encounters a beautiful but promiscuous, amoral, double-dealing and seductive femme fatale who uses her feminine wiles and come-hither sexuality to manipulate him into becoming the fall-guy – often following a murder

as the Filmsite Organization describes it.[2] Film Noire films show the dark and inhumane side of human nature with cynicism and doomed love, and they emphasize the brutal, unhealthy, seamy, shadowy, dark and sadistic sides of the human experience. Suspicious characters tend towards suicide, fatality keeps on lurking around. The protagonists are driven by their past or by human weakness to repeat former mistakes. [3] The characters in Lepage's works utterly match the description of Film Noir characters, as we can see in *The Polygraph*, a drama focusing on the life of three Quebeckers. Lucie is a typical femme fatale character seducing men and confusing their lives, she is beautiful, reliable, trustworthy and manipulative at the same time, while David and Francois are either the victims of her, or the victims of their own selves.

The Polygraph is one of Lepage's most striking dramas, which aligns characters who have problems with their identities and who are the victims of circumstances. The drama takes place in Quebec City and Berlin in 1992, and presents certain periods of an actress's, a criminologist's and a waiter's life.

Murder, a typical Film Noir element, is one of the serious conflicts that interlock characters in *The Polygraph*. The drama starts with David reading a pathologist's report about a murder victim, while Francois is in a political science class, giving a presentation on the Berlin Wall. David has an obvious connection to murder, while Francois's presentation on the "Iron Wall" suggests that he might be the victim of circumstances and of a murder, just as we will see later. This whole section is presented as a dialogue, the depiction of the Berlin Wall and the pathologist's text interweave smoothly, they unite in one text, "Francois: of Berliners leaving the East for the West. David: – was caused by the laceration of the septum. Francois: – symbolic of the division between the communist and capitalist worlds. David- The septum functions like a wall bisecting the heart; it controls the filtration of blood" (Lepage *The Polygraph* 298). Francois literally talks about the Berlin Wall, while David allegorically, they both talk about the alienation of people in Germany and in Canada due to historic conditions.

[2] Filmsite Organization is a website written and edited by Tim Dirks and functions as a film archives.

[3] The paragraphs, dealing with the basics of Film Noir, are based on the following sources: "The Film. Noir Encyclopedia" deals with the etymology of Film Noir and with the term: chiaroscuro, the "Filmsite Organization" website deals with the male and female characters of Film Noir. http://www.filmsite.org/

The Berlin Wall is a blockade which divides a nation just like the septum in a human body.4 The wall represents a border, which separates people from the beloved; at the same time it also functions as a tool, with which one can get rid of all problems. This paradoxic essence of the wall also supports its strength as a symbol for death and relief. A certain wall also exists in Canada, there are numerous factors that divide people in the country, for instance language. David, Lucie and Francois represent the lives of Canadians, who belong to one nation, but speak different languages and thus misunderstand each other. Language barriers function like the septum in the body. The division among people creates problems in society; people become vulnerable and commit crime because of fear and disappointment which is the main theme in Film Noir pieces.

Historical events may cause fear, mistrust, the loss of public honour and personal integrity which frame the background of *The Polygraph* and are evident in Film Noir dramas. Memories from the past emerge, confusing the characters. On the one hand, David is of German origin and recalls his memories from the time when he was in Berlin and could not enter the other side of Berlin. He cannot get rid of his past, like so many Quebeckers who still feel themselves segregated from society. On the other hand, Francois's French origin and his homosexuality led to the feeling of alienation from society.[5] Being a disappointed outsider, Francois contemplates on suicide: "Francois appears, as if walking on the ramparts of the Quebec City's wall. At one point he stops, climbs on to the edge of the wall, and stares down as if he's considering a suicide jump." (Lepage *The Polygraph* 304).

The loss of mental stability is a common problem in all Film Noir dramas and this is true for *The Polygraph* as well. Francois is supposed to lose this kind of stability as we can hear his cry in his apartment when Lucie and David are kissing next door. It is not just Francois suffering from jealousy, both Lucie and David feel doubtful. In order to strengthen stability -both mentally and physically- David gives Lucie a Matruska as a symbol of his love. The Matruska symbolizes the "togetherness" and the importance of being sheltered by someone. You cannot open up the last figure in the Matruska, indicating that you will never get the truth. The walls, represented by the set of Matruskas, are also present as obstacles during the search for identity. The Polygraph test is a way of seeking truth and identity and is also similar to the Matruska, as it aims at revealing something that is hidden, however, the result of the test is not hundred per cent reliable, it is not entirely convincing. Francois tells Lucie that he went through a polygraph test once, since he was the last one who saw a girl who was murdered later. The Polygraph Test suggests obscurity in Francois's personality, he becomes a real Film Noir character, since he might have committed either murder or suicide, which also suggests that he might not be a living character though David and Lucie interact with him. Francois being a ghost presupposes that David and Lucie are both unstable mentally and that they may suffer from schizophrenia. Francois seems to be schizophrenic as well, once he thinks that he committed the murder, but then he is not sure about it. Schizophrenia is another element of Film Noir and often applied by Lepage to highlight mental instability.

The thriller music, the stabbed, naked body of the femme fatale and the shadowy lights all indicate the presence of film noir features on stage.[6] Lucy, being a femme fatale, is

4 **septum** "is a partition separating two cavities; the wall dividing the right side of the heart from the left side." (Venes, D. *Taber's Cyclopedic Medical Dictiona*ry. F a Davis Co; 19th edition 2001)

[5] As Robert Lepage himself states in a TV report, several of the characters are like alter-egos for him, thus he expresses his ideas and feelings through these characters who are mostly typical film noir characters placed in a typical film noir plot. Lepage's own identity is also problematic since his childhood, because he was diagnosed with alopecia at the age of 5, which caused total hair loss over his body. He was different, and became a stranger in this environment at an early age. His homosexuality has also contributed to his identity crisis. As he developed his inner self and found his real identity, his works went through a development, likewise.

[6] According to stage direction in *The Polygraph* by Robert Lepage (Lepage, R. *The Polygraph*. Montreal: Methuen Drama, 1997.)

bleeding and dying on stage as death is the destiny of femme fatales. The murder scene on stage makes it obvious that there is a mystery around the characters that interlocks them, however it is not clear whether this mystery is real or imagined, appearing in a dream. Lucie's role and the murder, presumably committed by Francois, intermingle, it seems that Lucie is the one who is murdered. Lucie states that playing a victim is quite tiring when David says that she looks tired. This sense of ironic, black humour is also typical of Film Noire and of femme fatale characters.

Although Film Noir heros have problems with identity and moral values and struggles with corruption and obsession towards sex or any kind of destructive deeds, they still become active and step up against the temptation of the evil, for instance, when David and Francois talk about the polygraph tests and about murder in general. They recall detective stories and try to create alternative endings for them. Film noir is all about this, sometimes it turns out what has happened but sometimes it is the viewer's task to find out and make sense of the ending, however the outcome is always tragic, like in *The Polygraph*, where Francois is the one who throws himself in front of the coming train in the metro station.

Although Film Noir heroes have problems with identity and moral values and struggle with corruption and obsession towards sex or any kind of destructive deeds, they still become active and step up against the temptation of the evil. Of course the outcome is always tragic, but at least something was done in order to avoid what is unavoidable. Film noir has a special tone, which offers the revelation of taboo and nasty topics of human life. According to Lepage, in The Polygraph, he managed to create Film Noir top shots, since it discovers the dark side of life and it is a play that searches for truth which has alarming. ("Robert Lepage: Canada's Renaissance Man." www.archives.cbc.ca/arts_entertainment/theatre/topics/1410)

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THE LITTLE PRINCESS
AN AMERICAN PROPAGANDA MOVIE FOR THE BRITISH EMPIRE

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George Orwell wrote in 1937: "It is quite likely that fish and chips, art-silk stockings, tinned salmon, cut-price chocolate, the movies, the radio, strong tea and the football pools have between averted revolution."[1] The movies and the wireless in particular were tightly controlled and programmed to middle-class values. The values and virtues they promoted were summed up by Orwell as "patriotism, religion, the Empire, the family, the sanctity of marriage, the old school tie, birth, breeding, honor and discipline."[2]

The movies whose average weekly audience rose from 18 millions to 23 millions during the decade, and whose most assiduous visitors were working class urban young, were thus one of the most potent means for propagating such values. This meant giving people what they wanted, within limits, and paying attention to box-office returns, which indicated popular approval of particular themes, genres and star types.

