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CONTENTS

ARTICLES

REVIEWS

Heterotopological Space in Emily Dickinson's Poem 632 "The Brain—is wider than the sky—"

Nayef Ali Al-Joulan & Ahmad M. S. Abu Baker

Abstract: In this paper, we examine Emily Dickinson's Poem 632 "The Brain—is wider than the sky" and argue that signifying spatial anxiety is the poet's main preoccupation, attempting hence to fill a gap in critical appreciation which lacks a theoretically sound analysis of spatial signification and significance in Dickinson's verse. Dickinson's distinctive sense of space is examined in the light of Michel Foucault's concept of 'Heterotopology'. Focusing on width, depth, weight, color, and sound, in addition to shape/calligraphy, Dickinson's poem achieves a size (a space) that goes beyond the limits of its lines and a significance that outreaches the sounds of its syllables. That is, the persona's journey is a hyperreal wandering through multiple sites of heterotopic space, trying to achieve an insight or a comprehension which is only achievable, if at all possible, or at least the search for which is merely *representable*, in the hyperreal territory framed in the poem, which hence becomes a concentrated virtual presentation of the contending domains in persona's (un)conscious (entire psyche). Those contending sites are symbolic of Dickinson's intellectual, philosophic, and religious concerns mounting to her belief in the infinite possibilities of the human mind, a perception by which signifying geography overtakes knowledge.

Keywords: Heterotopological space, hyperreal space; Emily Dickinson; spatial anxiety; Michel Foucault

The Brain—is wider than the sky—
For— put them side by side—
The one the other will contain
With ease—and you—beside—

The Brain is deeper than the sea—
For—hold them—Blue to Blue—
The one the other will absorb—
As Sponges—Buckets—do—

The Brain is just the weight of God—
For—Heft them—Pound for Pound—
And they will differ—if they do—
As Syllable from Sound—

Emily Dickinson's Poem 632

> "Space was rapidly replacing time as the single most crucial factor in American life, and it would soon dominate American literature as well."
>
> (McQuade et al. 265)

Signifying spatial anxiety is Dickinson's main preoccupation in this poem, superficial spatiality perhaps *containing, absorbing,* and implicitly *writing/voicing* a *wider*, *deeper*, and *equally weighing* philosophical argument about man and the universe. Focusing on width, depth, weight, color, and sound, in addition to shape/calligraphy (the en rule, capitalization, and 'Syllable') Dickinson's poem itself achieves a size (a space) that goes beyond the limits of its lines and a significance that outreaches the sounds of its syllables. This study examines the notion of hyperreal space in Dickinson's poem, in the light of Michel Foucault's concept of 'heterotopology,' in an attempt to fill a gap in critical appreciation which lacks a theoretically sound analysis of spatial signification and significance in Dickinson's verse. Dickinson's verse – with few references to this poem – has been received with mixed responses but with an almost unanimous preoccupation with the religious aspect along with manuscript presentation. Most studies have, nevertheless, so far fell short of providing a critically solid account of the spatial implication and magnitude of Dickinson's poetry at large, or of this poem in particular, in a way that may help expose the religious and other ambiguities of that poetry.

A major aspect of the poem's spatial dimension can be seen in the manuscript presentation, an issue that has preoccupied Dickinson's critics who either read the distinctive presentation as an intentional swerve or discard its significance at all and pose doubts about the accuracy of the edited versions. For example, Domhnall Mitchell conservatively views Dickinson's *intentions* that critics might attach to the assembling and presentation of her manuscripts, intentional fallacies they use as grounds for propositions regarding aesthetic ends (706; 731).[1] On the other hand, Thomas Johnson, speaking of Dickinson's liberal use of dashes, wrote in the Harvard edition that "[Q]uite properly such 'punctuation' can be omitted in later editions…" (ixiii), but he has later recognized that "Dickinson used dashes as a musical device, and though some may be elongated end stops, any 'correction' would be gratuitous"; the dashes are reproduced as they should be (x-xi; 92).[2] A similar critical dispute marks readings of Dickinson's religious stand. Critical reception of the issue can be categorically seen as a debate amongst those who argue Dickenson's faith in God, her lack of faith in God, or her skeptic questioning of religion which might belong to any of the first two. David Porter sums up the whole matter describing Dickinson's divinity as "a form of religious challenge, either in hatred of a God she could not entirely deny or in paradoxical service to Him she doubted" (119). Likewise, Christopher Benfey underlines Dickinson's serious attachment to skepticism, arguing that Dickinson believed that one cannot know with certainty the existence of God or the nature of other minds and that "what is required of us is not more analysis but more acceptance", an act of "trusting uncertainty", whereby we need "to renounce our demands for proof, for certainty, for possession" (117-18). This is a vague proposal; it seems to suggest that Dickinson abandons the intellect for blind faith, while at the same time asserting the significance of the mind since uncertainty is itself a skeptic attitude which, though may not seek proof, does at least ascertain the lack of evidence. Benfey's argument is mistakenly

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[1] For more on this issue in the manuscripts see Ralph Franklin's findings according to which he reassembles whole stanzas and several poems (89). The source of all the difficulty, as William Matchett points out, is that "Dickinson's poems offer textual problems comparable in the complexity to those offered by Shakespeare's plays—and for the same reason: the author did not oversee their printing" (92).

[2] John Schmit asserts the significance of paying attention to syntax in Dickinson's poetry, focusing on such aspects as elision and insertion, by which Dickinson "creates indeterminacy" and whereby the readers are forced to provide the uncertain details" (106).

more of the first sense. In fact, Dickinson's poem "I felt a Funeral, in my Brain" seems to refute Benfey's proposition, maintaining rather Dickinson's hold to the intellectual. She speaks of the death of the brain at the hands of "those same Boots of Lead" (line 11) who celebrated, in the last line, the doctrine "Finished knowing—then—" Dickinson refused this death of the mind and insisted that inquiry should never stop, as her final disclosure (—then—) hints. Benfey seems to side with those who finished knowing. Within this context, William Franke argues that Dickinson's poetry should best be understood as a negative theology, that which he calls 'apophatic', an act of exploring based on negating the existing, a skeptic strain indeed (61).

We know from the biographical sources that Dickinson's early theological exposure was Puritan, the Calvinist dogma, to which she reacted because of two main Calvinist principles: infant damnation (original sin) and God's sovereign election of His own. Nonetheless, it is now evident that the so-called 'literary transcendentalism' was forcefully effective at her time, an effect that perhaps accounts for her paradoxical views of religious matters, for while it is argued that she admired the notion of a compassionate Savior, she also resented the hypocrisy of the institutional church. To Karl Keller, "she is like Bradstreet in daring to write, despite being a woman, because of Puritan covenantal validation of her inner experience, yet she goes well beyond Bradstreet in the flamboyance of her self-sufficiency, claiming herself a rival of God" (in Buckingham 675). In this regard, Allen Tate claims that Dickinson's poetry resolves the historical clash between a dying Puritanism and a rising "piratical" individualism, because Dickinson's verse embodies a polar opposition between the two, offering hence a revised form of the Puritan "theological dumb-show" (in O'Hara 180). As Pinsker Sanford puts it:

> Emily's poetry is wedded to mystery. So, when I think of the 20th-century writer she most resembles, it is hardly surprising that Kafka comes to mind, for, like Kafka, she retained enough awe to equate a powerful God with an earthly father, and enough rebelliousness, enough unswerving honesty, to pit her imagination against both. (434)

In fact, reading Dickinson's religious inquiry, one recalls a related notion in Blake's "Songs of Innocence" and "Songs of Experience".[3] However, her religious contemplations remain enigmatic, as if she plays it safe, finding in mystery a haven for her desired contemplation and safe social/religious position. As Richard Sewall claims, Dickinson is trying to "effect a bridge between two poles" which he sees in the light of Porter's claim that Dickinson's mind is torn between the poles of the *now* and the *hoped for*, between actuality and ideality, a mind marked by a tendency towards the 're-mystified' (24).

Dickinson's ambivalent notion of faith in God is central in David Rutledge's reading of Dickinson's poem 338 "I know that he exists". Rutledge argues that after the simple declarative statement 'I know that he exists', Dickinson undermines that faith in the rest of the poem by posing doubt about God's actual existence, a doubt reinforced by the inevitable reality of death which creates an ambivalent psychological state that is remains troubled by fear of fear of divine punishment in case of the existence of God or fear of the hence 'unknown' due to a nonexistence of God (Rutledge 81-2). Besides, death turns more real and frightening than God. Hence, the persona moves from hope and faith to fear and despair, a downward journey into the inferno of the real, rather than the ideal. That is, death is certain while, in moments of panic, God is uncertain; or that God is a psychologically

[3] One may also refer to Thomas Hardy's enigmatic doubtful religious questioning which features in his verse.

needed creation to prepare one for encounter with death. This perception is evident in one of Dickinson's disclosures, where she attaches religion to grief: "When Jesus tells us about his Father, we distrust him. When he shows us his Home, we turn away, but when he confides to us that he is 'acquainted with Grief,' we listen, for that also is an Acquaintance of our own" (Dickinson, L 932 in Roxanne 315). Examining "Dickinson's conflicted view of her Christianity," Harde Roxanne argues that "she is tied to the Church's language and narrative, but its views of God and immortality terrify and anger her" a matter that represents "the shape of her lifelong theological explorations" (315). However, Roxanne's understanding of Dickinson's Christology of embodiment is presented as a "Christology of the body" (318).[4] As such, there is a problem: what about the spirit and/or the mind. Perhaps, this Christology of embodiment is to be seen as a Christology of the mind/brain/intellect leading to – or perhaps refuting -- a spiritual epiphany.

Other critical accounts assign Dickinson's skepticism about religion to her felt conflict between the real and the ideal. Judith Banzer traces 'the habit of Dickinson's mind,' that of trying to establish a "Double Estate," through which the ideal notion of God is grasped realistically by seeing God as her "Old Neighbor" (417). Banzer here foresees a connection between Dickinson and the Metaphysical poets, arguing that Dickinson had a habit of constant contemplation of 'Essence', within a notion of "oneness of being," whereby the poetry becomes "the continual creation of an explorative and unifying self," a mode of divine communion based on "her simultaneous analysis of earth and eternity" in order to "compose the 'Compound Manner' that commits her to the metaphysical tradition" (417; 433). Nonetheless, this notion of 'oneness of being', inherent in the Transcendentalists, offered her the chance and meditative mechanism of exploring her mind, since, Anna Wells asserts, Dickinson "seems to have absorbed something of the spirit of Transcendentalism" (245).

Besides, some critics link Dickinson's skeptic views of religion with science, or a scientific attitude. Fred White traces Dickinson's devotion to recruiting scientific premises in her poetry such as science in general, biology, botany, chemistry, geology, mathematics, medicine, physiology, physics, astronomy, and psychology. White argues that "[F]ew poets in [the] twentieth century, let alone the nineteenth, have incorporated scientific concepts into their work as purposively and effectively as Emily Dickinson […] More than 200 of her poems touch on scientific themes" (121). White ascertains that Dickinson's incorporation of scientific discourse in her poetry is to be seen in relation to, amongst many other issues, her 'epistemological dilemma', which is central in her struggle between certainty and uncertainty. Speaking of her family, Dickinson says: "[t]hey are religious except me, and address an eclipse every morning whom they call Father" (in Wells 250). After all, Dickinson herself reveals this interest in skepticism in her verse:

> Sweet Skepticism of the Heart—
> That knows--and does not know—
> And tosses like a Fleet of Balm
> Affronted by the snow—
> Invites and then retards the Truth

[4] Roxanne's reading is motivated by a feminist stand. She asserts that Dickinson's Christology foreshadows modern Christian feminist theologians, basically "setting earthly experience over [the] heavenly" (317). In this regard, Jordan Landry has seen such a Christology of embodiment in the light of a lesbian strain: "the longing for a merging between two same-sex bodies—as the telos of experience" (876).

Lest Certainty be sere
Compared with the delicious throe
Of transport filled with Fear-- (P 1413)

Uncertainty is a motivation for life and for an ongoing pursuit. Certainty is no more than a frightening ultimatum for Dickinson.[5] Such involvement with science, Magdalena Zapedowska argues, contributed to Dickinson's skepticism about a Calvinist God: "Scientific discoveries, industrialization and the growth of capitalist economy, and, last but not least, the unprecedented bloodshed of the Civil War seriously undermined faith in a benevolent Deity and a divinely ordered universe" (379).

Within the same line of inquiry, James Wilson argues that the scientific revolution of Dickinson's time had proven that a Puritan determinism regarding a notion of God's supreme rule meant the necessary abandonment of reason, a matter that was to be reacted against in order to establish the primacy of the intellect (399). In the words of Helen Casey: "Her [Dickinson's] physical description was an effort to convey that successful poems are not effete passages or bookish exercises; they are chillingly annihilating. They have the power to alter us irrevocably" (5). Perhaps poetry then is a cognitive exercise achieved by and leading to revolutionary thought and hence, potentially new sensation/feeling and belief/faith. While this active metamorphosis is at the heart of the poet's creative endeavor, it is nonetheless a requirement for an enthusiastic reader who immerses himself/herself into the poet's intellectual domain, the poem, though not necessarily achieving similar thoughts or feelings as those of the poet, particularly in the case of the open-end nature of Dickinson's poems which do not conclude, but initiate.

The poem is an intellectual space in which revolutionary thought takes place; the poem turns into mental gymnastics, a cognitive endeavor, which may not necessarily lead to an ultimate truth, but may challenge those presented to be so. Moreover, because the issues examined in the poem are spatially wider, deeper, and heavier than the poem's physical dimensions, it [the poem] turns into a virtually containing and encapsulating space. This perception is rooted into Dickinson's notion of the brain/mind in poetry. The idea of the mind in her poems reflects a dual but simultaneous state of human awareness of the external and internal worlds; that is, being conscious of the external existence and maintaining meanwhile a consciousness of the inner self, this last one being the individual's main tool of achieving a personal consciousness of the external world. As such, the skeptic strain is essential in this perception, whereby the whole external world, the non-self, is to be analyzed by individual consciousness before being cognized to become emancipated within, or be granted permission to enter into, the self. Hence, the whole of the external world might end up internalized in the self, a matter that raises a question about the distinctive notion of space by which the self may contain the physically extremely huger external world.

This paper attempts a reading of Dickinson's poem in the light of the notion of 'heterotopological space' a term theorized by Michel Foucault in "Of Other Spaces" and *The Order of Things*. Introducing the term *Heterotopias*, Foucault argues that the nineteenth century was an age concerned with the development of history (past time), while the twentieth century is an age of space as a domain of simultaneity and juxtaposition, whereby space becomes a means by which time is controlled, held and overcome (1986, 23). 'Heterotopology', Foucault explains, represents the co-existence of many various

[5] James Guthrie persuasively pursues a connection between Dickinson's poem 642 "There is a flower that Bees prefer –" and Darwin's *The Origin of Species*.

incompatible spaces in a particular real place (1986, 25). In *The Order of Things*, he gives the term further possibilities, arguing that heterotoplogy is the interweaving of disjunctive, fragmentary spaces in one impossible space, whereby *heterotopology* becomes a creation of an order and a sorting of priorities (31ff.; 330ff.). Regardless of whether the experience is to take place in a real or in an impossible location, there is a strain on a complexity of contending spaces to be experienced together in one space, real or unreal.[6] In *The Order of Things*, Foucault argues that various types of episteme relocate themselves in varied cultural spaces in different times. As such, Foucault's 'heterotopological space' represents an awareness of the relations that can be established among fragments of space(s) along with contending thoughts and/or feelings, whereby the contest turns out to be among places that are repository locations of those thoughts/feelings. In the end, this is a definitely 'psychological space' which recognizes the simultaneity and co-existence of (present and re-lived past) thoughts, feelings, and actions, experienced altogether in an impossible (unreal) or even real location, depending on what 'real' means, as for example in the case of a dream/fantasy or, in Dickinson's case, in a poem.[7] While the mutual relation between one's past and present is not the main concern of this paper, it is essential to underline the notion of the crowded human mind in which numerous thoughts and feelings coexist and retain the power for mutual effect, since, after all, these coexisting domains are (to be) considered as spaces altogether making the site called human brain.

In her poem 632, Dickinson uses the en rule "—" instead of full stops, reflecting the unlimited virtual space of the brain. The use of the en rule in a way that interrupts statements like "For—hold them—Blue to blue—" compartmentalizes each item to a block of its own as if they are placed on two different pans of the scale, a manner that facilitates investigating and understanding each alone and in relation to other. The en rule seems to identify the boundaries of such domains along with the symbolism of the entities

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[6] The latter sense [the unreal] perhaps pertains to dreams, as might be figured out from Foucault's following distinction and elaboration: "This problem of the human site or living space is […] that of knowing what relates of propinquity, what types of storage, circulation, marking, and classification of human elements should be adopted in a given situation in order to achieve a given end or epoch as one in which space takes for us the form of relations of any sites" (Foucault 1986, 23).

[7] This distinctive psychological space, where the past retains a cause-effect relation with the present, was central in Freud's discussion of memory and the unconscious: "There is a kind of forgetting which is distinguished by the difficulty with which the memory is awakened even by powerful external summons [...] A forgetting of this kind has been given the name of 'repression' in psychology […] What is repressed, it is true, as a rule makes its way into memory without more ado; but it *retains the capacity for effective action*, and with the influence of some external event, it may one day bring about *psychical consequences*" (Freud 34) (emphasis added). The past maintains its significant influence on present action, a co-existence of the two. David Hume perceived the relation between past and present as a matter of causation: "Had we no memory, we never should have any notion of causation, nor consequently of that chain of causes and effects, which constitute our self or person." (in Watt 21; originally from Hume, Bk. I, pt. 4, sect. vi). St. Augustine's remarks on memory seem relevant here; he thought of memory as a dualistic activity where one part of the mind recalls the past and the other listens, watches and reacts; for him, memory is "like a great *field* or a *spacious palace*, a *storehouse* for countless *images* of all kinds which are conveyed to it by the *senses* […] When I use my memory, I ask it to produce whatever it is that I wish to remember […] allowing my mind to pick what it chooses, until finally that which I wish to see *stands out* clearly and emerges into sight from its hiding *place*… and as their *place* is taken they return to their *place* of storage, ready to emerge again when I want them" (Augustine 214) (emphasis added). Augustine's perception bears emphasis on notions of object, place, and human senses, whereby the co-existing past and present are spatialized and objectified.

mentioned. Nonetheless, these boundaries are not separated by full stops but rather by dashes hence suggesting that, rather than separable, these domains are indivisible. The use of capital letters or small letters is balanced to maintain a fair weight as if a letter's weight may differ if it is capital or small. For example "side by side" are both written with small letters whereas "Blue to Blue," "Sponges—Buckets," "Pound for Pound," and "Syllable from Sound" are all written fairly and justly with capital letters to maintain the weight of the scale. In this poem, Dickinson compares the unlimited virtual space of the Brain to the sky, sea, and to God who are all spatialized and materialized. In the first stanza, both the brain and the sky are spatialized and materialized since they can be grabbed and placed side by side as if on a gigantic scale to compare their virtual space. The brain's virtual space is found wider since it can contain the person and the sky as well.

In the second stanza, the Brain is compared to the sea. The brain's virtual space is deeper than the physical space of the sea, again, as if both items (brain and sea) can be held and placed on a gigantic scale and compared to each other. Within its *deep* virtual space, the brain can absorb and contain the sea, just as sponges can absorb buckets of water. "Blue to Blue" probably implies that Dickinson imagines the Brain's virtual space as transparent, and will, therefore, reflect the color of the sea, thus making it like a sponge that will absorb not only liquid but also its color.[8] In addition, blue is the color of both sky and sea, thus reflecting how the brain can absorb both and the entities between, from blue to blue. Blue is also a spiritual color which fits the spirituality of the experience (Guerin 158).

In the third stanza, the Brain is compared to God, the transcendental signified. Even God is materialized/spatialized and placed on the pan of the scale to be weighed Pound for Pound with the Brain. The Brain's weight, Dickinson claims, will probably be equal to that of God, as it is "just the weight of God". "[i]f they do" suggests that Dickinson doubts the possibility of any difference in weight between the brain and God. Such a difference, if it exists, will be similar to the difference of "Syllable from Sound." Hitherto, the Brain has always been placed on the left pan of the scale, and it would, therefore, get the word "Syllable," whereas God would get the word "Sound". Hence, the Brain acquires the power for expression and writing and God receives the power for inspiration. Further, the Syllable can have more than one sound in it, so the Brain might even contain God just like it contained the sky, the sea, and the person. And as the brain is wider than the sky, a symbolic realm of the divine, it might also hint at the brain's capacity to encapsulate the divine.[9] Thus, the Brain's supposed infinite virtual space perhaps lies behind Dickinson's choice to end her poem with an en rule instead of a full stop.

Doubtlessly, the poem emphasizes an intellectual attitude towards man's understanding of *the* external reality, the brain being the nodal point of reference and

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[8] In her exhaustive examination of Dickinson's use of colors, Rebecca Patterson pays particular attention to blue, finding that while the color occurs in mostly happy contexts in Dickinson's verse, its darker associations are also abundant, in connection with sky, heavens, and infinity (674).

[9] There is still an ongoing debate in linguistics about the definition of the 'syllable' and hence the statement on the difference – or lack of it—between syllable and sound is difficult to uncover unless one can find out the definition Dickinson adopted. William Sherwood postulates a double meaning: the brain "is inferior to God, for each syllable includes only a fraction of the total range of sound," and yet "the syllable is the instrument by which sound is articulated" so "the mortal soul" must be "more perceptive and more intelligent" (127-28). Beatrice Jacobson defines "sound" as "undifferentiated aural sensation" in contrast to the "syllable" as "a single unit of sound" with human-assigned "particular meaning" (182-3). Jacobson concludes that the mind contains rather than encompasses God, just as syllables contain a single sound without reflecting the entire range of feasible sounds -- a comparison which validates "the God-like capacity of the mind" (183).

concern in the poem, in terms of its spatial location whether grammatically as the subject of all topic sentences of the three stanzas or even in its initial position in all stanzas. Nonetheless, in a manner that recalls Orwell's ironic sense of equality where all animals are equal but some animals are more equal than others, Dickinson here offers illusive comparisons where the brain is wider than but equal to the sky and deeper than but equal to sea, ending up to be having an equally significant weight like that of God, who supposedly created the brain, the sky, and the sea; perhaps even, having achieved equality with God, the brain gained the creative power needed for inventing/originating the sky and the sea, in addition to a more daring sense of the brain having created the notion of the divine, as the pagans' need for divinity made them invent their own deities. Dickinson's poem seems to raise more questions rather than provide answers, a matter that underlines a skeptical attitude. Is this an equality of man and God? Is this a secular ideology making the mind, rather than God, the transcendental signifier (not signified)? Is this a cognitive ideology which positions man's intellectual response at the forefront of all meaning and significance? Or is it a religious speculation about man's divine essence, being God's deputy on earth?

Dickinson's comparisons are logically problematic. In the first, the brain is wider than the sky, but the two can still be put side by side and each can contain the other, as if the width of any is not permanent, but interchangeable with the other. In the second, the brain is deeper than the sky, but each may absorb the other, as if the depth of any can be lent to the other. In the third most problematic comparison, the brain and God are brought as equal though they might be different ('And they will differ') depending on, as seen above, an enigmatic comparison of syllable and sound. In the case of the syllable and the sound, it is not determined which stands for the brain and which for God except for the respective relation, whereby the syllable is the brain and the sound the God. It might be said here that syllable and sound are dependent on each other for the syllable determines the pronunciation (sound) and vice versa particularly that the comparison between the brain and God (and syllable and sound) is brought in the light of the attribute of weight. Definitely, Dickinson's notion of weight here transcends the literal sense.

Back to the first stanza and comparison, the phrase "And you – beside" might help shed light on some of the vagueness. It is noticeable that here lies the poem's only reference to an addressee (suggesting a dialogue rather than monologue), the identity of whom is also muddled, whether another side of the self or another person, whose backgrounds (gender, age, religion, etc.) are unknown. The preposition 'beside' might suggest location, the addressee being the one who works behind the scenes to determine the relations and comparisons, or being left outside the argument. Nonetheless, the preposition may also suggest 'addition' where the addressee might be contained in the brain or sky, or even be equally capable of containing either. In the end, the containing/contained and absorbing/absorbed are dependent on who overwhelms/overrules the other. Man can be overwhelmed by the sky, the sea, and god or intellectually overwhelm all of them by his wider, deeper, and resounding thought. Such thought might be reflective of a secular note, but can also be a manifestation of a religious celebration of the notion of the divine in man, where the brain can lead to stronger hold on belief in God. Rather than sameness, the difference between the two (brain/God) is emphasized, for while the comparisons in the two earlier cases stresses likeness, in this last case it is difference that is highlighted. Further, while the effort is to show equality in the first two comparisons (As/As; side by side; the one the other), the challenge is to determine the difference in the third (from).

The poem moves across spaces, starts up in the sky and then moves down to the sea, finally resting with man and God, syllable and sound, a movement from heaven to earth,

the final destination being the relation between man and the divine, as if in search for understanding this relation; the syllable and sound are attributes of verse, the poem and writing, where the concern of the journey, the wished-for understanding, is to be reflected in writing, in the poem. After all, Dickinson's call for the reader to imagine or envision entities ('put them side by side'), as Charles Anderson points out, is a trick that depends on symbolic representation and results in a magnification of "the value of the consciousness" (265). The creation of a hyperreal space such as the poem, where many incompatible spaces can be brought together and experienced simultaneously along with juxtaposition, turn *heterotopology* to be, as seen earlier, a creation of an order and a sorting of priorities, an intellectual activity which, in the poem, reveals the conflicting aspects of consciousness and unconsciousness. In the poem, Dickinson sets on a journey of symbolism, that targeting the hidden, mysterious, and mute unconscious, a major archetypal symbol for which is the sea.[10]

Once again, the dashes are separations of equally and simultaneously active domains (heterotopological spaces) competing or coexisting in the brain (consciousness or unconsciousness). Contrary to the idea that reading Dickinson's poem hurries the reader, because of the dashes, the en rules slow down the movement and provide a chance for deeper and thoughtful contemplation. This belongs to a notion of slowed movement, which pertains to a relation between space and time. It is evident that the poem does not include any reference to time at all. It is wholly about space, real or imagined. When time is stilled, its movement impeded or hindered, the observer is given the chance to contemplate deeply the observed. Let us first consider the effect of a full stop instead of the en rule: a statement is reversible or alterable before reaching the full stop, and likewise the action might be, unless completed, for with a full stop the statement/action comes to a halt.

The connection between stilled time and spatial concern/observation brings into account Einstein's theory of relativity, a matter that Ole Bay-Peterson examined in Eliot's poetry while arguing that Einstein's space-time continuum asserts that time does not develop and, rather, becomes a "static phenomena in which events manifest themselves in their totality" (153).The coexistence of the varied virtual domains (sites) turns the persona's psyche into a stage/theatre full of action, dialogue, and negotiation between characters/objects from varied sites of his/her life. Gaston Bachelard, a significant persuasive champion of poetic space, emphasizes the psychological complexity of space, while seeking to uncover "how can an image, at times very unusual, appear to be a concentration of the entire psyche?"; and in answering this question, he attests that: "the reader of poems is asked to consider an image not as an object and even less as the substitute for an object, but to seize its specific reality" (xviii; xix) Bachelard argues that one has "to relive it [experience] entirely", a reliving enabled by spatializing and objectifying the relived, an act Bachelard calls "a localization", or, as seen earlier, a repository location (xxxii; 8; 9). In simple terms, the concentrated entire psyche is a state in which the contending poles of the self are experienced simultaneously. Dickinson's persona unites the multilayered parts of the self as he/she visualizes and hence externalizes and objectifies the contending domains in his/her brain and then brings all to negotiate. Dickinson presents these domains/sites within a focused act of objectification. Therefore, the disclosed, partially separated sites of the self are problematized in the poem by Dickinson's making of them objects and spaces experienced, to be experienced and re-

[10] As for the symbolism of the sea as an archetypal reference to the unconscious, see Grimal; Jung; Natoli; Wright.

experienced again and again, lived and relived in what might be called a 'simultaneous recall'.[11]

This attitude has a connection with ekphrasis. In fact, there are painterly (ekphrastic or visual) aspects in the poem such as the emphasis on size, shape, location and color (including the notion of absorption) as well as comparative visual effects, putting visual objects side by side, blue to blue, and pound for pound, in addition to the arrangement of the images: starting up with the sky moving down to the sea seems to reveal a painter's attitude of assigning the objects of his/her painting the right location, sky coming at the top and the sea at the bottom. Spatialization and objectification reinforces the *observer's* (as the persona comes to see or imagine the objectified and spatialized) ability to re-experience the contemplated object, which is no longer a distanced entity as the case is in photography, to which Angela Cozea attached a case of "emotional detachment" (210), Walter Benjamin a lack of "contingency" (243), and Roland Barthes a sense of *mourning* called "flat death".[12] That is, the distance between the disclosed (objectified) experience and the reader vanishes and the latter experiences the disclosed, spatialized, and objectified entity as if real or, in cases of animates, alive. In the poem, the spatialized and objectified entities are not static as in a painting but are moveable, though within restricted spheres (within the stanza itself), to be positioned according to the observer's wish as he/she compares each against the other.[13]

Consequently, Dickinson's persona moves across various spaces that make the boundaries of his/her journey wandering in search of an understanding of basic aspects of man's life. Between the sky (the divine) and the sea (the natural/Nature) Dickinson attempts to comprehend or offer a meaning of/for life, an attempt she makes using (and emphasizing the significance) of the brain, the intellect.[14] Dickinson's persona oscillates amongst symbolic places, the multiple sites of the poem. He/she is a traveler revealing and/or gaining experience through interrelated journeys into various emblematic locations, seeking an understanding of man and the universe. Such wandering into spaces mirrors the intellectual virtual journey that takes place in the brain, space becoming hence a translation of the mysterious abstract notion, which preoccupies the persona's intellectual faculty, into spacialized and objectified form to render it more graspable and intelligible. That is, the persona's journey is a hyperreal wandering through multiple sites of heterotopic space, trying to achieve an insight or a comprehension which is only achievable, if at all possible, or at least the search for which is merely *representable*, in the hyperreal territory framed in the poem, which thus becomes a concentrated presentation of the contending domains in persona's (un)conscious (entire psyche). These contending sites are symbolic of Dickinson's intellectual, philosophic, and religious concerns mounting to her belief in the infinite possibilities of the human mind. In fact, Dickinson's poem is written in an

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[11] In a pre-Deconstructive sense, this endless process of recall is similar to Derrida's notion of the continuous play of the 'centre' that is "infinitely redoubling" (297), a matter that keeps the text alive since "the absence of play and differance [is] another name for death" (297).