It is extremely unlikely that film industry would have continued to invest heavily in the production of expensive imperial epics if these had not met with popular approval. Whatever else it does and whatever other influences it labors under the cinema industry existed and exists to make money. If the public shuns its films and rejects its stars, it loses money and eventually collapses: so it needs to monitor the national mood, public opinion and popular tastes. The box office never lies, and the Empire throughout the 1930's was itself one big box-office. The early film industry proceeded to put on the screen subjects which had proved such popular staples of 19th century theatre – warfare, royal events, exotica and orientalism. The imperial world view with the familiar range of military and racial perceptions continued to be peddled to the public through the new medium. The great technical advances of the sound and color may have led to rapid sophistication in the treatment of subject, but the old traditions survived. The cinema continued to draw its prime inspiration from melodramatic and adventure genre [3]– which best fitted the box office appeal of the spectacle in exotic settings – until the 1950's, 1960's. The tradition necessarily involved a world view often explicitly and always implicitly rooted in 19th-century imperial perceptions. The dominance of Hollywood in no way dented the supremacy of this world view. American movie makers recognized its persistent drawing power, generally accepted the US's own post 1989 imperial role, and certainly set out to challenge the British market.

Early film was nurtured by the old entertainment forms emerging to consume them. It began as an added attraction at the music hall and as a sideshow at exhibitions, thereby reflection the exhibition's role in marrying entertainment to technical advance. Soon it was capable of overwhelming theatrical entertainments on which it had been a parasite. [4]

Propaganda films, although no doubt were made with official encouragement, generally commercially inspired, designed to satisfy an existing and long nurtured public taste. In England the patriotic use of the medium started to be discussed already in the 1920's.

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 324–29.

[1] George Orwell, *The Road to Wigan Pier* (Hammondsworth.1962) 80.

[2] George Orwell, *Collected Essays, Journalism and Letters* (Hammondsworth, 1970) 564.

[3] Martin Green, *Dreams of Adventure ,Deeds of Empire* (London, 1980) 58.

[4] M. MacEnzie, *Propaganda and Empire* (Manchester University Press, 1984) 64.

In 1926 the British Empire Film Institute was established with the demonstrated aim "to promote and develop the public interest in British Films throughout the world."[5]

It is not true to say that Hollywood promoted a coherent and attractive alternative world view that was democratic, egalitarian, and classless. Some films certainly fell into this category (Grapes of Wrath, etc) In fact throughout the whole 1930's Hollywood produced a stream of movies promoting a deeply conservative, romantic and admiring picture which included a class system, imperial values and aristocratic ideas.

In America there was an element which was drawn to the American dream of democracy, freedom and equality of opportunity. But – and this is often overlooked – there was a large section which unthinkingly endorsed the dominant ideology and for whom the Empire was a natural and integral part of Britain in the World.

The mass of working class audience in Britain in the 1930's preferred American to British movies, though a steady improvement in quality and appeal of British films can be traced throughout the decade. Nothing more is indicative of this fact than the films of Shirley Temple.

Shirley Temple was a world-wide phenomenon. The top-box office attraction both in Britain and America from 1935 to 1938 she single-handedly saved the Fox Film from bankruptcy , won an Academy Reward at the age of seven and become a millionaire before entering her teens. Her star only waned when she began to grow up and by 1940 and by she was finished.

The Little Princess (1939) featured Temple as a spirited Victorian girl reduced to poverty when her adored father was believed to be killed in the Boer war. She is rescued from her plight by a kindly aristocrat and reunited with her father by the intervention of Queen Victoria herself. The film, opening with the departure of the troops for South Africa to the strains of 'Rule Britannia' and the 'Soldiers of the Queen' including the popular celebrations of the relief of Mafeking and ending with the divine intervention of the queen-empress and playing the national anthem, is a wholehearted and quite entrancing affirmation of aristocracy, monarchy and Empire.

The 1939 film was based on F. H Burnett's juvenile fiction *The Little Princess* published in 1905 by Warne Books. The American writer produced a true English girl's novel with an English setting and an imperial message. The story originally was a serialized novel published in St Nicolas Magazine in 1888 with the title*: Sara Crew: Or What happened at Miss Minchin's Boarding School*.

Burnett's novel (possibly well known for most female readers all over the world from their childhood) inspired several musical versions, films and television adaptations. The two best known films are the 1939 version (Fox film, by Walter Lang featuring Shirley Temple, and the 1994 version by Alfonso Cuarón) There was a children's book version made of the film with the essential film scenes in color (re-colored) translated to French as well (*Petite Princesse*), and published the same year: a booklet excitingly condensing the essential visual kitsch of the film.

At the turning points of the story there are crucial changes made both in the 1939 film and the 1994 film. Our concern here is the possible causes of the twists made in the Shirley Temple film in comparison to the original story of the novel. According to the novel Sara is taken to miss Minchin's Boarding School in London, because all girls are taken to England from the colonial childhood at a certain age, since the "Indian climate is not good for English children", so they are taken back to the homeland as soon as possible.[6]

Without going into the aspects of the climatic explanations of ecological imperialism it is important to note that in the 1939 film the background is not India, but South Africa. The

[5] M.Macenzie, *Propaganda and Empire*, 76.
[6] F. H. Burnett, *The Little Princess* (Penguin 1999) 2.

father, who takes the child to the boarding school is forced to do that, because he has to go to fight in the Boer War, to Mafeking. In the 1994 film the background is the World War I.

The Indian colonial background is substituted to the last glorious military campaign of Britain giving the story an intensive imperial overtone instead of the 19th century type of colonial meaning. In the novel the father produces a wealthy background to his daughter in the boarding school making it possible for her to live an elite life there in an elegant private apartment different from all the other girls' accommodation with private teachers etc. The father suddenly goes bankrupt in an unsuccessful diamond mine enterprise and as a consequence he becomes ill and dies. His friend who is thought to have cheated his father in the common business turns out to be a good man, who does his best to find Sara to be able to give her the fortune, that turns out not to have been lost.

The 'miraculous east' aspect is not only to be touched upon in the diamond mine motive, but mainly in the exotic Indian servant of his father's friend, who happens to move to the neighboring house next door to miss Minchin's boarding school. By that time Sara is already forced to move to the attic room and is used as a servant by Miss Minchin, since there is no one to pay for her studies and her stay. The 1939 film puts a huge focus on the exotic fairy tale like episode of how the oriental man dressed in colorful outfit decorated with an equally colorful parrot changes miraculously the poor and disgusting surroundings of the girl into a convenient luxury eastern style interior with all the stereotypical objects and materials like silk and velvet traditionally associated with the east. The original companion of the Indian servant is a monkey, which is substituted into a parrot, making the animal even more a decorative motive. (In the 1994 film it is a monkey again.)

However, the most important change is that in the films the father turns out to have miraculously survived the battle. In the 1939 film his sudden appearance in the hospital as a wounded hero recovering from his amnesia is definitely designed to be the peak episode. Sara is allowed to inspect the wards of the hospital in a search to find her father only by the sudden appearance of Queen Victoria who gives her the permission.

Queen Victoria, the symbol of the British Empire appears as *deus ex machina* in a wheelchair as the nation's kind old grandmother: a very drastic imperial element put into the film changing the structure and the storyline of the fiction

The outbreak of the WWII put a definite halt to the imperial cycle. Several Imperial projects which studios had already initiated were abandoned, such as the Fox's projected sequel to King of the Khyber Rifles, and Warner Bros' South-East Frontier about a siege of the British Embassy in Kabul in the 1920'. The war promoted a new dominant ethos, eclipsing imperialism and rendering imperial epics suddenly dramatically out of fashion. The war, which the United States entered in 1941, was a war for democracy, a crusade which preached racial equality, self determination and freedom. Its enemies were the cruel and racist tyrannies of the Drittes Reich, and the Italian and Japanese empires. It would be wrong to equate in any way the British Empire with the Axis powers. But they did share a fundamental belief in a racial hierarchy in which one race was superior to another.

Consequently the Office of War Information in America scotched MGM's plans about a film version of Kipling's *Kim* and banned re-issues of *Gunga-Din*, which had been banned in India, Malaya and Japan on its initial release because if offended "racial and religious susceptibilities" and the Real Glory, Samuel Goldwyn's tribute to American imperialism in the Philippines.[7] The reasons behind these bans threw significant light on the consistency with which Hollywood produced and American audiences accepted films about the British, and indeed about other empires, although the United States had been born in revolt from the British Empire and had long prided itself on its democratic traditions.

[7] Clayton Koppes and Gregory Black, "What to show the world: the Office of War Information and Hollywood", *Journal of American History*, LXIV, June, 1977, 87-105.

The militarist, racist and imperialist ethic of these films found a responsive echo in American society. American imperialism sprang from the same roots as its British counterpart, and it was, after all America about Kipling originally wrote 'The White Man's Burden'.

The Real Glory (1939) for example starring Gary Cooper is the most obvious manifestation of a wider trend of Hollywood cinema, reflecting a pervasively racist society. It produces in large numbers and with uncritical approbation sagas of the gentlemanly paternalist Old South in which benign and white planters sipped mint juleps on the verandahs of their mansions while faithful singing darkies toiled in the cotton field almost we could say amongst pastoral circumstances.

Gone with the Wind (1939) was only the biggest and most representative of the genre. Hollywood also produced rousing, flag-waving westerns, hymning the 'westward march of Empire' with wagon trains full of white settlers moving across the continent to dispossess the red man of his ancestral lands and with regiments of the United States Cavalry waging genocidal war against the Indians. It is not without significance that at least three of the epics of British India (*Lives of Bengal Lancer*, *Four Men and the Prayer*, and *Gunga Din*) were remade as cavalry westerns entitled respectively Geronimo, Fury at Furnace Creek, and Sergeants Three. Indeed, considering that the claim of British imperialism was that the British were in their colonies and dominions for the protection of the native inhabitants.

American imperial epics centering on the extermination of the inconvenient native populations are even more blatantly and stridently racist. The imperial attitude – Geoffrey Richards claims – is the link between the British Empire and the often earlier unspoken and unarticulated American imperialism. Whether he was called sahib, tuan, or massa, the white man was the head of the divinely instituted hierarchy.

But another equally important link may have been what Margaret Farrand Thorp in her study about American film industry wrote in 1939,

> It was highly desirable to please Great Britain if possible, and it could be done without sacrifice, for the American public too, seemed to be stirred with admiration for British Empire ideals. Loyalty, courage, hard work, a creed in which noblesse oblige is the most intellectual convention: those ideas are very easy to dramatize on screen.[8]

The image of the gentleman was reformulated as a latter-day version of the medieval knight, the embodiment of the virtues of chivalry, bravery, courtesy, honor, purity were endowed with the sense of *noblesse oblige* towards women, children, and inferiors social and racial. John Fraser writes: "The chivalric heroes were by far the largest and most popular ones in the 20th century American culture, and its members have entered into virtually anyone's consciousness."[9]

The American Imperial attitude that could so well support itself by the British imperial set of notions can be touched upon in what Edward Said says in his *Culture and Imperialism much* later in the1980's as well. He quotes Noam Chomsky.

> It is an absolute requirement for the Western system of ideology that a vast gulf be established between the civilized west and its traditional commitment to human dignity, liberty, and self-determination, and the barbaric brutality of those who for some reason – perhaps defective genes – fail to appreciate the depth of this historic commitment, so well revealed by America's Asian wars, for example.[10]

[8] Margaret Farrand Thorp, *America and the Movies* (New Haven, 1939) 294-295.
[9] John Fraser, *America and the Patterns of Chivalry* (Cambridge, 1982) 12.
[10] Said, Edward, *Culture and Imperialism* (Vintage Books) 151.

George Kennan commenting on the Cold War period claims that America is the guardian of western civilization. In a memo written in 1948 for the policy planning staff he approved of re-colonizing Africa. I was no doubt on his mind that Europe and Africa were uniquely positioned to lead the world, a view, that caused him to regard his own country as a sort of adolescent growing into the role once played by the British Empire.

Barnet says in his *The Roots of War* that interventions of the United States "have all the elements of a powerful imperial creed: a sense of mission, historical necessity, and evangelical fervor." "The imperial creed rests on the theory of law making."[11] The element of the Boer War in the 1939 film *Little Princess* that substitutes India, the j*ewel of the crown* of the original novel is worth a closer inspection.

Both juvenile literature and films of all sorts exploited the interest in warfare and militarism and wedded it to an overseas adventure tradition which became the leading popular genre of the period.

The focus of hero-worship moved from Europe to the empire: war became a remote adventure in which heroism was enhanced by both distance and exotic locales. Military adventure necessarily took place far from England and the US, while the inspiration and the ultimate reward were at home. The Boer war also was associated with the foundation of the Boy Scouting movement by Baden-Powell as a direct result of the athleticism movement at schools.

From the early years of the 20th century, the public school socio-psychological tradition of duty, discipline, and self sacrifice was given a wider social sanction, visibility and expression. This tradition, as it is well known, inspired a host of associations, and organizations in an effort to give it a wider focus and stimulus.

The Boer War acted as a catharsis for vicarious patriotism. The Hollywood element in the film, that everything turns out to be nice and good in the end does not give the answer to the evident question of why the United States should propagate the British Empire in the year of the outburst of the World War II.

Whereas the juvenile fiction itself is American and it advertises and propagates England and British imperial-colonial ideas the strong military-imperial overtone of the film is astonishing. Although the United States was born in a war and revolt against the colonial homeland, *The Little Princess* is not the only film produced in Hollywood propagating British imperial ideas, or rather, imperial idea as such incorporated in British imperial values. In the inter-war period there is a whole range of such Hollywood films: they seem to be the appropriate continuations of the early British propaganda films.

The 30's were pre-eminently Hollywood's imperial decade, when the ethos and the rituals of British imperialism were given glamorous celluloid life.

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THE HUNCHBACK AND THE LUCKY FIN – THE ISSUE OF DISABILITY IN WALT DISNEY ANIMATIONS

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I. Introduction

The present essay discusses a new understanding of disability in Disney animations coming from the last twenty years. At the core of the argument, I differentiate the terms "impairment" and "disability" to rule out characterizations that apply mental or physical impairments as tools of mere positive or negative representation. The way disability has been interpreted in American animations lately provides a range of topics never discussed before, such as personal acceptance and social integration of the disabled. Although disability has hardly ever been discussed in such depth before, the questions of subject formation and the relationship between the individual and the society are issues often entertained in American animations. To account for this newly-gained interest of animations in disability, I am going to (1) provide a short summary of disability studies and its effect on American social life and (2) apply theories on subject formation, paying special attention to the working mechanisms of passing and the distinction of perfor*mance* and perfor*mative*. I take two films from the last twenty years´ Disney canon as main examples: *The Hunchback of Notre Dame* (1996) and *Finding Nemo* (Disney-Pixar, 2003), but cite occasionally others that touch on the above-mentioned issues but do not entertain them as central questions.

II. Disability studies

Disability studies are a fast developing multidisciplinary field which reflects on the social, political, cultural and historical dimensions of disability. Barnes et al. (2002) compiled a list of fields involved in academic research: from the fields of literature, cultural studies, development studies, geography, history, philosophy, social policy, psychology and sociology, academics and researchers have been actively publishing on various aspects of disability.[1] Even though most research belongs to the sociological dimension of disability studies, more and more publications have been discussing disability in the light of humanities.

People with disability have always been part of society, which formed various – mostly negative –judgments about people with impairment and disability throughout the time. In the 1960s and 1970s, movements started for the equal rights of the disabled in the United States, in a similar manner as the African American movements and women´s rights movements. The question of disability and the social judgment of people with disability became a political issue in most western cultures. The Rehabilitation Act of 1973 and the Americans with Disability Act of 1990 are two important milestones of historical development as both acts were called into being with the aim to improve the living and working conditions of the disabled as well as ruling out any discrimination against them in employment. The foundation of associations, societies, centers and groups devoted to support people with disability are numerous not only in the United States but all around the world.

Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 330–39.

[1] Colin Barnes et al., *Disability Studies Today*. (Malden, MA: Blackwell, 2002), 1.

Disability studies as a multidisciplinary academic field first appeared around the 1980s in the USA with the introduction of minor and major programs and with the foundation of departments, institutes and lately doctoral and post-doctoral programs as well. The Society for Disability Studies was founded in 1982, binding international academics together working on the field of disability studies. According to their website,

> [t]he Society for Disability Studies (SDS) is an international non-profit organization that promotes the study of disability in social, cultural, and political contexts. Disability Studies recognizes that disability is a key aspect of human experience, and that the study of disability has important political, social, and economic implications for society as a whole, including both disabled and nondisabled people. Through research, artistic production, teaching and activism, the Society for Disability Studies seeks to augment understanding of disability in all cultures and historical periods, to promote greater awareness of the experiences of disabled people, and to advocate for social change.[2]

Disability studies have not prevailed in Hungary yet although there are several initiatives: work-shops, research groups and websites provide forums for academics, as well as the – so far – only Hungarian journal on the field, *Fogyatékosság és társadalom – A fogyatékosságtudomány es a gyógypedagógia folyóirata* (Hungarian Journal of Disability Studies and Special Education), first published in 2009.