[12] Barthes argues that the photograph creates a paradoxical reality as "it establishes not a consciousness of the *being-there* of the thing (which any copy could provoke), but an awareness of its *having-been-there*", with a consequent psychological chasm between the 'here-now' and 'then-there' (44). For a comprehensive treatment of the issue see my book *Cognitive Ekphrasis*, particularly chapter one.

[13] For more on the cognitive essence of ekphrasis, see Nayef Al-Joulan's argument that ekphrastic verse creates a discourse in which man and nature can express themselves in a context for intellectual appreciation (*Cognitive Ekphrasis and Painting in Words: Theory and Application*).

[14] Interestingly, the brain is not engendered, with an equality of male and female.

intellectual manner that escapes transcendental or finite explication, for it will then lose its main argument that every mind might be overtaken by, though still capable of overtaking any phenomenon. The analysis offered in this paper adopts, or falls within, both positions.

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Özet

Emily Dickinson'ın 632 numaralı şiiri "Beyin – Gökyüzünden Daha Geniştir –" de Heterotopik Mekan

Bu makalede Emily Dickinson'ın 632 numaralı şiiri "Beyin – Gökyüzünden Daha Geniştir –" incelenmektedir. Şiirde mekânsal bunalımın şairin belirtmek istediği asıl konu olduğu vurgulanarak, Dickinson'ın şiirlerinde eleştirel değer olarak eksik kalan mekânsal anlam ve önemin teorik anlam analizi yapılmak istenmiştir. Makalede, Dickinson'ın belirgin mekânsal duygusu Michel Foucault'nun 'heterotopoloji' kavramı ışığında incelenmektedir. Dickinson'ın şiiri biçim/ kaligrafi yanında genişlik, derinlik, ağırlık, renk ve sese de ağırlık vererek kendi mısralarının ötesinde bir büyüklüğe (mekâna) ve hecelerinin seslerini geçen bir öneme ulaşır. Bu da şiirin konuşmacısının yolculuğunu, heterotopik mekanın birçok bölümüne yapılan gerçek ötesi bir arayış kılar. Amaç ise, eğer mümkün olabilecekse, sadece ya da en azından, temsil edilebilen bir anlayışı ya da kavrayışı şiirde tasarlanan gerçek-ötesi alanda elde etmeye çalışmaktır. Bu yüzden bu yolculuk, konuşmacının bilinçaltında (bütün ruhunda) çarpışan alanın yoğunlaştırılmış görsel temsili haline gelir. Bu çatışan alanlar, Dickinson'un insan aklının sınırsız olanaklarına olan inancını arttıran entelektüel, felsefi ve dini ilgilerinin sembolleridir ve anlamsal coğrafyanın bilgiyi bastırdığını gösterir.

Anahtar Sözcükler: Heterotopik Mekan, gerçek-ötesi mekan, Emily Dickinson, mekansal bunalım, Michel Foucault

Messing with Metonymic and Synecdochic Selves:
A Reading of Female Subject-Making in Fae Myenne Ng's *Bone*

Siham Arfaoui Abidi

Abstract: This work scrutinizes self-making in the context of *Bone*, Fae Myenne Ng's novel published in 1993. It grounds the question of ethnic female subject-formation, as it is negotiated through the considered text, in broadly ambivalent Cartesian and Althussserian frameworks. The latter, I have tried to point out, move along the spectrum of, at least, two oppositional, albeit dovetailing, paradigms of processing one's being, that is, ones that function according to metonymic or synecdochic relations. Thus, my interpretation of Ng's *Bone* gives a special attention to the complex process of self-constitution both with and without the other. Its insight of identity hinges back to fundamentally distinct, yet interconnected processes of selfhood which are displayed on relational and/or irrelational principles. At one level, I have focused on the noticeable reverence of two relatively different women characters towards metonymic isolationism, as detected through their attitudes on family obligations and issues of abortion, sexuality, marriage and hybridization. At another level, I have attempted not to lose sight of the permanence of a range of images, functions and narrative positions in the folds of Ng's novel which are the most telling of an ethnic self-in-subordination and best enact as shifters to a synecdochic thrust. Outstanding among these is the narrator-protagonist's stature as a guardian of a paper background.

Keywords: metonymic and/or synecdochic relations, self/other, individualism, Cartesian crisis, narrator-protagonist as a translator

It is true that symbiosis, as a relational view of the female self, defines almost every mother-daughter novel in twentieth-century fiction in the United States, such as the example of Amy Tan's *The Joy Luck Club*, yet it is by no means the only composite of female subject-making when addressing late twentieth century narratives.[1] For instance, Fae Myenne Ng's *Bone*, published in 1993, revolves around the theme of subject-formation of excluding and including others, meaning not only family members, but also one's ethnic roots. Even more, this text is never consistent on the theme of self-constitution, since it offers at least two oppositional, albeit dovetailing, paradigms of processing one's being, that is, ones that function according to metonymic or synecdochic relations.

By drawing only, in part, on Nessima Tarchouna's article in turn, entitled "Messing with Identity: E. M. Forster's *A Passage to India*", this essay uses Fae Myenne Ng's *Bone* as a focal example for exploring the ways in which the female inscription of the "I" is redefined in keeping with a process of ambivalence while being syncretically negotiated. I read the novel as an ambivalent reconfiguration of subject-making, as one that advocates a dualistic mode of forging and performing the ethnic self. By relocating *Bone* to liminal

[1] For a comprehensive investigation of this issue, take as an instance Sihem Arfaoui, "Daughters in their Mothers' Gardens: Contesting the Ethnic/Psychological Boundaries in a Selection of Matrileneal Novels by Contemporary Chinese American Women's Writers". (Diss. Faculty of Letters and Human Sciences of Sousse, 2007).

positions of dependence and independence, the essay addresses itself to an increasingly complex process of self-negotiation with and without the other. It tries to prove that Ng's text enacts fundamentally distinct, yet interconnected processes of selfhood which attend to the dialectics of relational/irrelational qualities of the human condition.

Before proceeding to explaining what is termed as metonymic and synecdochic selves, analyzing their features and, then, tracing their negotiable manifestation through Ng's novel, it is important, first, to re-introduce *Bone* in further details while providing a review of its plot-line. The major story of *Bone* is set in contemporary America in Salmon Alley in San Francisco's Chinatown. At the level of the story's time scheme, it begins with Leila's, the narrator-protagonist's, return from a visit to her youngest sister in New York to inform her parents of her marriage. However, the daughter-narrator returns in time and space to the mourning and anguish that follow her middle sister's death. As the first daughter of Mah "from before Leon", Leila uses this flashback to describe the different ruptures in the Leong household by, drawing on the breakdown of the relationship of her step-father (Leon) and mother (Mah) and Nina's (her youngest sister's) apparent indifference to their middle sister's, i.e. (Ona's), death (*Bone* 3).

I would like to argue that the death of the daughter who died by suicide in the Leong family is not aimless and turns out to provide a solid ground for raising an opposition between independent and dependent configurations of self-making. I will also try to demonstrate that these mixed, broken, and uncertain patterns of family genealogies provide an ample context for the question of ego-constitution, and that they give us an insight into the ambivalence as to the female characters' conception of their own ways of acting. Indeed, in the midst of a family in which Leon is not Grandpa Leong's son but just his "paper son", where the narrator-protagonist is not Leon's daughter, but a daughter by a first husband, and where the suicide daughter is possibly not Leon's but Mah's boss, Ng charts two paradoxical examples which are illustrative of the complex fluctuations in self-building (*Bone* 3, 51-52, 104).[2]

The second necessary step to be taken in this article has to do with nomenclature and making clear certain key notions. Being aware that this essay does not address itself to the nuances and meticulous dividing-lines that could figure between concepts like I, self, subject and subject(ivity), I will generally use these terms interchangeably, or in exchange with other close terms such as ego, identity and agency. In some cases, however, I will use the "I" but always being aware of its initial disparity from the not-I and the "self", i.e. as a notion that captures an inward sense of individual or independent accomplishment. At certain points of the discussion, I will bring into play the concept "subject" to register either responsibility for one's actions or the condition of being subdued, controlled, or imprisoned by one's social, economic, or political belonging. Eventually, my understandig of subjectivity will record a sharp or conscious intention to consider one's agency, i.e. one's subject position, limitations, and abilities.

As to the subtitle of the essay which, indeed, guides my central thesis, it leans on Arnold Krupat's *Ethnocriticism* to which I owe the basic distinction between the metonymic and synecdochic senses of the self. In Krupat's definition, the "metonymic sense of self privileges a part-to-part type of conception 'where personal accounts are strongly marked by the individual's sense of herself predominantly as different and separate from other distinct individuals'" (George-Palilonis 201). Commenting on Krupat's

[2] The term paper father, an immigration status, represents a historical allusion to the San Francisco earthquake of 1906, after which citizenship records were destroyed in the fires. The incident was fortunate for early Chinese immigrants, because it opened the door for a number of them, so-called paper sons, to purchase the paperwork of American citizens and immigrate to the United States under those false identities (Cao and Novas 37).

synecdochic metaphor, Jennifer George-Palilonis notes that it "privileges a part-to-whole relationship 'where any narration of personal history is more nearly marked by the individual's sense of himself in relation to collective social units or groupings'" (201).[3]

For the sake of brevity, part one of the analysis will be restricted to a few theoretical positions that argue in favour of either a metonymic or a synecdochic configuration of agency. I will draw on a common Cartesian interpretation which is based on the emphasis of a self-contained subject. I will also take into consideration opposite instances in poststructuralist theories that assume relationality as a foundational aspect of selfhood. I will navigate between both perspectives, not in order to reconcile them, but to account for the contrast in Ng's subject-making which, I shall argue in the essay's second and third parts, reinforces and puts into question both the metonymic and synecdochic discourses.

In this first part of my article, however, I do adopt a compound of comprehensive theoretical frameworks that fall either into metonymic or synecdochic constructions of subjectivity. My frame consists basically of René Descartes' idea of coherent selfhood as being opposed to, respectively, Trinh Minh-ha's "infinite layers", the Freudian decomposition of the self, the Lacanian "Mirror stage", all of which become encompassed in Louis Althusser's distinction between "free subjectivity" and "subject subjectivity".

To my knowledge, the status of identity as a coherent body is best pronounced in René Descartes' humanist approach. Essentially, it lends itself back to the Cartesian "fantasy, affirmed *cogito ergo sum*, 'I think therefore I am', thus identifying the consciousness of the subject with its very being" (Easthope 63). As Sara Mills describes it, the notion of the Cartesian subject refers to one "whose existence depends on its ability to see itself as unique and self-contained, distinct from others, because it can think and reason" (33). It retains a view of "the individual subject who is capable of resisting ideological pressures and controlling his or her actions", a view that valorizes the primacy of selfhood independently of history, society, and even people (Mills 35).

Moving on to poststructuralist attempts to relocate the subject in culture, history, or society, we should notice the tendency to interrogate the earlier humanist essence, meaning features of coherence, unity, self-sufficiency, freedom, and consciousness. From a feminist perspective, we can take the instance of Trinh Minh-ha who starts from the assumption that the 'I' is "not a unified subject, a fixed identity, or that solid mass covered with layers of superficialities one has gradually to peel off before one can see its true face" (sic.) (94). In addition to her indirect critique of the Cartesian view of selfhood, Minh-ha affirms that the "'I' is, in itself, *infinite layers*. Its complexity can hardly be conveyed through such typographic conventions as I, i or I/i" (sic.) (94). We can take the female and ethnic experience as a vivid locus of the relational qualities of the self, especially, the one that individuals of this type "often define themselves not only as separate and unique beings, but as members of families and cultural communities as well", meaning, as agents in relation to others (George-Palilonis 199).

In their redefinitions of selfhood in synecdochic terms, such reflections remain variations on psychoanalytic findings. In essence, they have been inspired by Sigmund Freud's division of the self into a compound of "superego (conscience), ego (conscious awareness), and id (impulse)" struggling for and against repression or expression (Mageo 5). Moreover, they seem to take Jacques Lacan's view of self-formation as a model, particularly, the one that his "mirror stage" establishes the infant individual as fundamentally dependent upon external objects and forces represented by another. In his essay, 'The Mirror Stage as Formative of the Function of the I,' Lacan posits that, as the individual matures, the mirror stage manifests itself in a way that precipitates social

[3] See Arnold Krupat, *Ethnocriticism* (Berkeley: University of California Press, 1992): 212.

relations" (George-Palilonis 201). On the basis of a Lacanian frame, the perpetual lack of wholeness represents man's tragedy (Mansour 128).[4] Hence, re-shaping the self as being relational to social arenas, interstitial and liminal, once historically conditioned, undermines any earlier slogan of self-control or self-determination.

In view of its ambivalence, this literature review finds an excellent expression nowhere better than in the Althusserian philosophy: "The subject, Althussser asserted, has always taken a double and contradictory definition, as '(1) a free subjectivity, centre of initiatives, author of and responsible for its actions' and as '(2) a subjective being, who submits to a higher authority'" (Easthope 65).[5] At the same time, we can affirm that this ambivalent theoretical framework about the construction of selfhood, evoking metonymic and synecdochic relations, becomes clearly adequate for addressing the characteristics of female subjects and their identity itineraries in Ng's *Bone*. *Bone* turns out to be no less powerful in affirming and complicating the two-fold process that shapes "the cumulative acts of authoring our identities" (Ewing 111).

After having mapped out the controversy over the link or rupture between agency and culture, I now propose to show the ways in which Ng uses her novel to contrast metonymic with synecdochic perspectives of the self. I shall depart from the assumption that the fact of leaving the question of suicide unanswered motivates the theme of self-constitution separately from, or in subordination to, others by negotiating the subject through two contradictory interdependent character-profiles.

In this second major part of the discussion, I will consider the reasons why *Bone* stands out as an exaggerated veneration of metonymic isolationism, and demonstrate the affinities between Nina's split from other family members and Leila's scanty initiatives to monkey an escapist tendency. With comparison to her eldest sister, Nina's view of identity-formation is starkly emblematic of individualism, that is, an epitome of the metonymic metaphor. As a flight attendant, Nina becomes "an appropriate postmodern pun for a woman in flight from the 'bone,' the responsibility of burden or her past" (Kafka 56). Her repulsion for Confucian dutifulness is already announced by her moving out of Chinatown and her heading to New York, both of which are encompassed in the contrast that she establishes between obligation and ability: "I know about *should*. I know about *have to*. We should. We want to do more, we want to do everything. But I've learned this: I *can't*" (*Bone* 33). Remarkably, Nina alludes to her own parents only by employing exclusive terms, and by giving expression to a female identity-profile that, perfectly, fits Krupat's metonymic range of self-representation.