When talking about disability, one soon faces the problematic nature of the other side of the coin, namely, what do we mean by *normalcy* and where can we draw a line between the two terms. Without the definition of *normal*, one faces some obstacles when reading, for example, the definition of disability. According to the United Nation, disability is "any restriction or lack (resulting from an impairment) of ability to perform an activity in the manner or within the range considered normal for a human being"[3]. Several activists and theoreticians, however, claim that there is more to it: disability is in the eye of the beholder, that is, disability is a construction of society. Tom Shakespeare draws a parallel between disability and gender, inasmuch as both are "a culturally and historically specific phenomenon, not a universal and unchanging essence"[4]. Disability identity formation is therefore changing and it is a process highly dependent on society´s judgment. For this reason, the linguistic terms and conventions are decisive when constructing the meaning of and responses to disability because they mirror the unmarked (that is, non-disabled), dominant culture´s view on the disabled. Simi Linton observes the oppressive nature of language use, concerning disability and people with disability as well. Following C. J. Gills, she claims that people whose impairment or "difference does not significantly affect daily life and the person does not [with some consistency] present himself/herself to the world at large as a disabled person,"[5] cannot be considered disabled.

This differentiation is crucial in my understanding of disability in Disney animations. Ever since the first feature-length Disney animation, *Snow White and the Seven Dwarfs* (1937), animations employ characters with physical or mental impairment, but hardly ever with disability. In other words, an impairment does not qualify for a decisive problem or obstacle that could serve as the central issue of the films. Nanosomia in the case of the seven dwarfs, for example, is an impairment in the film because they do not present themselves as

[2] "SDS Mission," Society for Disability Studies, accessed 12 December, 2010, http://www.disstudies.org/about/mission/sds_mission

[3] U.N. Decade of Disabled Persons 1983-1992, *World programme of action concerning disabled persons*. (New York: United Nations, 1983)

[4] Tom Shakespeare, "The Social Model of Disability," in *The Disability Studies Reader*, ed. Lennard J. Davis (New York: Routledge, 2010), 268.

[5] Simi Linton, "Reassigning Meaning," in *The Disability Studies Reader*, ed. Lennard J. Davis (New York: Routledge, 2010), 225.

disabled and their state is not a central problem in the animations. Captain Hook´s hooked prosthesis is similarly unimportant concerning the story of *Peter Pan* (1953). These kinds of impairment are tools of characterization that contribute to a rather positive or a rather negative description. Characters with disability, however, are fairly rare in Disney animations. I include animations in my research on disability if they live up to the following standpoints:

(1) a character has a physical or mental disability that
(2) brings about an oppressive, prejudiced, condescending or over-protective reaction of the society,
(3) which becomes one of the central problems of the film.

What can be understood under the term "disability" becomes more problematic in the magic world of animations. Magically metamorphosed bodies, for example, could count as symbolic disabilities, making these films meet the above mentioned points. The Beast in *Beauty and the Beast* (1991) is confined in a "beast" body, he is considered dangerous and bloodthirsty and the inhabitants in the village attack and almost kill him for being a beast. In this essay, however, I focus on nature-given disabilities (disability in a stricter sense) and focus on *The Hunchback of Notre Dame* (1996) and *Finding Nemo* (2003). Both films star disabled protagonists, who go through some rites of passage and challenge the general opinion of their environment.

III. Disability identity formation, discursive subjectivity, passing

Plenty of research on the field of disability studies deals with disabled identities and subject formation. Subjectivity in general has been through much reconsideration since the advent of post-structuralism, which contested the age-old self-transparent, self- and pre-existing concept of the subject, rooted in the Cartesian "Cogito ergo sum". Poststructuralist and postmodernist theories in the 20th century challenged this concept from several platforms (semiotics, linguistics, psychoanalysis, etc.), claiming the discursive nature of the subject, one that cannot create itself or function independent from language (in its primary and metaphorical senses as well). Language conveys power that constructs us, making this process infinite: the subject never was and never will be fully constructed. The agent in the process of subject construction is traditionally connected to the unmarked entities in various dichotomies existing in Western thought. The performative power constructing subjecthood lies in language and is considered to originate from the dominant categories, which construct themselves through language as subjects and the non-dominant categories as objects. When subjectivity is produced through the dominant ideology, revealing a prior, discursive reality, we talk about perfor*mance*, in Enikő Bollobás´s terminology[6]. Postcolonial and feminist tendencies in the 20th century aim at "reclaiming [the formerly silenced groups´ and individuals´] subjectivities by resisting the ideology that constructed them as objects and by constructing themselves as subjects, speaking as subjects and by appropriating a place *as subjects* in dominant discourse" (emphasis in original)[7]. In this case, subjectivity is intended by the subject who takes agency and not by power. This is what Bollobás coins as the perfor*mative* construction of the subject during which "new discursive entities come about against or in the absence of existing ideologies, discourses, or conventions […and] [t]he subjectivities performed will be multiple,

[6] Enikő Bollobás, "Subjectivity, Intention, and Agency: Towards a Theory of the Performing Subject," in *Kultúrán innen és túl - írások Rozsnyai Bálint tiszteletére. Within and Without Culture: Essays in Honor of Bálint Rozsnyai*, ed. Zoltán Vajda (Szeged: JATEPress, 2009), 61.
[7] Bollobás, "Subjectivity," 56.

unfixed, unstable and mobile […] allowing for a new possibility of agency"[8]. Bollobás´s fitting example to an originary performative is the Declaration of Independence that goes against pre-existing laws and conventions "and created instead the law by which they enacted and created themselves and those on whose behalf they acted (the American people)"[9]. Her distinction between perfor*mance* and perfor*mative* is of great help in discussing subjectivity formation in Disney animations, especially those focusing on the issue of disability.

An often used term in disability studies and in Bollobás´s argumentation as well is *passing*. Simi Linton claims that passing in the case of disabled people (whose impairment can be concealed) can be "a deliberate effort to avoid discrimination or ostracism, or […] an almost unconscious, Herculean effort to deny to oneself the reality of one´s […] bodily state"[10]. Deaf people try to pass as hearing people when they hide their hearing aids, just like people without a limb try to hide their prostheses. To act out a normative, in this case, non-disabled identity takes an enormous emotional toll[11]. This kind of passing is a *full passing* in Enikő Bollobás´s terminology because it aims at the "replacement of one pole for the other in the system of binaries"[12], that is, replacing the disabled pole to the non-disabled. Full passing, therefore, works on the logic of deceiving, trying to be exactly the same as the other (most often, the dominant) category. Since it is an already existing normative identity, full passing is always perfor*mance* and due to the fixed norms that are to be acted out, full passing is a deadly serious game.[13]

IV. *The Hunchback of Notre Dame* (1996)

Based on Victor Hugo´s 1831 novel *Notre-Dame de Paris*, *The Hunchback of Notre Dame* (1996) is Disney´s 34th animated feature film. The film version applies several changes to the original story as the dark nature of events in Hugo´s novel would have been inappropriate for the main target audience, that is, for children. In spite of many alterations in the storyline and in characterization, *The Hunchback of Notre Dame* remains one of Disney´s darkest animation with the most political issues ever discussed in the Disney canon. Besides the obvious problematization of Quasimodo´s disability, which is already an unusual topic, the persecution of minorities and the moral questions of genocide, infanticide and sexual lust are also recurring issues, making the film evidently appropriate rather for a mature audience.

The story is framed with a song by Clopin, a Gypsy street entertainer, telling the story of the bell-ringer to some children on the street. Twenty years ago, already crazed by persecuting Gypsies, Judge Claude Frollo killed a Gypsy mother who is hiding her misshapen newborn. As Frollo is about to throw the baby in a well, the Archdeacon warns Frollo about his religious morals. The judge decides on keeping the boy but locks him up in the bell tower, away from the inhabitants of Paris. Clopin´s song repeats the question: "Who is the monster, and who is the man?" – a question to which we can form an answer only at the end of the film.

Even though Quasimodo lacks any kind of social contact, Frollo visits him on a regular basis and makes sure that Quasimodo remembers who he is. The language that Frollo uses due to his power and dominant position as "master", defines Quasimodo in his otherness:

[8] Bollobás, "Subjectivity," 63.
[9] Bollobás, "Subjectivity," 64.
[10] Linton, "Reassigning Meaning," 229.
[11] Linton, "Reassigning Meaning," 229.
[12] Enikő Bollobás, *They Aren´t Until I Call Them: Performing the Subject in Ameican Literature* (Frankfurt am Main: Peter Lang, 2010), 169.
[13] Bollobás, *They Aren´t Until I Call Them*, 169.