Apart from Nina's rejection of family duties, we can also take her positions on abortion and hybridization, or in-between positionality as embodiments of a female subject with an utter faith in free will and self-control. Not being bothered by being honest with her parents about her miscarriage (*Bone* 24), Nina represents the emancipated girl who plays out her individuality as being an American woman, and by insisting on her political status as a "postfeminist" (Kafka 60). In addition, all that makes her court the national guide she meets in China has nothing to do with the family's common Chinese legacy; it is rather due to his skill in playing Spanish flamenco (*Bone* 28). Even when Nina speaks of Chinatown she, paradoxically, admits that "the food's good, but the life's hard down there. I always feel like I should rush through a rice plate and then rush home to sew culottes […]" (*Bone* 26). Hence, even her attitude towards her ethnic culture exemplifies a tourist's aloofness

[4] See Modan Sarup, *An Introductory Guide to Post-Structuralism and PostModernism* (Athens Georgia: U of Georgia P, 1993): 15.
[5] See Louis Althusser, "Ideology and Ideological State Apparatuses," *Lenin and Philosophy* (London: New Left Books, 1977): 169.

from Chinatown and, afresh, speaks for her attempt to distance herself from any kind of communal belonging. Thus she has become a subject who rigidly classifies "the family as the last thing on her mind", who has "the courage of heart" to do exactly "what she wanted" and, thus, situates the vital decisions concerning her own life in a realm being separate from the interfering impact of others (*Bone* 32).

Such self-centred values overwhelm not only Nina's detached personality, but also forge, to a certain extent, Leila's escapist character. Reflecting the most problematic itinerary of self-making in *Bone*, the daughter-protagonist enacts an ambivalent amalgam of metonymic and synecdochic attitudes. Unlike her youngest sister's consistent adoption of a "self-defining, autonomous, transcendental" identity, Leila brings the separatist conception of agency into crisis (Easthope 63). The rest of the paper will prove that her mimesis of unconstrained freedom, through the rejection of arranged marriages and the pursuit of a Carpedian philosophy, coexists together with a range of subordinate functions that include her narrative position as a translator and as a guardian of a paper background.

Actually, *Bone* comprises scanty individualistic responses that reflect the force of a metonymic self-configuration on the narrator-protagonist. Under the influence of her sister's Cartesian principles, Leila marries for love and has only a modest party which is unattended by her parents. Rather than subjecting herself to any pressure for survival, she asserts "I wanted a marriage of choice. I wanted this marriage to be for me" (*Bone* 18). Her wedding at the New York City Hall turns into smoke the banquet that her mother has always wanted (*Bone* 11, 21, 36). Being hasty and spontaneous, this marriage does not only break away from Mah's failed experiences, but also expresses "the internal quest of a woman to learn to live and love for herself, to break the bonds of 'caregiving'" (sic) (Kafka 73-4). It will enable the protagonist to feel protected from the pressure of having to make endless concessions in the name of family interest, that is, in the way of Mah's self-denying manner (Kakutani 26).

As additional reverberations of the impulse to control one's own life, Ng points out Leila's desires for romantic and fervent devotion through which her sense of subordination is suppressed for a while (Gee 130). In one scene in which some emphasis is given to sensual pleasure (*Bone* 54), the narrator suggests "that she is the aggressive one, the initiator, unmistakably fulfilling her own needs, displaying an American prioritization of individuality" (Gee 131). By fully immersing Leila in a marriage for love and a world of recreational drugs and sex, the writer only superficially displays a western woman's quest for an independent identity and expresses a victory of the metonymic understanding of life over the synecdochic temptation "to fall back into the easiness of being Mah's daughter, of letting her be my whole life" (*Bone* 192).

Nevertheless, it should be noticed that the narrator-protagonist's quest for agency in metonymic terms is not as definite or as mimetic of Nina's claim of wholeness as it seems to be. There is more than one reason to argue that this early Cartesian awareness of self-authoring is problematized in terms of gender and ethnicity, since it keeps shifting to a synecdochic thrust. A scrutiny of the subtleties characterizing Leila's strategies as a narrator, her role as a go-between and a saviour of an ethnic past, speaks for a subversive process of engaging relational selfhood with synergetic and immigration issues.

Thus, the ensuing section intends to juxtapose the irrelational itinerary of the youngest sister in the Leong family against such values as empathy and solidarity which motivate the narrative translating position, silences, and ethnic reconciliatory gestures of the eldest sister in conversations with those being closest to her. I shall try to prove that Leila's support of her parents and the reverent assimilation of Leon's despair are resonant with a synecdochic perspective of selfhood.

To decipher the synecdochic inclinations encompassed in the process of self-making, it is important to note that, in essence, their features hearken back to Leila's social

profession at the Edith Eaton School where she identifies herself as a "bridge between the classroom teacher and the parents", as she attempts to get "the parents involved, opening up a line of communication" (*Bone* 16). It seems worthwhile to draw on one of Philipa Kafka's remarks now. She holds that the occupation as a mediator between students, parents, and teachers evokes for the new Chinese immigrants a "basic personality trait of thinking of others rather than herself, of 'selfhood as relational and identity as the product of commitment to shared accountability'" (72).

Gradually, the impossibility of achieving wholeness and the requirement of involving oneself with others become embedded in the character's "role as translator" (Griffitts 22). In turn, they re-invent a synecdochic process of self-making and resist values of independence and individuality. More than this, these features of relationality speak to a penchant for female alliances, and empathy rather than distrust of others. To realize this gender pact, it is crucial to consider the daughter-narrator's endeavor to save an immigrant seamstress mother from utter despair and torturing muteness. However, we should also scrutinize Leila's function as a mouthpiece of her mother's motives, emotions and desires.

As Leila listens to her mother, purposely running the old sewing machine without material (*Bone* 69), she "learned that Mah was just lonely. All she wanted was someone to talk to. I learned to listen until I knew what she wanted" (*Bone* 163). In a close context, Leila gradually gets a sensitive understanding of Mah's failures and frustrations to the extent that she is hampered from sharing her own marriage experiences with Mah, only for fear of breathing new life into her mother's agonizing recollections (Ho 215). Leila is worried that her mother would "have to face her bitterness about her own marriages and that's what I wanted to protect her from. Remembering the bad. Refeeling the mistakes" (*Bone* 12). It is in this sense that Leila's dependent sense of self is strongly connected to the work of being a translator that she takes up when language is rendered inefficient to fully express "the anger or despair [Mah] feels about her life, failed relationships, work, uncomfortable compromises and lost options" (Ho 215).

Apart from her awareness of the inner conflict within her mother, or from attempting to translate her inescapable situation of loss and remorse, Leila mirrors a synecdochic vision of identity-formation through the pact of secrecy that she seems to have signed with her mother. In a deep desire to help Mah recover from muted truths, including an extra-marital relationship, and hence, heal her own trauma following Ona's suicide, Leila resorts to intentional silences, insinuation and circularity (*Bone* 82). She becomes her mother's confidante and almost defends her escapist responses. Secrecy, at this level, contributes, to a large extent, to forging a cycle of concealment as an important feature of women relating to each other synecdochically. As a result, even though the complicated illegitimate affair causes a rupture in the Leong family, which is visualized in Leon's residence in the San Fran hotel, Ona's suicide as well as the daughters' departure from the family house at Salmon Alley, it also draws mother and daughter closer together in an intimate knot (*Bone* 69-70).[6]

In a similar context, Ng casts Leila in the image of a go-between who steps in "when a discourse between parties falls apart or is nonexistent" (Nichols 58). That is why Leila assumes the responsibility of a pacifist between her parents and, therefore, features the depth of a synecdochic impulse within herself. For example, in her pursuit of Leon's forgiveness and satisfaction, Mah would cook his meals and would have Leila take them to him and inform her afterwards about how Leon was doing away from home (*Bone* 62-67).

[6] It should be noted that the subordination inherent in a synecdochic perspective of individual identity does not spare even the most personal sides and decisions in Leila's life, since it extends to shape even her choice of Mason as a male partner sensitive to family relationships, a person who has provided her with moral support through all her family crises.

At this point, we see Leila resuming her youngest sister's endeavours to have Leon return back home, by trying to bring her parents' disagreement to a minimum and by choosing the role of communicator through a "patient, obstinate work of transition and translation" (Izzo 150). As all of this dovetails with synecdochic attributes, the image of the go-between points out an awareness of one's agency as being always determined by an amalgam of empathy, dependence, and, responsibility.

In addition to this, processing one's subjectivity according to synecdochic standards is also decipherable through the protagonist's connection to her paper father. As a matter of fact, the features of their attachment are indicative of the subordinate frame that defines Leila's character. First, Leila's realization of Leon's trauma of being a bereaved son and a cuckolded husband equips her with striking compassion for his desperate feeling that "sorrow moves through the heart the way a ship moves through the ocean" (*Bone* 145). Second, having detected Leon's self-remorse for breaking the promise to take the bones of his paper father back to China, Leila is able to grapple with the symbolical implication of such a memorial ritual (*Bone* 50, 88).[7] Hence, helping Leon locate the paper father's buried bones amounts to a compromising note on the importance of the past in self-reconciliation and solving present traumas.

During Leila's quest for an official justification that would back up Leon's claim of his father's bones, Leila finds included in his junk file all the rejections of his job applications (*Bone* 58). As she goes through his paper stacks, she comments "family exists only because somebody has a story, and knowing the story connects us to a history" (*Bone* 36). Her statement, thus, clearly establishes a link between self-construction and history. Showing how crucial this legacy is to forging a mature sense of becoming an agent, the daughter-narrator affirms, "I'm the stepdaughter of a paper son and I've inherited this whole suitcase of lies. All of it is mine. All I have are those memories, and I want to remember them all" (*Bone* 61). She does not even mind bowing to the family headstone in the cemetery as long as "the right gesture will find [her] grandfather" (*Bone* 78). This gesture is symbolic of Leila's coming-of-age as being connected to her forging an anchored female self that alleviates the conflict between ethnic belonging, revering one's past, and achieving independence (LeBlanc 3).

In the meantime, it should be remembered that, however motivated by a momentous awareness of selfhood-in-relation, Fae Myenne Ng's novel is never silent on the criticism of the synecdochic extension of the self. As was pointed out before, neither Leila's taking up the responsibility of saving her step-father's past, nor her embedded role as a narrator-translator, nor her function as a go-between is an easy one, since all this leads her to the position of being "the silent middle" (Nichols 60). The mediating essence in her personality leaves her with very few options and, even more so, becomes a hindrance for spontaneous interactions with those around her. For this reason, when Leon refuses to go to Mah's, Leila "just stood there, wanting to say: You're making this hard for me. But [she] said nothing" (*Bone* 67). Besides, when Nina urges Leila to just inform Mah about her wedding plans, Leila comments that this is not without pain for her, admitting to the reader, "I wanted to say it was easy for her to talk, being three thousand miles away" (*Bone* 33). As a result of the cumulative unsaid and an "undue sense of responsibility for [others]" (Kafka 73), Leila is overwhelmed with excessive regret, a mourning behaviour and voice, and recurrent back pains (*Bone* 49-50).

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[7] Reviewer Nancy Stetson clarifies that this tradition is deeply rooted in Ng's personal consciousness that she is "not able to send bones back to China, to send this generation of man, to give them back what they missed out in their lives. But somehow, creating the book […] was a way of giving a resting place to my memories of them" (3).

In parallel to these repressions which have been embedded in an overwhelming sense of responsibility for others, Leila cannot conceive of herself as being one who is outside feelings of guilt, something that could be ethnically-loaded. For instance, after her middle sister's death, Leila notices self-reproachfully: "Mah said something about how everything started with me, since I was the first one, the eldest, the one with the daring to live with Mason when I wasn't married," adding "'That's why Ona went bad. That's why Nina left'" (*Bone* 41). Leila is stricken with guilt that she was not available for her younger sisters, since she has been living with her boy friend. Hence, her different compensatory gestures, ranging from taking vows to make up for the failure of her relationship with Ona to determining to set up "another kind of relationship with Nina […] an intimacy with her [she] hadn't had with Ona the last few years", express the remorse that pervades her own itinerary (*Bone* 25). It is not surprising, then, as Phillipa Kafka notices, that Leila's predominant voice, on the whole, is nagging, replete with "suppressed rage and impotence" (73).

Through Ng's text, we cannot assert that the metonymic and synecdochic conceptions of self-making are definite. We can only state that self-negotiation independently and dependently of others, including one's ethnic relations, is not a question free of cultural constraints. The issue is much more intricate than any hierarchical configuration, above all, if we note that forming a sense of self is inconceivable outside "the true value of knowing [one's] family's past history" (Nichols 72). It creates a process of self-identification which participates in "the disintegration of the notion of the unified subject", yet without forcibly entailing a complete denial of one's individual voice (Mills 34). It even leads us to give legitimacy to the interference of a "wide range of subject positions which individuals inhabit precariously, sometimes willfully adopting particular subject roles and sometimes finding themselves being cast into certain roles because of their developmental history or because of the actions of others" (Mills 34). In other words, self-formation makes more sense as a process full of precariousness and liminality, subject not only to one's family members, but additionally to one's positioning on the periphery of two worlds.

The other concluding remark is about the intermittence of the metonymic and the synecdochic aspects and how they are tightly packed in the "bone" metaphor which has given its name to the title of the novel under consideration. The idea of calling the book *Bone* demonstrates that the author pays "her respects through historic referentiality to her cultural traditions, at the same time that she is undertaking to show how the old and the new can be syncretized" (Kafka 53). It affects, in ethnic terms, both the protagonist's self-negotiation and the sympathetic essence of her connection with others. It could embody the interaction between the past and the present, between the self and the other, a duality that critic Lori Saint-Martin defines as the immigrant's fate (70).

The idea of their interdependence makes sense with regard to the closure of Ng's text. Upon leaving Salmon Alley in order to live with her husband, the last thing that the daughter-narrator notices "was the old blue sign, 2--4--6 UPDAIRE," a sign which she compares to "the old-timer's photos, Leon's papers, and Grandpa Leong's lost bones" (*Bone* 193). In reminding Leila "to look back, to remember" (*Bone* 194), the sign "backdaire" on Salmon Alley stands, on the one hand, for an icon of the schism that separates Leila from Nina for whom "Leon's problems were his and Mah's were hers" (*Bone* 172). Furthermore, it suggests, on the other hand, that Leila "will stay nearby as a loving witness to the past, but at a remove" (Kafka 78). As an instance of neologism, "backdaire" enables a reading of Ng's *Bone* as a text that offers an intensely polemical stance of self-exploration and makes, abundantly, clear that this subject-in-being is in conflict between an American sense of independence and an ethnic sense of affirmation through subordination.

Ultimately, the whole novel, including its suggestive closure, allows us to decipher a "desire to develop a sense of self through the prism of the lives of others" and its counterpart, that is, a view of the self in complicity with individualism (George-Palilonis 213). Hence, through her protagonists' paradoxical but interdependent strives to establish a sense of self separate from, or in relation to, those closest to them, Fae Myenne Ng shifts from a metonymic paradigm of self-constitution to a synecdochic liaison.