FROLLO	QUASIMODO
The world is cruel	
The world is wicked	
It's I alone whom you can trust in this whole city	
I am your only friend	
I who keep you, teach you, feed you, dress you	
I who look upon you without fear	
How can I protect you, boy, unless you	
Always stay in here	
Away in here	
Remember what I taught you, Quasimodo	
You are deformed	*I am deformed*.
And you are ugly.	*And I am ugly*.
And these are crimes	
For which the world	
Shows little pity	
You do not comprehend.	*You are my one defender*.
Out there they´ll revile you	
As a monster	*I am a monster*.
Out there they will hate	
And scorn and jeer	*Only a monster*. […][14]

Frollo as a non-disabled and a non-Gypsy holds up a mirror that shows Quasimodo himself as a "deformed, ugly monster". Frollo sees Quasimodo as such, moreover, he wants Quasimodo to see himself as Other. Quasimodo´s replies to Frollo´s theses show the master´s success in making Quasimodo see himself as Other. This is one of the key tools of Frollo to exercise power over the bell ringer and to make him obey. Quasimodo´s obedience is, however, outdone by his curiosity and desire to be outside and spend one day as a non-disabled, and he sneaks out of his prison on the day of the Festival of Fools. This is not only the first conscious disobedience against the master but also the very first contact with the society as well: a double rite of passage. The carnival and the topsy-turvy day is a perfect occasion for Quasimodo to pass as non-disabled among the city-dwellers although he must not reveal his true identity for fear of the anger of the society because of his disability and of the anger of Frollo because of his disobedience. The bell ringer acts out the opposite, unmarked identity (i.e. the non-disabled), playing therefore a very serious game. Quasimodo is summoned to the stage for the King of Fools contest and even without his cloak, he passes as non-disabled as the carnival, by definition, is a topsy-turvy subversion. The beholding (non-disabled) crowd does not consider him disabled and he himself does not behave as one until Esmeralda wants to take off his "mask", which is actually his real face. Quasimodo´s dangerous game of full passing goes awry. His coming out of Notre Dame turns into an unintentional coming-out as disabled, and from that point on his disability is in the eye of the crowd, making him behave as a disabled. After the first shock, both on the side of the citizens and of Frollo, Quasimodo is called the "ugliest face in Paris"[15] and he is shortly celebrated by the crowd as he is the winner of the contest. The celebration, however, turns into the humiliation of Quasimodo, the hunchback, the ugliest face in Paris, the outcast, the disobeying boy. He is saved by another outcast, Esmeralda, who is a Gypsy street dancer. She also disobeys Frollo, and claims that

[14] Gary Trousdale and Kirk Wise dir. *The Hunchback of Notre Dame*. Written by Christine Blum, Geefwee Boedoe et al. (Walt Disney Feature Animation: 1996), 11:52 – 12:47.
[15] Trousdale and Wise, *Hunchback*, 24:37.

Frollo mistreats Quasimodo the same way he mistreats Esmeralda´s people. Esmeralda escapes from the guards, disguises herself as an old, crooked man and is given sanctuary in Notre Dame. Her discussion with Quasimodo about themselves, labeled as outcasts sheds light on many questions on identity formation:

> QUASIMODO: But y-y-you´re not like other Gypsies. They are … evil.
> ESMERALDA: Who told you that?
> QUASIMODO: My master, Frollo. He raised me.
> ESMERALDA: How could such a cruel man have raised someone like you?
> QUASIMODO: Cruel? Oh, no. […] He took me in when no one else would. I am a monster, you know.
> ESMERALDA: He told you that?
> QUASIMODO: Look at me.
> *[Esmeralda takes Quasimodo´s hand and reads his palm.]*
> […]
> ESMERALDA: That´s funny. I can´t see any […] monster lines. Not a single one. Now you look at me. Do you think I´m evil?
> QUASIMODO: No, no. You are kind and good and –
> ESMERALDA: And a Gypsy. And maybe Frollo´s wrong about the both of us.[16]

First, up to this conversation, Frollo was the only source of influence on Quasimodo: he "raised" him, educated him, that is, his words, his language was the only reflective surface of society from which Quasimodo could have got an image of himself that he could internalize. At the same time his authority and power over Quasimodo sets up a framework of power-relation and situates Quasimodo in a position from which he (mis)recognizes himself as a disabled. Esmeralda´s kindness and the fact that she cannot see any monster lines, however, show a different mirror image of Quasimodo. Second, the conversation between them points out that what Frollo is saying about both Quasimodo and the Gypsies could be incorrect, in other words, the seed of doubt about Frollo´s words is planted in Quasimodo.

After helping Esmeralda escape, Quasimodo talks with his "friends", the gargoyles, whose role is rather to voice Quasimodo´s unconscious, his most inner wishes and hopes. These are not Quasimodo´s words, they are only non-verbalized, un-verbalizable and un-internalized pictures of himself[17] which cannot become conscious as long as they are not reflected back on Quasimodo by a "mirror". This mirror is Esmeralda, her words, her kindness, her kiss on Quasimodo´s cheek: once reflected, Quasimodo´s wishes to be found worthy to be loved can be verbalized: "But suddenly an angel has smiled at me / And kissed my cheek without a trace of fright / I dare to dream that she / Might even care for me…"[18] Phoebus´s friendly attitude towards Quasimodo also shows him that he is not a monster while his respect and fear towards Frollo is loosening. After Frollo´s unsuccessful attempt to kill Esmeralda and later Quasimodo, the bell ringer rebels against the judge and for the first time tells him how he sees the world: "No, you listen! All my life, you have told me that the world is a dark, cruel place. But now I see that the only thing dark and cruel about it is people like you." [19] Frollo´s death liberates Paris, the Gypsies and Quasimodo, who makes a real rite-of-passage coming-out in the end scene: without any attempt to pass as anyone other, he leaves Notre Dame and is accepted by the beholding and cheering crowd. Clopin frames the story with the same song as in the beginning of the film, with somewhat changed lyrics: "So here is

[16] Trousdale and Wise, *Hunchback*, 40:30 – 41:22.
[17] For a fitting example, see Trousdale and Wise dir. (1996) 54:48 – 57:56 (*A Guy Like You*).
[18] Trousdale and Wise, *Hunchback*, 46:05 – 46:16.
[19] Trousdale and Wise, *Hunchback*, 1:17:58 – 1:18:07.

a riddle / to guess if you can / Sing the bells of Notre Dame / What makes a monster and / what makes a man?"[20]

V. *Finding Nemo* (2003)

One of the most successful enterprises of Disney-Pixar, *Finding Nemo* (2003) is an underwater adventure of a bunch of sea creatures. The film tells the story of a clown fish father and his son, torn apart at the beginning of the story. The quest of the father to find his son and the heroic bravery of the son, *Finding Nemo* makes a highly entertaining animation full with adventure. Nemo´s story, however, recursively touches upon the issue of disability, but in a different manner than in *The Hunchback of Notre Dame*.

Nemo is Marlin and Coral´s only offspring who survives a barracuda attack, in which Coral dies and Nemo gets injured while he is still an egg. Nemo is born with an impairment: one of his fins has not developed normally. Marlin, who turns out to be a highly over-protective father due to his son´s impairment, does not let Nemo do anything common for his age group (for example, going to school), claiming that he is a weak swimmer and that the sea is not a safe place. Nemo, however, convinces his father to let him go to school. The first day at school reveals Marlin´s over-protective nature: he gently forbids his son everything. The other schoolmates soon point out Nemo´s disability and ask what is wrong with his fin. Marlin does not let Nemo answer: "He was born with it. We call it the lucky fin".[21] Nemo´s impatient "Daaad…" suggests that he is fed up with his father talking about it (especially coining it as a lucky fin) and he finds the situation truly embarrassing in front of his new schoolmates. Their reactions show a different kind of understanding of disability. As opposed to the humiliating reaction of the Parisians to Quasimodo´s disability or Marlin´s over-protectiveness, the schoolmates list their own impairments (or characteristics that they coin as impairment) in a supporting manner, which soon turns into a "Whose impairment is cooler?" conversation.