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Özet

Metonomik ve Sinekdotik Bireyler: Fae Myenne Ng'nin *Bone* Adlı Eserinde Kadın Öznenin Kurgulanması

Bu makale 1993'de yayımlanan Fae Myenne Ng'nin *Bone* isimli romanındaki birey oluşumunu inceler. Eserde etnik kadın özne oluşumu sorunsalı çoğu zaman belirsiz Kartezyen ve Althusserci çerçeveler içerisinde ele alınır. İkinci çerçevenin, bireyin varlığını işleyen, her ne kadar bağlı da olsa, iki zıt paradigmadan oluşan metonomik ve synekdotik ilişkilere göre çalıştığı gösterilmek istenmiştir. Dolayısıyla Ng'nin *Bone*'una yapılan bu yorumun amacı, kişisel oluşumun karmaşık sürecine dikkati çekmektir. Romanda kimlik anlayışı temel olarak ayrı ancak birbiriyle bağlantılı, ilişkisel olan ve olmayan bir bireysel yapılanmaya dayanır. Bir düzeyde, bariz bir şekilde yüceltilen oldukça farklı kadın karakterlerin melezleşme, evlilik, cinsellik, kürtaj gibi konularla ve ailesel zorunlulukla ilgili duruşları ile ortaya çıkan metonomik tecritlerine dikkat çekilmiştir. Bir başka düzeyde ise Ng'nin romanındaki bir dizi tasvirler, işlevler ve anlatı durumlarının sürekliliği etnik, bağımlı bireyin en iyi ifadesi ve synektodik atılıma doğru değişmenin göstergesidir. Bunlar içinde en muazzam olan ise anlatıcı-kahramanın kişiliğinin araştırmanın geçmişinin bir koruyucusu olmasıdır.

Anahtar Sözcükler: birey/ öteki, bireysellik, Kartezyen krizi, çevirmen olarak anlatıcı-kahraman

Less Human than Human:
American Crime Dramas' Influence on Capital Punishment

Rose Caldwell

Abstract: This article deals with the dehumanization of the criminal in American crime dramas and its influence on the American public's support for the death penalty. Crime dramas, the most popular form of serial television in America, portray a monstrous criminal in the midst of a paragon legal system. In a country where the average person watches over six hours of television a day, the American crime drama has a powerful influence on the 63% of Americans who support capital punishment. In contrast to the prevailing view of the criminal as less than human, the 1985 movie *Dead Man Walking* humanizes the criminal and challenges the government's right to put him/her to death. Finally, this article will address certain trends which seem to indicate that American public opinion is changing with regards to its support of capital punishment.

Keywords: American crime dramas, death penalty, criminal, dehumanization, *Dead Man Walking*

In America, it is legal to kill. Since 1976, when the death penalty was reinstated, 1,178 human beings have died due to capital punishment (*Death Penalty*). Despite continual political debate on whether the death penalty is "cruel and unusual punishment," 63% of Americans are still in favor of the death penalty. This collective will to sentence criminals to death is fed by the media and by popular crime dramas, such as *Law and Order*, which portray those guilty of capital murder as crazed or depraved individuals unworthy of human mercy.

Americans pride themselves on their advanced economy, their free and democratic political institutions, and their conservative, religious background. Yet, despite these pretensions, America has only 5% of the world's population, but 25% of the world's imprisoned criminals. According to Amnesty International's annual report, 93% of all executions in 2008 took place in only six countries: China, Iran, Saudi Arabia, Pakistan, **USA** and Iraq **(***Death Penalty*)**.** Why would a supposedly advanced, democratic society, which is committed to championing human rights around the world, resort to such an inhumane means of punishing its criminals? The 1995 Oscar award winning movie *Dead Man Walking* addresses this issue by examining the judicial system, which condemns criminals to death, the attitude of the public, including law makers, churchmen and victims' family members, which approves of the death penalty; and the demoralization of the criminal himself. The conclusion of the movie is that the hegemonic discourse about criminals in America has developed into promoting "hate" for the criminals and demoting them to subhuman creatures, who should unarguably die. Popular media, in particular television crime dramas, influence the general opinions of lawmakers and the American public to view the criminal as faceless and inhuman. If one examines the popular television show *Law and Order* and similar shows, one generally finds the criminal portrayed as a callous murderer deserving death. While crime dramas like *Law and Order* have the ability to influence the general attitude of Americans on the death penalty, *Dead Man Walking* fights this hegemonic conviction by giving a face to the public's faceless condemned

killers. This movie and other currents at work in American society have converged to indicate a change in the prevailing view of capital punishment in America.

An example of the dehumanization of the criminal is found in one of the *Law and Order* episodes, called "Teenage Wasteland", in which an eighteen year-old boy beats an Asian man to death. When he is finally caught and the case is going to trial, the debate comes up as to whether he should be tried for the death penalty. When a prosecutor asks the detective who found the boy whether the court should convict a young, eighteen year-old boy, her reply is, "Where I come from, when a person does something that is so vicious, so cruel, the person forfeits the right to get older". This is a frightening statement from the protagonist of the show. This statement makes the death penalty not an objective punishment from the court, but a subjective vendetta for the criminal's action. In this same episode, when the trial starts, the show focuses on the victim's tearful family. It shows the sickening pictures of the dead victim. Then the show focuses on the guilty eighteen year-old boy. His face is indifferent; his head is held high as if full of pride; there is no evidence that he is afraid of dying. When he is allowed to talk to his mother the night before the trial, he acts as if he were just talking to her so he could use her for his defense. There is no evidence of a mother-son bonding or any emotional response for his heart-stricken mother. The criminal has no human qualities or emotions and seems incapable of rehabilitation. Seemingly, *Law and Order* is trying to dilute the horrid reality of condemning an eighteen year-old to death by portraying him as a criminal beyond help.

Another example of a crime drama encouraging the use of capital punishment and constructing the criminal as a monster is seen in *Law and Order: Special Victims Unit*. This episode is formatted around the death penalty topic with the title of "Execution". The story line presents one of the lead detectives, Detective Stabler, who must obtain information about a past murder from a death row inmate who is scheduled to be executed in three days. The death row inmate's name is Matthew Brodus. He is an obvious socio-path. He is portrayed as daunting, diabolical and detached from reality. Right before Detective Stabler interviews Brodus, he is coached by a criminal psychiatrist, Dr. Huang. As if Detective Stable is about to go into a tiger's cage or a wolves' den, Dr. Huang advises Stabler to keep his distance and watch Brodus' body movements for aggression. Dr. Huang says, "Pay attention to his eyes; serial killers have this stare, it's focused, it's like an animal's when it is hunting". As the criminal enters the cell for the interview, he has a chilling appearance, with sharp features and a callous smile. He is obviously the villain. During the interview, the criminal goes into grave detail about how much he enjoyed mutilating his victims. Of course, there is no sign that the criminal is afraid of dying, even though his execution is only two hours away. As Detective Stabler continues to question Brodus, the condemned man loses control and attacks him. As a consequence, Brodus is restrained by three prison guards; but, he is badly injured and is taken to the hospital. Brodus' execution is then rescheduled because he is in the hospital. The rescheduled execution infuriates Detective Stabler who desperately wants this criminal to be killed by the state as soon as possible. In this episode that centers on the death penalty, the death row inmate is seen not only as someone who deserves death, but also as someone who should be executed as soon as possible for safety reasons. In the same way as one uses pesticides for the healthy growth of a crop, the implementation of the death penalty is seen, in *Law and Order SVU*, as a necessity for the well-being of the community.

Other crime dramas, besides *Law and Order*, also perpetuate this pesticidal view of the criminal. A recent show gaining popularity, called *The Closer,* centers around a Deputy Chief, Brenda Leigh Johnson, who is in charge of the Los Angeles' Priority Homicide Division. In an episode named, "Red Tape", the plot deals with the murder of a newsstand

salesman. Although the identity of the murdered person is unknown, the suspected killer is a young man who was hospitalized because he was accidentally shot in a police shoot out that occurred that night at the newsstand. The hospitalized man immediately hires a lawyer and refuses to speak with Deputy Chief Johnson. This leaves Johnson frustrated because she cannot get a confession and she has no criminal evidence, but only her suspicion that the hospitalized man is guilty. Searching for a confession, she deceivingly distracts the hospitalized man's family and lawyer so she can speak with him. When she tries to speak with him, the young man appears uneducated, acting rude and dismissive towards her. Finally, his family finds her in his room and demands her to leave. The suspected man's family is also viewed as uneducated and rude. In an ignorant rage, the suspect's father asks, "What's wrong with you people, investigating some dead Arab more than you do my son!" At the end of the program the hospitalized man is convicted and Chief Johnson is established as the persistent hero who solves the case. She is not seen as the manipulative police chief who illegally questioned the suspect without his attorney.

Another popular crime drama that dehumanizes the criminal is *CSI*. *CSI,* or Crime Scene Investigation, focuses on the forensic process of criminal investigating. The show has graphic scenes which explicitly displays human carnage. In a *CSI* show titled, "DOA for a Day" the crime unit is ardently chasing after a serial killer who is believed to be an assassin on a killing foray. This elusive female assassin is called "Suspect X". Throughout the whole show, graphic scenes are shown of the left-over, mutilated victims of "Suspect X." The forensic teams are amazed at the torture techniques used by this assassin. After an adventurous chase with the police, "Suspect X" is shot in the chest at the end of the show. While she is on the ground dying, the policeman who shot her asked, "What goes through your mind when you kill?" She replies coldly as she breathes her last breath, "Besides playing God, pulling the trigger is like taking a deep breath of fresh air." She then dies. The policeman, as well as the viewing populace, are relieved that this creature is no longer alive.

Somewhere in the American psyche the word "criminal" lost its association with homo-sapiens and evolved into its own species, a species that deserves nothing but death. How did this happen? Most Americans are highly influenced by a hegemonic discourse, such as the examples related above, which shows the criminal to be a malicious monster devoid of any human qualities. This stereotype attached to the criminal allows the court to justify the execution. Walter Lippmann, the Pulitzer Prize winning journalist and political commentator, writes in his book *Public Opinion* about public perception. He states that "we do not first see, and then define, we define first and then see". Lippmann continues, "our culture has already defined for us, and we tend to perceive that which we have picked out in the form stereotyped for us by our culture" (Lippmann).Thus, Americans forever "see", either in the real world or on the television, the criminal as he has been defined, that is, as a dehumanized individual. One can see this defining discourse at work in the news media and in crime dramas, typified by *Law and Order, The Closer* and *CSI*. In agreement with Walter Lippmann, a recent survey by Lance Holbert, a professor at the University of Delaware, shows that crime dramas have the power to increase the fear of the criminal within the viewing populace. The increased fear of criminals has a direct effect in the public's support of capital punishment. He describes the crime drama as having a "life world content [that] engages the audience on an emotional level, bases truth claims on experiential knowledge, and treats the audience as being physically present within the program" (356). Then the emotionally engaged public is easily dissuaded to contemplating the reality of killing a person. While the taking of a human life is still considered to be wrong in the eyes of most Americans, the execution of a monster is not.

The movie *Dead Man Walking* challenges this popular discourse on criminality. In the beginning, Matthew Poncelet, the prisoner in *Dead Man Walking*, has the stereotypical attributes that are often associated with "criminals" in American society. He is uneducated, vulgar, pitiless and lacking any form of integrity. Poncelet also has an ignorant, racist hatred for minorities that further shows his idiocy. The movie does not sugar coat the criminal. Poncelet is prideful, almost to the point of refusing to take back his former statements of support for Hitler and the Arian race, even though these statements lessen his chances of an appeal. In the beginning of the movie there is no sign of remorse in Poncelet's tone. He is portrayed as an obvious pathological murderer and liar.

However, as the movie progresses, the viewers witness the growth in Poncelet's character and attitude, mainly due to the influence of Sister Helen Prejean, a Catholic nun who rejects the discourse that views him as less than human. We see his compassion for his mother in not wanting her to appear at his appeal, knowing that the situation will upset her. This man turns from a monster into a brother, son, father and friend, who will be missed when he is gone. This aspect of the movie uproots the idea that Poncelet is solely a malicious person, but gives, instead, the image of a PERSON still capable of redemption. This new image opposes America's popular view that a vicious crime has the anamorphic effect of turning a human being into a "criminal". At the end of this movie, Poncelet comes to terms with Americans' view of him and his crime. A moment before his death, he apologizes to the families of his victims for his horrid crime. He also states,"I just want to say that killin' is wrong, Whether I'm killin', you're killin', or the government is killin". With this utterance, Matthew Poncelet challenges the discourse on the death penalty with a more humane discourse, which establishes that the taking of a human life by another human being or a human institution is wrong.

The second form of the hegemonic discourse concerning the death penalty relates to the justice system that holds the power to condemn the criminal to death. Television's multiple investigative dramas portray the court and the investigators as passionate heroes, and, in so doing, they feed upon and reinforce this popular sentiment. In these dramas, the judicial institution is seen as just and ethical, and law enforcement investigators are portrayed as dedicated persons of impeccable character who protect society from the bad guys. On *Law and Order SVU*, Olivia (a chief investigator) is a passionate professional who spends every waking moment trying to catch rapists. Olivia does not even have time to date or to go out because she is enthralled with her job. Another flawless character seen in these crime dramas is typified by Dr. George Huang, a forensic psychiatrist in *Law and Order SVU*. His characteristics may be attributed to those of Jesus Christ. He has infinite compassion, impeccable understanding of the human mind, and remorse for the poor criminal. Often, though, criminals treat Dr. Huang with disrespect. Rarely is the criminal enthused by the psychiatrist's compassion. This distain further illustrates the animal-like tendencies of the criminal, who rejects the Jesus-like compassion of his mentor. Also, in *Law and Order*, the court justly condemns the criminals so that innocent citizens will remain safe. Prosecuting lawyers are motivated by justice with little concern for material gain or occupational ambition. The American judicial system is portrayed as practically flawless.

On the other hand, in *Dead Man Walking* the whole judicial team is presented as having flawed ideas about their roles in the judicial process. The prison chaplain, who should have been trying to help prisoners, tries to persuade Sister Helen not to counsel Poncelet by telling her, "They are all con men". The chaplain is not the only person connected to the prisoners' well-being who is shown to be derelict in his duty. The movie also shows that Poncelet's first attorney, who was a public defender trying his first capital

murder case, made only one objection during the entire trial. Poncelet's accomplice, in contrast, got off with life imprisonment because he could afford to pay an attorney. Poncelet's second lawyer, who is trying to make the very last appeal before Poncelet is executed, tells Sister Helen that it is unlikely that the court will reconsider the case. He explains to her that the courts do not care about appeal cases for prisoners on death row, even if the accused are innocent. The judicial system's indifference to the criminal is also seen on the day of Poncelet's execution, when he is in total turmoil as he awaits his death. The only person there to console him is Sister Helen. Then the camera turns to the other room, where all the policemen, nurses, and guards who assist in the execution are having a luncheon as they await the fatal moment. They are so apathetic to the situation that they can eat just minutes before they are about to kill a person. These scenes show to what extent the American judicial system looks upon the criminal as inhuman. This attitude justifies its taking of a human life because it is the murder of a murderer, not a human being.

When compared with television crime dramas, it is the movie *Dead Man Walking* which most accurately portrays the reality of capital punishment in the American judicial system. In fact, in March 2009, Governor Bill Richardson of New Mexico signed a death penalty abolishment bill for his state because he did not think that the use of capital punishment was fair or credible in the United States. He stated, "Regardless of my personal opinion about the death penalty, I do not have confidence in the criminal justice system as it currently operates to be the final arbiter when it comes to who lives and who dies for their crime" (Grinberg, "New Mexico Governor Repeals Death Penalty in State"). He mentioned that, so far, one hundred and thirty people have been found innocent while on death row and thus exonerated, four of whom were in prisons in New Mexico. Also, data from the Death Penalty Informational Center shows that capital punishment is racially and economically biased. For example, an African American is six times more likely to get the death penalty for killing a white victim than a white is for killing an African American. Another example of the inequality in the United States judicial system is that 90% of people charged with capital crimes cannot afford a lawyer and must use a court-appointed attorney. Unfortunately, most often court-appointed attorneys are incredibly inexperienced or incompetent. For instance, in 1990, in half of all the death penalty cases, it was the lawyers' first time to defend a client in a trial. In addition, a recent study from the *Dallas Morning News* shows that nearly one in four condemned inmates has been represented at trial by court-appointed attorneys who have been disciplined for professional misconduct (*Death Penalty*). These inequalities were reasons why the state of New Mexico abolished capital punishment. Hopefully, New Mexico will send a message throughout the country and sway political leaders to use a punishment system that is more in harmony with the rest of the democratic nations of the world.

As previously mentioned, out of 197 countries world wide, 93% of capital punishment cases happen in only six countries (*Death Penalty*). When one asks why this practice resembles that of totalitarian countries, one must again look to our media industry. In America, where 99% of households have at least one television and the average person watches over six hours of T.V a day, equaling about twenty-eight hours watched a week, one can see the political and cultural influence the media has on the population (Herr, "Television and Health"). One must realize the role that shows like *Law and Order*, *CSI*, *The Closer* and other crime fighting series play in formulating this discourse. America's approval of this discourse is supported by the popularity of such shows. The Nielson ratings for the spring of 2008 ranked *Law and Order* number one with about 10.5 million viewers per show. The *Law and Order*'s sequel, *Criminal Intent,* averaged 6.8 million viewers per show, and *Law and Order SVU* averaged 8 million viewers per show. Besides *Law and*

Order, crime dramas are by far the most popular form of serial television in America. The week of June 15th 2009, six out of the ten most watched TV programs on broadcast TV were crime fighting dramas. Ranked number one was *NCIS* with 10.4 million viewers, number two was *The Mentalist* with 10.1 million viewers, number four was *CSI* with 9.7 million viewers, number five was *The Mentalist* (Tuesday nights) with 8.9 million viewers, number six was *CSI Miami* with 8.3 million viewers, and number nine was *Criminal Minds* with 8 million viewers. On cable television, four out of the top ten most watched shows were also crime dramas. Ranked number one was *The Closer* with 6.5 million viewers, and *NCIS* was ranked sixth, seventh and eight, all averaging around 5 million viewers ("Top TV Ratings"). Although these shows have a different plot and setting, they still portray the criminals as the antagonistic villains while the American judicial system is portrayed as flawless and heroic. For example, *NCIS* or *Naval Criminal Investigative Service*, the highest ranking TV program for the week, is about a fictional team of special agents who conduct criminal investigations within the United States Navy and Marine Corps. Like the investigators in *Law and Order*, these special agents are attractive, intelligent and are gallantly trying to find the morally deficient criminal.

On the other hand, the 1995 movie *Dead Man Walking*, a movie that exposes the fallacy of the discourse, had gross sales of less than forty million dollars, despite the fact that Susan Sarandon and Sean Penn, the actors that portray Sr. Helen Prejean and Matthew Poncelet, won the Academy Award for best actor and best actress. For perspective, the 1995 winner for best movie, *Braveheart,* had gross sales of over 75 million dollars, and *While You Were Sleeping*, a sappy romance comedy, which was also a 1995 movie, grossed sales of a little over 81 million dollars (*1995).* These sales figures show that the revenue from movies or any form of television that challenges general cultural perception is not as substantial when compared to television that adheres to public opinion. The American viewer, either at the theater or on the couch, wants to spend his/her time watching television stories that romanticize life; that is, stories that portray an existence beyond dish washing and bill paying, a life that is an epic adventure where the good always defeats the evil, where the cop always defeats the criminal, where the protector always defeats the murderer.

The immense popularity and success of the American crime drama, which has lasted for over twenty years, has changed and/or "defined" the American perception of the criminal. This perception of the monstrous criminal is rarely challenged or exposed on current TV series today because of the competition for ratings. Dick Wolf, the producer of all *Law and Order* shows, and other producers such as Anthony Zuiker, who directs the *CSI* shows, predominately write these series to entertain the American public. And indeed, these directors and producers are successful in the entertainment industry. *Law and Order*, which first debuted September 3rd, 1990, is now the longest running primetime drama currently on American television. The show was recently renewed for a twentieth season, which will tie it with *Gunsmoke* as the longest running primetime drama. *Law and Order*'s highest competition is *CSI*, which debuted October 6th, 2000, and has already one four Emmy Awards ("Awards for CSI: Crime Scene Investigation"). However, over the past eighteen years Law *and Order*'s fame is unmatched. It has been nominated for fourteen Emmy Awards, seven Golden Globes and four Screen Actors Guild Awards. In 1997, *Law and Order* won the Emmy Award for Outstanding Drama Series. Also, the show has won two Screen Actors Guild Awards, five Edgar Awards and one Writers Guild Award ("Awards for Law and Order"). The show's immense success and longevity has led to three spin-offs, *Law and Order SVU*, *Law and Order Criminal Intent* and *Law and Order Trial by Jury*.

When asked about his continued success in creating three large, popular series under the same name, Wolfe stated, "I prefer seeing myself as someone who turns out a product

that people still like" (Peyser 64). Since monetary gain is the main objective in the media industry, the entertainment value and popularity are incredibly important with serial television. Walter Lippmann explained the correlation between monetary gain and stereotype adherence when he stated that, "given the present costs, men who make moving pictures, like the church and the court painters of other ages, must adhere to the stereotypes that they find, or pay the price of frustrating expectation" (Lippmann). Hence, these crime dramas try to effectively deliver what the American population expects to hear about the criminal and what they truly believe the criminal act to be. Unfortunately, this creates a snowball effect, with the media industry adhering to the public's beliefs, while perpetuating those same beliefs. In turn, American politicians, who often focus on votes instead of ethical decision making, also continue to support the death penalty. Tim Robbins, the director of *Dead Man Walking*, says of politicians, "There are no leaders. They are followers. They are doing business deals in Washington, and they'll go wherever the wind blows" (Grundmann). Hence, politicians, bowing to popular opinion, continue to support the death penalty; juries continue to vote to condemn criminals to death; and execution teams continue to carry out what they consider to be the "just" decision of the legal system.

Yet, as is the case with all discourse, there is some evidence that America's love affair with the death penalty is wavering slowly. In a poll by the University at Albany in 1994 (a year before the movie *Dead Man Walking*), 74% of Americans were in favor of the death penalty and 20% against it. In 1996 (a year later), there were 71% for and 22% against; and now, in 2009, there are 63% pro-death penalty advocates and 30% against (*Sourcebook of Criminal Justice Statistics)*. Although evidence is slight, this trend may point to a change in the prevailing discourse which dehumanizes criminals and a change in America's attitude towards them. New Mexico's recent abolishment of the death penalty points in that direction. If this trend continues, there is the possibility that the United States could soon drop from the infamous top six death penalty ranking countries. It remains to be seen whether or not American television will take the lead in this area or continue to feed the public clamor for vengeance and blood.

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Özet

İnsandan Daha Az İnsan: Amerikan Suç Dizilerinin Ölüm Cezası Üzerine Etkileri

Makale, Amerikan suç dizilerinde suçluların nasıl insan dışı olarak işlendikleri ve bu dizilerin ölüm cezası konusundaki Amerikan halk desteğine olan etkileri incelenmektedir. Suç dizileri, Amerika'daki en popüler dizi çeşidi olarak, kusursuz kanuni sistemin karşısında suçluyu canavar gibi suçluyu canlandırır. Her gün ortalama insanın altı saatten fazla televizyon izlediği bir ülkede, Amerikan suç dizileri ölüm cezasını destekleyen Amerikalıların %63'ü üzerinde güçlü bir etkiye sahiptir. Daha önceki suçluyu insandan daha az, canavar gibi gösteren görüşün aksine, 1985 yapımı *Dead Man Walking* suçluyu insanileştirir ve devletin onu ölüme mahkûm etme hakkına meydan okur. Son olarak, makalede Amerikan halk görüşünün ölüm cezasına olan desteğinin değiştiğini gösteren bazı akımlardan bahsedilecektir.

Anahtar Sözcükler: Amerikan suç dizileri, ölüm cezası, suçlu, insanlıktan çıkarma, *Dead Man Walking*

Love's Ambassador: Religion and the Politics of Marriage in the Private Memoirs of Sir Kenelm Digby

Catherine Coussens

Abstract: This paper explores the private autobiographical memoir of Sir Kenelm Digby (c. 1628) in terms of both his occupation of a genre increasingly associated with women and his primary commitment to the Roman Catholic faith. I will examine Digby's engagement with the Neoplatonic love literature becoming fashionable on the Continent, his depiction of powerful women at court, and involvement with the dynastic negotiations surrounding the marriage of Prince Charles in the early 1620s. As I will show, Digby's narrative was shaped by his primary commitment to the Counter-Reformation agenda. While early readers of this text were bewildered by its simultaneous focus on politics, sex and religion, these aspects of the memoir were carefully interrelated, providing an unorthodox and, according to recent research, accurate portrayal of 1620s political culture.

Keywords: Romance; Renaissance Platonism; the Spanish Match; Roman Catholicism

Plenty has been written about early modern women's deployment of 'private' genres and discourses to define and describe their roles in the public world.[1] However, male authors were also aware of the possibilities of 'private writing' to interrogate their public roles from unconventional perspectives. The subject of this paper is Sir Kenelm Digby's *Loose Fantasies* (c.1628), a romance memoir recounting his courtship of Venetia Stanley (stylised as the romance of Theagenes and Stelliana) and their secret marriage in 1625. In writing his own life as romance, Digby self-consciously occupied a genre popularly associated with women. However, as Laurie Humphrey Newcomb has said, despite the fact that during the early modern period the romance genre gradually became defined as feminine, men remained its chief consumers (121). Popular perceptions of a female readership for romance could enable male authors to critique recent and contemporary politics and history within an apparently trivial erotic narrative. In a related argument, Juliet Fleming has identified the cultural contexts and functions of the "ladies' text": that is texts ostensibly addressed to women but seeking the interest and approval of male readers. According to Fleming, in addressing a text to women male authors either "render ironic its ostensible content, or [...] mark the fact of its negotiation with a female audience which it would have preferred to eschew" (23-4). Despite apparently being offered for female consumption, such texts demonstrate what Breitenberg has identified as the inevitable "masculine anxiety" fostered in a society "infused with patriarchal assumptions about power, privilege, sexual desire, the body" (1). As I will show, Digby's anxiety to assert his masculine credentials is certainly a key factor shaping the text. However, his strategic occupation of the apparently feminine world of personal, romantic memoir also enables him to explore the inconsistent politics of dynastic courtship in the early 1620s, an important subtext which tends to have been neglected in favour of a biographical focus on his

[1] See, for example, Gray, 2007; Wilcox, 1992, 47-62; Harris, 1990, 259-81, 2002.

marriage and reputation.[2] Written in the wake of the failure of James I's plan to marry his son to the Spanish Infanta Maria, and Prince Charles's eventual marriage to another Catholic princess, Henrietta Maria of France, the text represents an assertive statement of Digby's primary allegiance to the Roman Catholic faith to which he publicly returned in 1635, but which, his memoir makes clear, he privately embraced throughout the 1620s.

The manuscript (British Library, Harleian 6758) has been carefully copied with some sections deleted or corrected, and others represented in code and cipher to disguise politically sensitive or potentially libellous material. The text was apparently composed during Digby's absence from England in 1628, three years after his marriage, and focuses mainly on his adventures abroad in the 1620s. The explanatory epilogue must have been added after his wife's death, since the last line expresses his hope that when his time on earth is over he will be reunited with her (*Private Memoirs* 328). The plot resembles that of popular political romances like Philip Sidney's *Arcadia* (c. 1590) and John Barclay's *Argenis* (c. 1621) in its depiction of a love affair between well-born protagonists, disrupted by hostile political forces, familial opposition and unfriendly rivals: however, it was not designed for print publication, and remained in manuscript until 1827, when a bowdlerised version was published, with the excised or altered sections printed privately as *Castrations from the Private Memoirs of Sir Kenelm Digby* the same year, and subsequently added as an appendix in later editions (henceforth, the main text will be cited as PM and the excised sections as PM Appendix). The first full edition was published in Rome (Gabrieli, 1968).

As the son of Sir Everard Digby, one of the Roman Catholics executed for his role in the "gunpowder plot" (the failed conspiracy to blow up the king and Parliament in 1605), Digby grew up marginalised from the court. Early in the text he describes his father's crime and punishment as a "foul stain in his blood" (PM 32). In the anti-Catholic backlash after the plot Digby was removed from the care of his Roman Catholic mother and educated by the Anglican bishop, William Laud (who would be appointed Archbishop of Canterbury by Charles I in 1632). Digby's cousin and patron, the Earl of Bristol, subsequently assisted him by including him on his embassy to Madrid in 1617.[3] Venetia Stanley was Digby's childhood friend, the daughter of Sir Edward Stanley of Tonge Castle, Shropshire, and Lucy Percy, daughter of the seventh Earl of Northumberland, who lost his head in a Catholic plot against Elizabeth I (PM 16-7). Through her mother's family she had a much larger fortune than Digby, and her social station was also higher than his (PM 13). In Digby's account of her early life she was brought up in extreme isolation after her mother's death, but once her father permitted her to visit court during the wedding celebrations for James I's daughter, she dazzled it with her beauty and wit, and was widely courted (PM 21-2). Digby describes his wife in typically hyperbolic romance terms:

> [she was] endued with a most noble mind, a sweet and virtuous disposition, a generous heart, a full and large understanding, admirable discretion and modesty and a true sense of honour; all which were accompanied with other virtues that serve to make a lady complete; and these were lodged in so fair a body, that if she had been in those times when men committed idolatry, the world would certainly have renounced the sun, the stars, and all other their devotions, and with one consent have adored her for their goddess. (PM Appendix 42-3)

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[2] The first editor of Digby's memoir claimed that it was written "for the private amusement of his wife" (Nicolas iii-iv).

[3] For biographical discussions of Digby see Longueville, 1896; Bligh, 1932; Nicoll, 1933; Petersson, 1956; Sumner 1985; Rubin and Huston, 1991; Thomas, 2001; Sutton, 2006.

Nevertheless, Digby's mother opposed the match and arranged to send him abroad. The couple married secretly in 1625. Once the marriage was revealed, they became a popular crypto-Catholic court couple, closely involved with the court of Henrietta Maria. They were patrons to the Roman Catholic poets, William Habington and Tobie Matthew, and the sometime-Catholic Ben Jonson, who wrote numerous verses in their praise, including extravagant elegies to Venetia Digby after her sudden death in 1633.[4] The Digbys' circle also included the author, James Howell, and the literary salon associated with the Earl and Countess of Kent at Wrest Park (Hartley and Leckey 194). Despite their impressive court contacts the Digbys were haunted by gossip concerning Venetia Stanley's sexual reputation: before her marriage she was rumoured to have been the lover of both the Earl of Dorset (Richard Sackville) and the courtier, George Kirke. When Digby had Venetia's portrait painted by the court artist, Van Dyck, he chose to have her represented as 'Prudence' in an attempt to defy these rumours (Millar 29, 83). The memoir critiques the backbiting world of contemporary seventeenth-century court politics, masking portraits of powerful individuals with romance names. Lord Kensington, later the Earl of Holland, becomes the 'Earl of Arcadia', Lucy Percy, the Countess of Carlisle (Henrietta Maria's close friend during the late 1620s and 1630s) becomes 'Babilinda', Digby's love-rivals, Richard Sackville, the Fourth Earl of Dorset, and the courtier, George Kirke become 'Mardontius' and 'Clericus', and the powerful Duke of Buckingham, the favourite of James I and then Charles, appears as 'Hephaestion'. England becomes 'Morca', Spain 'Egypt' and France 'Attica'.