> FISH 1: See this tentacle? It´s shorter than all my other tentacles. But you can´t really tell. Especially, when I twirl them like this.
> FISH 2: I´m H_2O intolerant. [*He sneezes*.]
> FISH 3: I´m obnoxious.[22]

The conversation itself is designed in a manner which is very typical for young children who are trying to outdo their schoolmates in any topics. Nemo, therefore, is not presented as the only character with impairment. The film consciously plays on presenting many characters with some physical or mental impairment (tiny though they might be). This is already a remarkable difference between *The Hunchback of Notre Dame* and *Finding Nemo*, making disabled characterization understood in a re-interpreted manner.

Marlin keeps highlighting the fact that Nemo has trouble swimming due to the little fin, putting Nemo repeatedly in an embarrassing situation. When the schoolmates venture to swim out to the open sea, Marlin stops Nemo, who was not about to follow his friends, anyway. Marlin reminds Nemo of the fact that he cannot swim well, but Nemo rejects Marlin this time:

> NEMO: I can swim fine, Dad, okay?
> MARLIN: No, it´s not okay. You shouldn´t be anywhere near here. You´ll start school in a year or two.

[20] Trousdale and Wise, *Hunchback*, 1:22:14 – 1:22:27.
[21] Andrew Stanton and Lee Unkrich dir. *Finding Nemo*. Written by Andrew Stanton, Bob Peterson et al. (Walt Disney Pictures: 2003), 08:43.
[22] Stanton and Unkrich, *Finding Nemo*, 8:45 – 8:58.

NEMO: No. Just because *you´re* scared of the ocean…
MARLIN: Clearly you´re not ready. You think you can do these things, but you just can´t!
NEMO: I hate you.[23]

Nemo, to prove that he is capable of swimming, disobeys his father and swims out to the open sea. His disobedience – although indirectly– gets his punishment, similarly to Quasimodo´s humiliation, when he is revealed as a disabled in the Feast of Fools. Nemo is caught by a diver and taken away on his boat. Marlin goes on a quest to find his son, during which he meets several characters, many of whom have some kind of impairment. Dory, who turns out to be Marlin´s companion in the quest, "suffer[s] from short-term memory loss"[24]; Anchor, Chum and Bruce are bloodthirsty sharks trying to pass as vegetarian sharks – mostly unsuccessfully. In the meantime, Nemo is delivered to an aquarium which he shares with other fish with apparent mental and physical impairments. The border-crossing nature of this experience is not the fact that he lives with other disabled but the fact that he is not discouraged any more. When the filter of the aquarium sucks him in a tube, Gill orders the others not to help him:

GILL: Nobody touch him.
NEMO: Can you help me?
GILL: No. You got yourself in there, you can get yourself out.
DEB: Gill…
GILL: I just want to see him do it, okay? Calm down. Alternate wiggling your fins and your tail.
NEMO: I can´t. I have a bad fin.
GILL: Never stopped me. [*Gill turns and shows Nemo his damaged fin*.] Just think about what you need to do.
[*Nemo tries and manages to get out of the tube.*]
GILL: Perfect.[25]

Gill is to Nemo what Esmeralda is to Quasimodo: a second mirror, another point of view that re-evaluates Frollo and Marlin´s lessons. Nemo realizes that he is able to help himself out from the tube, which he would never have learned from Marlin. Later that night, Nemo goes through a rite of passage in the tank and he is officially acknowledged as one of them and found able to rescue the fish from the tank. Nemo proves his bravery and rescues a school of fish as well from the fishermen.

Marlin´s quest for Nemo actually provides the father with a new understanding how to behold his disabled son. Through the experience he has with Crush, the turtle, and Dory, Marlin learns to let his son "fly solo"[26]. When Nemo tells his father that "[he] can do this", Marlin answers: "You´re right. I know you can"[27] and lets him save the school of fish alone. The film ends with Marlin seeing his son off to school, this time not embarrassing Nemo in front of his schoolmates by making comments on his swimming abilities. Marlin stops being an over-protective father and stops beholding Nemo as a disabled.

The Hunchback of Notre Dame and *Finding Nemo* share a very similar story line. The disabled protagonists go through rites of passages through which they face the reaction of their environment to their disability. This beholding, reflecting surface characterizes and always re-shapes the subjectivity of the disabled characters. By the end of the story, both

[23] Stanton and Unkrich, *Finding Nemo*,. 13:08-13:26.
[24] Stanton and Unkrich, *Finding Nemo*, 18:15.
[25] Stanton and Unkrich, *Finding Nemo*, 28:45 – 29:24.
[26] Stanton and Unkrich, *Finding Nemo*, 52:28.
[27] Stanton and Unkrich, *Finding Nemo*, 1:24:05 – 1:24:09.

protagonists turn out to be saviors of the community but this characteristic of them could not have been proven if the society had not given a chance for them.

A significant difference, however, is that *Finding Nemo* presents not only one disabled or impaired character. The actual majority of the characters are depicted as impaired although it is only Nemo´s impairment that is a real disability due to Marlin´s limiting over-protectiveness. The conception of presenting impairment as the rule rhymes with Davis´s thought-provoking idea on the end of identity politics through the advance of dismodernism. Davis claims that dismodernism "replaces the binary of docility and power with another – impairment and normalcy. Impairment is the rule and normalcy is the fantasy"[28]. Dismodernism goes one step forward than postmodernism and disclaims the dominant social construction of disability. Although some of his ideas are far-sighted compared to Disney´s conservatism, Davis´s observations nicely harmonize with the concept seen in *Finding Nemo*.

VI. Conclusion

The presentation of characters with disabilities is getting more and more common in American animations, showing a new tendency in the interpretation of the "perfect" body. In contrast with the age-old description of beautiful princesses and handsome protagonists, Disney is venturing with the characterization of a re-interpreted body image. Introducing the disabled body brings about the question of social reaction and disability subjectivity formation, which can be interpreted through current theories coming from disability studies. Even though social and political movements for the rights of the disabled are numerous, American animations are still somewhat shy about applying a disabled characterization of the protagonist. The Walt Disney Studio is known to be one of the most conservative American studios, therefore, its venture with *The Hunchback of Notre Dame* and *Finding Nemo* is still – unfortunately – rather unique. Anyhow, it is truly promising that the issue of disability and the relationship between people with disabilities and society are presented in contemporary American animations.

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HUNGRY EYES: LADY DIANA AS A GENDERED ICON OF POPULAR MEDIA

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"Princess Diana was the most dangerous woman in recent history."[1] This opinion, expressed by a certain Brian Keith from Ellesmere, England, was posted as a comment under an article that appeared in the *Mail Online* at the end of last year. The text he reflected on was in fact published only four days after the engagement of Prince William and Catherine "Kate" Middleton had been announced, and stated in its title that "Diana's greatest legacy" is "[a] son who'll be a better husband than cold Prince Charles."[2] The *Mail* may well have been aiming at provoking a river of tears with this tone, but reader Brian Keith obviously did not accept the offered position when he added in his comment, Diana "almost brought down the Royal Family and therefore would have prevented Her eldest son from becoming a future King."[3]

Keith's claim of the late Princess of Wales shaking the monarchy in an unexpected way has been made quite a few times in the past three decades. She definitely opened up on her private life to an unusual extent, which changed the world's perception of the British Monarchy forever. Nevertheless, taking a closer look at some more opinions, this accusation is definitely not the only aspect of the "danger" Diana meant and means. As another commenter—namely, Chris from Hotpotland—put it, it seems that a certain "Diana-dust"[4] is used in all the stories about her, meaning, the point is not that she is talked about related to *specific* issues, but that she is *still* talked about all the time. "And why is this news now?,"[5] asks Eddie J about another Diana-centred article, calling attention to the self-winding mechanism that seems to be at work in connection with the Princess.

Now, it is impossible to deny the danger of her being such an omnipresent phenomenon to the hungry eyes of both the people who hate and who admire her. Everybody was trained to search for her constantly, almost in an addictive manner. In her life, she was often called the most photographed woman in the world, and—in Nicholas Mirzoeff's words—"her face" has been "unavoidable"[6] since the day the rumour that she was going to be Prince Charles' wife started to spread. Though it is a fact that she was a rather attractive princess, the question inevitably comes up: why her? Why was it *her* who became this larger-than-life icon, so passionately looked at by the British that the "Diana-dust" infected the whole world? What kind of power makes these hungry eyes stare at her even 13 years after her death, capturing even poor Kate Middleton's story in the prison of Diana's narrative? This

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Kinga Földváry et al., eds., *HUSSE10-LitCult. Proceedings of the HUSSE 10 Conference* (Debrecen: Hungarian Society for the Study of English, 2011), 340–46.

[1] Brian Keith, "Re: 'Diana's greatest legacy: A son who'll be a better husband than cold Charles,'" November 20, 2011, http://www.dailymail.co.uk/femail/article-1331449/Dianas-greatest-legacy-Prince-William-better-husband-Charles.html (accessed May 01, 2011).

[2] Richard Kay and Geoffrey Levy, "Diana's greatest legacy: A son who'll be a better husband than cold Charles," *Mail Online*, November 20, 2010, http://www.dailymail.co.uk/femail/article-1331449/Dianas-greatest-legacy-Prince-William-better-husband-Charles.html (accessed May 01, 2011).

[3] Keith.

[4] Chris, "Re: 'Diana's greatest legacy: A son who'll be a better husband than cold Charles,'" November 20, 2011, http://www.dailymail.co.uk/femail/article-1331449/Dianas-greatest-legacy-Prince-William-better-husband-Charles.html (accessed May 01, 2011).

[5] Eddie J, "Re: 'Royals "wanted William and Harry in Princess Diana funeral cortege in bid to protect Charles from lynching,"'" January 18, 2011, http://www.dailymail.co.uk/news/article-1347820/Royals-wanted-William-Harry-Princess-Diana-funeral-cortege-protect-Charles.html (accessed May 01, 2011).

[6] Nicholas Mirzoeff, *An Introduction to Visual Culture* (London: Routledge, 1999), 240.

paper hopes to provide some answer to these questions by claiming that Diana's reception was created at the meeting point of massive changes in the media as well as in the perception of gender roles, which formed a rather peculiar pattern with the events of the princess's life and her role in British society. She got into the spotlight when—to quote her own words—there "was a situation which hadn't ever happened in history in the sense that the media were everywhere."[7] What she said is not only true from a physical or infrastructural point of view. It also suggests that this was the age when the media radically started to move into the direction of a more popular tone, Britain being one of the leaders of this process (after the United States, of course). Concentration, talk shows, and the general spirit of infotainment started to create a new atmosphere; and one of the basic elements of this process was that the media—as Lajos Császi mentioned it—turned to the "the ordinary problems of extraordinary people"[8] to an extent that was greater than ever before. So cameras and journalists really appeared "everywhere" now, putting the emphasis on the *private* life of those famous.

Such an atmosphere naturally formed an explosive combination with Diana being a woman in a traditional role but also in a modern Britain where gender concepts were dynamically changing. It is no wonder that journalists and photographers increasingly tried to combine the private factor with the gender factor when depicting her, even if some ever so unconsciously. The private aspect of gender was used to sell a very public Diana in an age when the private got more and more frequently in the centre of media narratives about famous people, and when a modern princess like her could show how old labels of gender (like the old story of the princess and prince charming) did not work anymore. Consequently, in the media, this woman who was so close to—a definitely symbolic—power, and thus should have been both unreachably public and general as well as perfect, was mostly not the mother of the Queen's grandchildren or the spouse of the Prince of Wales. Instead, she was a mother who suffered post-natal depression or a wife who was cheated on. In this manner, media consumers were promised a grasp on the glamorous world of a princess, and although the promise proved to be an illusionary one, by way of compensation they got stories to which everybody could relate to based on their own experiences and ideas about gender. Additionally, she was really relatable, because she was an outsider in this magical world, a stranger in "the Firm"—as the Monarchy is often nicknamed. This is the background and source of a public interest that is still going strong in the present and makes the blond, slender and sweetly smiling Diana a "dangerous," that is, rebellious gendered icon of popular media.

The rest of this paper focuses on two major points of the Princess's story, the first of these being the period of her engagement and wedding. The second is the preliminaries and the lessons of the famous (and infamous) *Panorama* Interview she gave in 1995. These events are major examples of how Diana's role altered over time in the cross section of a changing media and gender environment, so they are suitable for showing the roots of the non-stop public interest.

As for her engagement, it was definitely a bombshell: when Lady Diana Spencer, daughter of the eights Earl Spencer was first whispered to be "the One," the photographers immediately started to spend long days and nights to take a picture of her. She was certainly at the right place at the right time to achieve such fame, since she was going to marry the most eligible British man of the early eighties. Yet, an intrusion on privacy like this—the press literally living under her window—was a very new and unusual phenomenon in Britain, and it definitely can be identified as a sign of the upcoming entertainment boom in the media on the one hand. On the other hand, this overheated reaction may well be interpreted as a proof of

[7] "Princess Diana Panorama Interview Part 1," Video clip, *www.YouTube.com*, http://youtube.com/watch?v=6RKg7bVnIOo, (accessed May 01, 2011).
[8] Lajos Császi, "A média tabloidizációja és a nyilvánosság átalakulása," *Politikatudományi Szemle* 2003/2: 163, Translation mine.

Diana's tilting a rather fragile balance—an attractive but confusing anachronism, her role as a future princess in the 1980s was rather disturbing. Accordingly, at this early stage, she already had no other choice than to slide into becoming one the most (if not the most) valuable products of the system that was later eager to shower the audience with contradictory gendered stories about her.

But, for the time being, the media seemed to be satisfied with relatively consistent and public gendered ideas which were strongly influenced by the spirit of the Monarchy. First and foremost, her importance was based on the anticipation that she was going to be the wife of the Prince of Wales and a mother of his children, and that was it. Such a simplistic treatment is not extremely surprising, and not just because the perception of the Royal Family was much more traditional and formal back then than it is today. The media were also inspired by the atmosphere of the early Thatcher era that—according to Sarah Franklin, Celia Lury and Jackie Stacey—meant both a symbolic and a practical "intensification of existing inequalities between men and women."[9] Thatcherism promoted a very traditional family image, while—quite schizophrenically—also created an economic atmosphere of self-reliance, which naturally meant that as many members of the family had to venture out to the labour market as possible. This was not extremely easy, though, since "attacks on trade unions […] had very negative consequences for women as the most vulnerable section of the workforce."[10] The emerging third wave of feminism was yet to address these complicated phenomena, its real heyday being a few years away in time; what is more, quite ironically, the first female prime minister Margaret Thatcher's undeniably strong presence did not help much to improve the situation (or at least not directly). As Anne Ribberink put it, she made no attempt to promote the careers of other women,"[11] and "never acknowledged" any relationship with "the women's movement."[12] Thus, this period seemed to be a backlash compared to the 1960s and 70s; yet, naturally, women's social status did not stop changing because of this policy, which had a huge impact on Diana's later reception. But these changes were pushed aside gently for the Big Day: regardless of whatever was going in the real world, a traditional and widely televised royal engagement and wedding was just the event Britain seemed to be in need of.

In accordance with all this, in 1981 it did not get a huge news coverage that—as Mirzoeff remembers—a few "feminists wore buttons saying 'Don't Do It Di.'"[13] Instead, the media expressed—in Rosalind Brunt's words—a "coded, but nevertheless explicit, concern about Diana's presumed premarital virginity,"[14] which was finally settled by her uncle announcing that everything was the way it had to be with her. And apart from the fact that it was not easy to decide if Earl Spencer, who was recovering from a stroke, led Diana down the aisle or it happened the other way round, and that Diana got the order of her husband's names wrong, the wedding had very few rebellious elements. (In this respect, this event was slightly different from the wedding of Charles's younger brother Andrew and Sarah Ferguson who

[9] Sarah Franklin, Celia Lury and Jackie Stacey, "Feminism, Marxism and Thatcherism," *Off-Centre: Feminism and Cultural Studies*, ed. Sarah Franklin, Celia Lury and Jackie Stacey, (1991; online edition, *books.google.hu*), http://books.google.hu/books?id=SSPSt6N0JhgC&printsec=frontcover&dq=off+centre+sarah+franklin&source=bl&ots=KK9U8K6OWd&sig=p8lXuJWUbUtFUjBvwC_V38gJQag&hl=hu&ei=b-S9TcDHDMHFswaTkeX_BQ&sa=X&oi=book_result&ct=result&resnum=1&ved=0CB4Q6AEwAA#v=onepage&q&f=false (accessed May 01, 2011): 29.

[10] Ibid., 28.

[11] Anne Ribberink, "Gender Politics With Margaret Thatcher: Vulnerability and Toughness," *Gender Forum* Issue 30, 2010, http://www.genderforum.org/issues/de-voted/gender-politics-with-margaret-thatcher/page4/ (accessed May 01, 2011): 4.

[12] Ibid., 4.

[13] Mirzoeff, 234.