In Fleming's analysis, the "ladies' text" represents a "male fantasy" of women's identities and desires, largely unrelated to the reality of their lives (25). 'Stelliana' is certainly an idealized and fantasized construct, deliberately recalling Sidney's 'Stella' in his long sonnet sequence, *Astrophil and Stella* (composed from 1576), and exhibiting desirable feminine attributes such as loyalty, purity and selfless devotion. She is also intensively eroticised by the male narrative gaze, so much so that the book was, as I have said, expurgated by its first editor, who also changed Digby's original title, *Loose Fantasies*, to *Private Memoirs* in order to dilute its sexual suggestiveness. The combination of libidinous fantasy with an exaltation of the typically desexualised form of love celebrated in Neoplatonic literature bewildered the early editor. However, as I will discuss below, the co-existence of physical and spiritual passion places the work firmly within the Neoplatonic Catholic romance literary tradition fashionable on the Continent.

The major theme of the memoir is loyalty: at strategic points in the narrative Theagenes's loyalty to Stelliana mirrors his loyalty to his prince (James I, and then Charles I), his patron and cousin, John Digby, Earl of Bristol, and finally his religion. In the epilogue Digby asserts that it was sexual loyalty that prompted the composition of the text: during a privateering expedition towards the end of the 1620s his host, the governor of St Milo, offered him sexual diversions from the "women of the town" (PM 321). Determined to preserve his fidelity to his wife he insisted that he had important business to attend to in his cabin, where he retired to "set down my wandering fantasies as they presented themselves to me; which I did suddenly in loose sheets of borrowed paper" (PM 324-27). The epilogue represents a form of 'apology' (in both the early modern and modern sense of the word) for an enterprise that he anticipates future readers might regard as beneath him:

[4] Jonson 272-89; for Jonson's relationship with the Digbys and other crypto-Catholics at court see Sanders 279-94.

> ... [I hope] that I may in some measure be excused when it shall be known that in the weaving of this loose web, which was done without any art or care, I employed only the few empty spaces of tedious hours which would have been in danger to have been worse filled if I had not taken hold of this occasion of diversion […] whosoever it is that may meet with this after some fatal shot may have taken me out of the world, I entreat him to do me this last friendly office, to be the executioner of my first intentions herein, and convert these blotted sheets into a clear flame. (PM 320)

In anticipating criticism from a future unknown male reader and insisting that the text was both written and preserved for his own nostalgic amusement, Digby recalls the 'modesty topos' frequently deployed by early modern women writers.[5] However, he also stresses that the enterprise is the product of a temporary private retreat from his typical masculine public duties. Despite Digby's insistence on the personal and inconsequential nature of the work it represents an assertive commentary on the political world of the 1620s from a Roman Catholic perspective.

The plot is a conventional one: while Theagenes confronts various perils in the courts of France and Spain Stella is assailed by domestic enemies. Both the lovers inspire ferocious desire and admiration in others, while most of the other characters are disloyal, power-hungry and lecherous. Early in the narrative, Stelliana's governess allows a rival suitor, Ursatius, to abduct her mistress (PM 26-29). When Stelliana escapes she is rescued by a powerful nobleman, Mardontius, who then attempts to force her to accept him as her lover with the help of the arrogant Lady Artesia, who confines her and ruins her reputation so that she can advance her plan to marry her own granddaughter to Theagenes (PM 94-111). Stelliana manages to extricate herself from this situation and renew her promises to Theagenes, but when his mother sends him abroad in an effort to prevent the match and subsequently intercepts their letters their affair is compromised (PM 82-84). When Stelliana hears the (false) rumour that her lover has been killed she reluctantly accepts Mardontius, who lets it be known that she has become his mistress. The engagement is short-lived due to Mardontius's compulsive infidelity, but meanwhile Theagenes hears the gossip, rails against the perfidity of women, and embarks on a court mission to Spain to assist his patron, Aristobulus (Bristol). On his journey he encounters an Indian mystic who conjures Stelliana's spirit, confirms her sexual purity and makes some accurate prophecies concerning Theagenes' (outstandingly successful) future career (PM 118-53). Eventually, Theagenes and Stelliana are reconciled and, having proved their devotion, decide to marry.

The lovers' tale is dramatised through two major contemporary influences on the text: the literary court fashions associated with the Counter-Reformation movement on the Continent and the untypical intrusion of romantic passion into Prince Charles's marriage negotiations. As Kathleen Lynch has observed, Digby's text anticipates the "astonishing vogue of the Platonic love cult" at the English court by several years (52). Erica Veevers' study of Henrietta Maria's court entertainments has identified various strands to the Neo-platonic love fashions that burgeoned in France from the early seventeenth century, most famously promoted in Francois de Sales's *Introduction to the Devout Life* (1609), Nicholas Caussin's *La Cour Sainte* (1624), published in English translation in 1634 as *The Holy Court*, and Honoré D'Urfé's popular prose romance, *L'Astrée*. Veevers identifies these

[5] For example, Rachel Speght defends her work as "the fruit of such vacant hours as I could spare from affairs befitting my sex" ('To the Reader', unpaginated); Judith Man's preface also identifies her printed translation of Barclay's Argenis as a "diversion" and extension of her recreational hobby of private reading (sig. A4 v).

texts with the ultra-Catholic movement of 'Devout Humanism' that explored the potential for those in high places to proselytise for the old religion: *The Holy Court* describes Queen Clotilda's success in converting King Clodoueus to the Roman Catholic faith through love and charm rather than outright opposition (21-6). De Sales also addressed his teachings in the first place to women, whom he believed were naturally more pious than men; rather than recommending a retired life he promoted the exercise of piety in public arenas, such as the court (Veevers 21-6).

Initially influential within the circles of Queen Marie de Medici (the Florentine widow of Henri IV), these popular works went on to advance the cause of the Counter-Reformation in England, first through translation and then through emulation. At the same time they promoted a form of conservative feminism associated with the role of the devout "honnête femme", whose role was to create social harmony and reconcile conflicts (Veevers 4-7, 76-80, 180-83; Orr 8-10).[6] Also described as 'preciosité', these fashions evolved in the French salon culture of the 1620s. According to Veevers, Marie de Medici tended to be identified with this trend, which was associated with intellectualism and political intrigue, rather than the more passive and pacifist feminism later espoused by her daughter, Henrietta Maria (14-7).[7]

Like the medieval courtly love cult, preciosité was primarily conducted through witty conversation and love literature. D'Urfé's *L'Astrée* (published in four parts between 1607 and 1637) also fostered the court fashion for Neoplatonic love-debates, teaching that in loving a beautiful and virtuous woman men could aspire to spiritual perfection by focusing upon the ideal realm which lies behind the world of matter. Love is depicted as the source of all goodness, and beauty is the reflection of that goodness: true happiness is attained only by those whose love is true and perfect (Hollier and Bloch 260). The first English translation of *L'Astrée* (by John Piper) was printed in England in 1620. The name of the novel refers to Astraea, the mythological virgin goddess of justice who fled the earth at the end of the Golden Age. Hollier and Bloch have suggested that D'Urfé might have intended to associate this figure with the end of the religious wars in France and the hopeful "vision of a new terrestrial harmony" (258). The novel deploys Renaissance Platonism and classical pastoral to construct an essentially Catholic spiritual and social world (260). These fashions did not really have impact on English literary culture until the early 1630s, when Charles I's love affair with his wife caught the imagination of the court and led to an intensive focus on the relationship between secular and spiritual love (Lynch 44-53). Veevers has suggested that once settled in England, Henrietta Maria adapted these "love fashions" to mediate between moderate Catholics and the English government (79-80).

Digby's narrative emulates Neoplatonic romances, particularly *L'Astrée*, by presenting a series of protracted dialogues concerning the value of women, the nature of love and the differences between Protestantism and Catholicism. This situates it firmly within the Counter-Reformation agenda, as does Digby's growing identification with the intellectual tradition of Catholic liberalism on the Continent (Rubin and Huston 3-4). In the opening passages of the memoir he states that his relationship with his wife proves that "perfect friendship" can exist between a man and a woman (PM 8). The long debate between Theagenes and his friend and kinsman, Rogesilius, in which Rogesilius attempts to dissuade Theagenes from loving, is typical in romance literature. Rogesilius argues that "love is the weakest of all passions", makes the mind "effeminate" and "unfit for any

[6] See also Maclean 1977 and 1980 for an exploration of these fashions' impact on the depiction of women.
[7] See also Lynch 43-79.

worthy action", and fosters "low desires" (PM 228). The speech recalls Francis Bacon's essay 'Of Love', in which he declares that love is a "weak passion" that "doth much mischief [...] whosoever esteemeth too much of amorous affection quitteth both riches and wisdom" (Bacon 607-8). Theagenes insists that "the love of a virtuous soul dwelling in a fair and perfect body is the noblest and worthiest action that a man is master of [...] by choosing a perfecter object than himself to love, it exalteth and refineth those seeds of goodness that are in him" (PM 239-40).

Like D'Urfé, Digby celebrates the female's ascendancy over the male. However, the text is also marked by conventional misogynistic distrust of female power: Digby concedes that a "perfect" friendship between a man and a woman is unlikely "unless a masculine and heroic soul can be found informing the body of a beautiful and fair woman, so to make the blessing of friendship full on every side by an entire and general communication" (PM 8). His claim that the "divine love" achieved by Theagenes and Stelliana is both unprecendented and unlikely to be repeated underlines the fact that the narrative does not praise women as a whole, but only his wife, who is untypical of her sex (PM 9). Digby also represents politically powerful women as untrustworthy, immoral and predatory. His account of the French queen regent (who can be identified with Marie de Medici) emphasises her unstable government and "loose and unchaste desires" (PM 83). Marie had ruled France on behalf of her young son, Louis, since the assassination of Henry IV in 1610.[8] Digby depicts the French queen as a woman of "great judgement and strong parts" who "carried business with a high hand" (PM 82-83). Her political rashness is paralleled by her private indiscretions: when she is confined by Louis in an attempt to limit the influence of her dangerous favourites she retires into their protection and raises a force against the king. While the country descends into chaos she entertains herself with "masques, feasts, musics [sic], and other such recreations as might make time slide more pleasingly by her" (PM 87). When the queen meets Theagenes the violent passion she feels makes "her forget her own greatness" and plot to seduce him, with the help of a persuasive female servant, Leriana (PM Appendix 2). Theagenes politely repels her, insisting that he must preserve his loyalty to his true love, but the queen attempts to make Theagenes her master by arguing: "…Nature made us all equal, and love will still have it so in his empiry" (PM Appendix 18). When Theagenes remains firm in his resistance she expresses her frustration in violent threats and curses (PM Appendix 23-24). Theagenes escapes from the palace as the king's troops arrive and force the queen and her followers to surrender (PM Appendix 27). The queen subsequently accepts her son's authority, but her disbanded army causes chaos on the streets, during which Theagenes spreads the rumour of his death and escapes to Ionia (PM Appendix 28-30).

The return of disobedient or transgressive women to masculine control through humiliation, defeat and punishment is a stock theme in Renaissance literature. As Marilyn Williamson has observed, throughout the early modern period, "[w]hether she was a queen or a fishwife, a woman was subservient to the man she married" (38). The queen's desire to subjugate herself to a young, inexperienced courtier illustrates the conventional early modern conception of female power as unnatural and essentially temporary. Digby's narrative appears to conflate the queen's inordinate and inappropriate sexual appetite with her corrupt government and foolish favouritism. However, this perspective is complicated by the fact that Stelliana is also constructed as a sexually desiring subject, although one whose physical passions are kept under control. The loyalty tests Theagenes passes are mirrored in his own sexual testing of Stelliana. When he first attempts to seduce her, her

[8] For an account of Marie de Medici's role during the 1620s see Sturdy 122-127.

assertive resistance demonstrates her chastity as well as her moral superiority to the French queen (PM 204-205). After this rebuff Theagenes decides to purify his passion into perfect, selfless friendship, and agrees to intercede between Stelliana and his friend, Clericus, who has also fallen in love with her. Theagenes therefore demonstrates both his physical desire for Stelliana and his (temporary) ability to conquer and curb it. Stelliana's refusal to consider Clericus also offers further proof of her loyalty (PM 206-210).

Stelliana's second resistance of Theagenes, however, is more ambiguous. Theagenes enters her bedroom while she is sleeping and climbs into bed with her. The episode affords an opportunity for extravagantly erotic descriptions of Stelliana's body: having studied her naked Theagenes feels compelled to possess her sexually (PM Appendix 33-34). When she wakes up and orders him to leave he agrees on condition that she sing to him first (PM Appendix 35-38). While asserting that Stelliana has passed another purity test, the narrator goes on to explore the question of whether sexual chastity is essential for a woman:

> her innocence is not impeached, but since I am upon this theme, I will go further in controlling the fond imaginations of the world concerning women's honour; for they are deceived that place it only in chastity, since they are capable of worse corruptions, and there are innumerable vices incident to them, as well as to men, that are far more to be condemned than the breach of this frozen virtue. (PM Appendix 45)

Digby suggests that women are compelled to preserve their chastity in men's interests rather than their own: "we have drawn it into this consequence without their consent; whereas if the mind be not otherwise tainted, it is no greater a fault in them than in men" (PM Appendix 45). He concludes: "[b]ut this may seem too strong a doctrine for weak capacities" (PM Appendix 48).