[14] Rosalind Brunt, "A 'divine gift to inspire'?: Popular cultural representation, nationhood and the British monarchy," *Come On Down?: Popular media culture in post-war Britain*.. ed. Dominic Strinati and Stephen Wagg, (London: Routledge, 1992), 294.

managed to instil some irony to the ancient ceremony.) In the UK alone, almost 28 and a half million pairs of hungry eyes were watching as the woman was given away in a huge, fluffy, ivory-silk dress, and the media seemed to be happy to broadcast and write about the event that celebrated the continuity of the Monarchy.

Fourteen years later the climate was quite different, though. In 1995 Diana was not first and foremost the Princess of Wales anymore, but a star of popular media. Veronika Munk says that when it comes to those already famous, the turn of the screw takes place the moment "the interest of the media turns to the private life"[15] of these people—this is when they become celebrities. And though many aspects of the tabloid media (as we understand it today) had been in existence for about a hundred years, the phenomenon described previously only started to gain a real territory in the early nineties, at the beginning of a period which was called "the tabloids' decade"[16] by *Life* magazine.

These changes happened parallel to increasingly noticeable shifts in the field of gender, too. By this time, say Mike Storry and Peter Childs, the "rapid growth in the service sector (…) opened up new areas of female employment,"[17] and the early nineties also saw phenomena like a generally "more companionate model"[18] of marriage, "growing numbers of single mothers,"[19] "the ordination of women priests"[20] and "more sexualized male"[21] cultural images. It became more and more obvious in the everyday setting, too that–in Christine Gledhill's words—gender identity is constantly shifting, that is, "constructed and reconstructed," and that "cultural signs" (like the signs of mass media) are "sites of this struggle,"[22] a struggle that is definitely not easy for the individual. The media could sense this with a very good instinct, so when it came to gender, they were sure to pick up stories that would raise controversy.

And who could have been a better choice for the press than the well-known, young and gorgeous Diana, digging deeply into whose private life it was not extremely difficult to find the perfect material. This was the time of the "War of the Waleses"; the expression was used by the press to describe the ongoing fight between the Prince and Princess of Wales and their circles which meant an infinite source of exciting conflicts. A series of events like those part of this "war" fought on the battlefield of mass media was very different from their royal engagement and wedding which—though private in their original nature—had to be part of public life as symbols of the Monarchy's continuity.

As for Diana's reception at that time, in Mirzoeff's words, it "combined very traditional and conservative attitudes to women with a slow acceptance of the changes that" were "taking place."[23] The popular media, which both understood and encouraged this reception, chose stories that could clash with each other nicely from one week to another. Accordingly, one day, people could see Diana the caring mother, who rushed to the hospital when her elder son was injured at a sports event while the absent father spent the night at the theatre, but the press also revealed a rebellious Diana who found the happiness in the arms the handsome cavalry officer, James Hewitt (who is still rumoured to be Prince Harry's father by the way). Other times an almost Victorian portrait was published about a mentally unstable,

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[15] Veronika Munk, "Sztárság, elméletben," *Médiakutató* spring 2009, http://www.mediakutato.hu/cikk/2009_01_tavasz/01_sztarsag_elmeletben (accessed May 01, 2011), Translation mine.
[16] Császi, 160.
[17] Mike Storry and Peter Childs, *British Cultural Identities* (London: Routledge, 1997), 130.
[18] Ibid., 125.
[19] Ibid,, 126.
[20] Ibid., 119.
[21] Ibid., 134.
[22] Christine Gledhill, "Pleasurable Negotiations," *Female Spectators: Looking At Film and Television*, ed. E. Deidre Pribram (London: Verso, 1992), 72.
[23] Mirzoeff, 248.

hysterical woman, but Diana could also embody the modern wife (and later the single mom) who could not and would not tolerate if she was cheated on.

No-one could prove most of these stories, but that was not the point, really: the aim was to "stimulate reflection,"[24] which is—according to Roger Silverstone—the most important and basic task of mass media. The readers and viewers of the Diana representations got a wide range of very private gendered stories about the Princess, and while they were seemingly promised to get to know the truth about this unreachable person, another mechanism was at work behind the scenes. By providing these strongly gendered texts consumers were offered numerous positions, and while the stories all belonged to the same face, the readers, viewers or listeners of these stories did "not have to identify themselves with only one piece of the patchwork"[25]—to use Jostein Gripsrud's metaphor. Furthermore, "[p]opular readers dip into and out of text,"[26] as John Fiske put it, and in Diana's case this means consumers could face their own possibly conflicting gender views and identities in a totally free, reflection-friendly environment.

Moreover, Diana was also able to live up to an expectation that is really beneficial for the mass media: she herself could be very contradictory at times, too. Nothing proves this better than the interview she chose to give to BBC1 in November 1995. This programme perfectly summarizes both the media and the gender aspect of the Diana phenomenon. In the *Panorama* Interview, she opened up about her private life in a very surprising manner, talking about strongly gendered issues that definitely could not have been picked up by the media at the time of her engagement.

Sitting in a softly lit room in a very simple, dark outfit and wearing make-up that enhanced her sad eyes, Diana seemed a rather vulnerable princess who is waiting to be saved by the gorgeous prince. She spoke about post-natal depression, bulimia—which is still much more common among women than men—, and about the situation of a wife whose marriage "was a little bit crowded"[27] as she explained it. But the prince was already her husband and seemed very unlikely and unfit to save her from anything; actually, in Diana's version he was the one who meant the threat. And very soon she did not seem to be in need of him at all: at another point she mentioned that her husband was simply jealous of her popularity, described herself as "a very strong person"[28] and even risked to express her doubt about her husband ever becoming king. Then suddenly another turn popped up at the end of the interview, a surprisingly gentle conclusion in which Diana assigned the role of the motherly "Queen of Hearts"[29] for herself, and declared that "someone's gotta go there and love people."[30]

The "Diana dust" is probably rooted in the impression that Diana seems to want it *all* here, and at this point it is not easy to decide any more if her innocently blinking eyes or the eyes of the viewers are more hungry. Yet, what is important about this interview is definitely not that probably Diana wanted to take revenge on Prince Charles and his family by speaking out, or that she wanted to obtain the support of the public. The point is that *several* aspects of being a woman are presented in these radically private, televised confessions of *one* modern-day princess, from old roles and ways to very modern problems and solutions, from being traditionally and "femininely" weak to articulating will and power in the next minute. This is

[24] Roger Silverstone, *Médiaerkölcs* (Cambridge: Polity Press, 2010), 31, Translation mine.
[25] Jostein Gripsrud, *Médiakultúra, médiatársadalom* (Budapest: Új mandátum, 2007), 19, Translation mine.
[26] John Fiske, *Reading the Popular* (London: Routledge, 2003), 197.
[27] "princess diana panorama interview part 2," Video clip, *www.YouTube.com*, http://youtube.com/watch?v=fDFwivq2zk&feature=related, (accessed May 01, 2011).
[28] Ibid.
[29] "princess diana panorama interview part 4," Video clip, *www.YouTube.com*, http://youtube.com/watch?v=9TwBIWOXWEI&feature=related (accessed May 01, 2011).
[30] "princess diana panorama interview part 5," Video clip, *www.YouTube.com*, http://youtube.com/watch?v=IJOdefHDq91&feature=related (accessed May 01, 2011).

why she was (and still is) able to function as an exclusive screen in a changing world where it became obvious that not only the role of the Monarchy had to be rethought, but also the situation of both sexes as well as the use of information in mass media. And someone who could stand for all these changes is definitely nothing less than "dangerous."

"It is the strength that causes the confusion and the fear. Why is she strong? Where does she get it from?"[31] described Diana her own situation in the Monarchy during the *Panorama* Interview. These questions, which are still topical today, were given another boost by her sudden death in 1997 and the unlikely scenes of thousands of British people—many man among them—mourning her like a "Latina saint,"[32] as Nicholas Mirzoeff put it. Since then, the attention just has not seemed to be dropping: this year, the late Princess of Wales has mostly been talked about as a possible role model for Catherine, Duchess of Cambridge, who is wearing Diana's engagement ring and posed for photos echoing those of her late mother-in-law. The Diana references were mostly dropped for the wedding of Kate and William, though—there could have been a great chance of the event collapsing under that burden. For the media, however, the princess is too useful to let her go: in her life, she could perfectly fit into an age where the status of private life as represented in the media changed just as quickly as ideas about gender roles. It will take long for her memory to fade away somewhat—until the nature of the changes and conflicts her image pulls together does not fundamentally change, Diana is definitely going to be searched by those hungry eyes.

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[31] Ibid.
[32] Mirzoeff, 249.

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