While the concept of masculine 'honour' included loyalty, integrity and self-esteem, for women the term was normally limited to chastity. The song Stelliana sings to keep Theagenes at bay articulates a further protest against the imposition of this "frozen virtue" by demonstrating that her own desires mirror his:

> Begone, proud tyrant Honor, and remove
> Thy Throne out of their hearts that love:
> Thy ceremonious laws restrain
> The freedom of their joys in vain
> […]
> And only those weak souls that weigh
> Their happiness by the false scale
> Of opinion, value thee at all;
> Who in the end too late do find
> That vulgar breath is like the wind,
> Which only on such empty things doth seize,
> And want solidity themselves to [ap]peaze. (Appendix 39)

Digby's intention in associating Stelliana with a defence of free love is difficult to interpret, since the lyric echoes both the narrator's argument and that used by Leriana to persuade the queen to take Theagenes as her lover: in that conversation Leriana insists that the desire the queen feels is "the breath of heaven, that thus gently putteth you in mind that you are a woman, and mortal" (PM Appendix 7). Leriana also concurs with the narrator in

advising the queen that the conventional rules of conduct are both intrinsically insubstantial and devised by men to control women:

> for that which is called honour, although it be but a chimera fancied by ignorant fools, yet since our indulgence hath been such as to submit our necks to that yoke, through the craft and subtilty of men, I think we give way enough unto it, if what we do according to this true and natural doctrine born with us, be governed by discretion. (PM Appendix 10)

The insistence that a pure mind can be housed in a sexually desiring body emphatically counters early modern doctrine concerning female conduct. As Valerie Wayne has argued, despite the fact that "the duty of chastity…had traditionally been a primary justification for the restraint of women", women normally concurred with men in their insistence on its importance (66). In her maternal advice book, *The Mother's Blessing*, Dorothy Leigh identified chastity as the gauge by which a woman's worth may be determined:

> whoso is truly chaste, is free from idlenesses and from all vaine delights, full of humilitie, and all good Christian virtues: whoso is chaste, is not given to pride in apparel, nor any vanity, but is always either reading, meditating, or practising some good thing which shee hath learned in the Scripture. But she which is unchaste, is given to bee idle; or if she doe any thing, it is for a vaine glory, and for the praise of men, more then for any humble, loving and obedient heart that shee beareth unto God and his Word … [The unchaste woman] destroyeth both the body and the soule of him she seemeth most to love. (33-4 in Wayne 66)

Digby's use of a female voice to challenge the sexual double standard is ambiguous, since it is voiced by both the immoral Leriana and the pure Stelliana. The juxtaposition of the queen's libidinous self-abandon with Stelliana's self-restraint, however, deliberately recalls the world of romances like *L'Astree*, in which the idealised relationship of the pastoral lovers, characterised by non-consummation and self-control, coexists with a depiction of love "in all its passionate, troublesome and fantastic forms" (Hollier and Bloch 259-60). Unlike Stelliana, the queen, despite her exalted status, is unable to conquer her natural desires. Her wish to subject herself to Theagenes also demonstrates her recognition of his superior masculine qualities, while providing a titillating sexual drama. Similarly, the love scenes between Theagenes and Stelliana fuse the conventional celebration of self-restraint with sexual fantasy in a way typical of romance: as Hollier and Bloch have said, in L'Astree a "retreat from passionate involvement coexists with fantasized enactment" (260).

Stelliana's song can also be associated with the counter-reformation agenda, expressing the private subject's right to choose whom to love and how, an agenda which can be associated with Digby's personal commitment to an outlawed faith. "Honour" is depicted as a tyrannical ruler opposing love, choice and freedom. If 'true love' is read as an allegory for the embrace of the Roman Catholic faith, Stelliana's song can be read as a protest against the tyranny of religious, as well as social orthodoxy.

Finally, the song advances another of Digby's major themes: the influence of public opinion, which he associates with the "vulgar sort", popular puritanism and, later, with the forces which helped to destroy the Spanish Match. In contrast to Leriana, who advises the queen that she may do what she likes as long as no one finds out about it, Digby insists that Stelliana "cared for no other witness of her honour than the innocency of her conscience" (PM Appendix 40). Elsewhere he bitterly condemns "fame" (reputation) as "that monster

which was begot of some fiend in hell and feeds itself on the infected breath of the base multitude" (PM 99-100). Digby maintains that Stelliana's reputation as a fallen woman, like the "foul stain" in his blood, is primarily constructed by unqualified others: it is personal conscience alone that determines true honesty.[9]

Digby's preoccupation with the damaging effects of public opinion is directly connected to his interpretation of the Spanish Match crisis. The memoir articulates an attack on what he perceives as the two main causes for the failure of the match: the undue influence of the upstart favourite, the Marquis, later Duke of Buckingham, and the growing influence of puritanism on the "ignorant" English masses. As Robert Cross has said, "the ongoing negotiations for an Anglo-Spanish match were for more than two decades the diplomatic centerpiece of a complex interchange in which cultural, political, intellectual, and commercial elements mixed and influenced one another to a surprising degree" (563). Having married his daughter, Elizabeth, to the Protestant German Palatine prince, Frederick, King James I was determined to marry his son into the powerful Catholic Habsburg Empire in order to counter the conflicts between Protestant and Catholic dynasties in Europe and gain the reputation of a peacemaker (Reeve 9; Redworth 1).

The match was opposed by many English Protestants due to anti-Catholic resentment following the Palatinate crisis in 1619, in which James's son-in-law lost the Crown of Bohemia to the Austrian Catholic Habsburgs. James's refusal to challenge the Habsburgs and continued pursuit of the Anglo-Spanish marriage plan antagonised those who sought further English commitment to the reformation.[10] Recently, Glyn Redworth has argued that James also pursued the marriage in order to counter puritan criticism in Parliament (2-3, 15-16, 20-30, 37, 42). The Infanta would also have brought a substantial dowry to the English crown, which would have reduced the king's dependence on Parliament (Samson 2). A popular libel circulating at the time of Charles's visit to Spain emphasises the wealth the marriage was expected to bring: "Wee shall have gold, more then [sic] London can hold" ('Our Eagle is yet flowne', *Early Stuart Libels*, Nv11).

When Buckingham and Charles travelled to Madrid in disguise and under false names the match was all but settled. They arrived unannounced at the British Embassy in Madrid on the evening of 7 March 1623, initiating what Redworth has described as "one of the most bizarre episodes in British history" (1). According to Darby, although the visit was "presented for public consumption as a romantic, spur of the moment decision [...] the trip may have been planned at least a year in advance", and Charles had already begun to learn Spanish (Darby 173; Samson 2). The match collapsed due to the Spanish demand for an end to penalties for Roman Catholics in England; the Spanish authorities were also disappointed at Charles's failure to convert (Samson 2). The prince's visit to Spain has until recently been depicted as a royal fiasco whose failure made the prince more popular in England than he was ever to be again: his return without a Spanish bride was greeted with rapturous enthusiasm by the English public, who lit bonfires all over London to celebrate (Samson 1). However, this negative view of the marriage negotiations has been revised to take account both of the match's near success, and the opportunities the negotiations provided for fruitful cultural exchange (Samson 1-7).

Despite the unlikeliness of the match the Spanish public interpreted the event as a romantic adventure. Spanish writers gleefully recorded Charles's obvious infatuation with

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[9] Digby insists that his father's involvement with the gunpowder plot was motivated by loyalty to his friends.

[10] For discussions of this situation see Lockyer 80-82; Corns 119-23; Cogswell 1989; Samson 1-7, Pursell, 699-726.

the Infanta, despite the fact that rigid Spanish court etiquette meant that he had very little contact with her, mainly seeing her from a distance on public occasions.[11] The Infanta herself was opposed to the match since she was a devout Catholic but, as was conventional in royal marriage negotiations, her wishes were not taken into account (Sanchez 2). The lavish ceremonies devised to welcome Charles to Madrid were written up by the Spanish court chronicler, Andrés de Almansa y Mendoza, and speedily translated into English by Nathaniel Butter as *The Joyful Returne of the Most Illustrious Prince, Charles, Prince of great Brittaine, from the Court of Spaine* (1623). In Butter's prologue no mention is made of the failure of the match, and the visit and its purpose are described in glowingly romantic language:

> no transitory glories can bee greater than to see Kingdomes married to Kingdomes in Commerce, confederacie, and honourable Union […] no Chaines can bee made of purer gold, than Those by which, two Princes potent and neighbouring Nations are linked together in holy and honourable Bondes of Wedlocke. (A2)

Similarly, in the translated portion of the book, Andrés de Almansa y Mendoza describes the prince's journey as "…the strangest occurrent that in a Royall person the world hath for many ages seene, which dasht and obscured all ancient patternes and examples, it astonished whole Nations, and raised up assured hopes of great prosperities" (8) Spanish authors tended to focus on Charles's impending conversion to Catholicism, which they assumed was a condition of the match: the court celebrations devised for Charles emphasised Catholic ceremony (Sanchez Cano 51-75).

In England, however, vehemently Protestant authors regarded the Spanish Match as a trap to tempt England back to the Catholic faith through the transitory allure of romantic love. Thomas Scot's *Vox Populi, or News from Spain* (1620) represents an early anti-Spanish commentary on the proposed match, demonising the Spanish monarchy and insisting that England's primary duty was to defend the Palatinate against the Roman Catholic empire (Norbrook 203).[12] In 1624, after the collapse of the match, John Reynolds' *Vox Coeli* emulated Scot, presenting an imaginary debate in heaven between Henry VIII, his three children, James's dead son, Prince Henry, and wife, Anna of Denmark, concerning the Spanish match, which they regard as a means of deliberately stirring up religious divisions by planning to introduce a Catholic bride into England (Norbrook 203).

The Spanish match also featured in underground libels which associated corrupt or transgressive behaviour at court with the threat of "popery" (Bellany 254). By depicting James as an idle, love-struck 'Jove' and Buckingham as his 'Ganymede', popular libels attacked James's lack of commitment to the Reformation struggle and damaging indulgence of his favourite (Bellany 257). 'The King's Five Senses', which circulated early in 1623, conflated rumours of homosexuality at court with popular fears concerning the Spanish Match, warning James to fear "Spanish traitors" as well as the sexual threat represented by his favourite (Bellany 258-59). However, Protestant English commentaries also enthused about the prince's romantic enterprise: the popular author, John Taylor, celebrated Charles's return to the safety of England while praising him as an intrepid romance hero (*Prince Charles His Welcome From Spaine*, 1623).

Resentment at the conditions imposed by the Spanish drove Charles and Buckingham to urge James into a war with Spain, a campaign which was at first popular

[11] Redworth's study represents the most detailed account of the prince's frustrated courtship.
[12] See also Cogswell 1989 for a discussion of literary opposition to the Spanish marriage.

with the English Protestant public, but finally ended in another failure (Reeve 10). The controversy surrounding this campaign became an important focus of Protestant opposition to the Stuart governments, and has been cited as a major influence on Charles's subsequent development and policies as king (Norbrook 205-206). Before the prince's arrival, Bristol had been in charge of the negotiations in Madrid. As his assistant and kinsman Digby also became involved in the controversy surrounding the marriage. Once England was at war with Spain, Bristol would be called on to defend the promises he had made at the Spanish court, while Charles and Buckingham claimed that they had sought the marriage solely in order to pressurise Spain into supporting the Protestant cause in the Palatinate crisis, an unlikely achievement according to Samson (1).

By insisting that the match "would have brought great blessings to both countries" Digby's narrative goes against the grain of most English accounts of the affair (PM 171). In Digby's account the King of Morca (James) wishes to marry his son to the Egyptian (Spanish) princess in order primarily to counter the influence of the puritans and unite his people with other adjacent countries "in the firm knot of conscience's faith" (PM 115). According to Digby, the Reformation had unnecessarily divided Morca/England and severed it from its traditional religious heritage. He describes the puritans as a "sect [...] that affected popularity and community, and were enemies to all government and magistrates", being motivated by hypocrisy, rebelliousness and temporal ambition rather than religious belief (PM 114). The king seeks the marriage in order to keep his country at peace, while at the same time suppressing popular puritanism by introducing "another religion directly opposite unto that" (PM 113-15).

Digby's patron, Bristol (Aristobulus) is portrayed as an honest, intellectually vigorous courtier, who had "in effect concluded the match" until the sudden death of the Egyptian king invalidated the treaties (PM 116). Aristobulus's integrity inspires envy in his rivals, particularly Hephaestion (Buckingham), who decides to undermine him and gain credit for the match himself by bringing the prince to conduct the courtship in person (PM 117, 170-71). Instead, the presence of the prince and his favourite provokes the Egyptian court into making impossible demands (PM 169-70). Hephaestion deliberately destroys the match "by sinister means", bringing Charles back to England despite the latter's desire to remain near the Infanta (PM 93, 209). When Aristobulus summons Theagenes to Spain to assist him with the match, Theagenes attempts to heal the negotiations by achieving close relationships with prominent members of the Roman Catholic clergy, balancing his loyalty to his patron, devotion to his prince and commitment to his religion (PM 172-80). Digby's representation of himself as a good counsellor to Bristol and Charles can be associated with his loyalty to Stelliana and his selfless actions on his friends' behalf. Nevertheless, the text makes it clear that his primary commitment was to the advancement of Roman Catholicism in England. In a debate with Aristobulus, Theagenes expresses the hope that "we shall not be long in different opinions; knowing how much to your advantage it would be to conform yourself to these times" (PM 172). He insists that there is no real conflict between his own beliefs and those of his patron, since they are both opposed to the rebellious "sect" of puritanism, agree that the English monarchy should govern the church (though Theagenes adds a caveat that individual conscience must decide a subject's primary allegiance), and hope for an atmosphere of increased religious tolerance in England (PM 177). Theagenes asserts that the separation between the old religion and the new Protestant faith has blighted England and led to error and bitterness (PM 181). Despite his private religious convictions, however, he agrees to dedicate "not only [...] his ordinary attendance to [Prince Charles], but also his heart and all the faculties of his soul" (PM 181).

Digby's personal commitment to the Spanish match is demonstrated by the romantic language he uses to describe its failure. Like Butter and Mendoza, Digby emphasises Charles's love for the Infanta, arguing that only prior loyalty to his unworthy friend could have caused him to break faith with her:

> he shewed that his affection to his friend prevailed above his own judgement, and above his love to his mistress, for he sticked not to express to some that were about him that he saw no other reason for his sudden departure [...] and that he discerned so much sweetness, and so many perfections, accompanied with excellent beauty, in this King's sister, that he conceived no lady in the world so worthy of his affections as she was. (PM 193-94)

Digby acknowledges the outburst of public affection and relief that greeted Charles on his arrival in England, but attributes this to the agitation of the "vulgar sort" who were prejudiced against the match in the first place. He represents the king as a senile and weak old man who is no longer able to keep the kingdom at peace in the face of Hephaestion's unlimited power (PM 200). In order to destroy any chance of the match's revival, Hephaestion goes to war with Egypt (Spain) and turns to her rival, Athens (France) for a new military and marital alliance (PM 209-10).

While the prince's courtship of the Infanta results in failure and embarrassment, during his stay in Madrid Theagenes succeeds in winning the heart of a powerful Spanish court lady. However, he only agrees to this mission in order to prove his skills in the arts of amorous courtiership, after they are called into question by the powerful Earl of Arcadia (Lord Kensington, later the Earl of Holland), who insists that a well-rounded gentleman and courtier must excel in love-making as well as war and diplomacy. In justifying his emotional, if not physical, conquest of a woman of a far higher status than himself, Digby asserts his own value through the courtly love code, which allows him to serve a lady "in a courtly manner, as desiring to be called her knight" (PM 183). When the lady, Mauricana, learns that Theagenes is promised to someone else she commits herself to a nunnery as a vestal virgin (the traditional fate of fallen, disobedient or despairing women in Spain) (PM xxii; Bligh 20). Having been knighted by James on his return to England, Digby was chosen to accompany Buckingham in his mission to arrange the marriage between Charles and Henrietta Maria of France. In the narrative, Theagenes is unable to raise the funds required without getting into serious debt. Stelliana demonstrates her commitment to him by pawning her property and jewels, an act of generosity which Theagenes accounts as a more reliable gauge of her character than the question of her chastity: "This generous action of hers sunk so deep into his heart that it was like the throwing in of a great weight into a scale" (PM 211). In giving Theagenes power over her economic value, Stelliana allows him to establish his ascendancy over her: "she made him at once master of all she had, or could hope for" (PM 211-12). Theagenes therefore decides to marry her, and sets about recuperating her reputation. Stelliana's financial value parallels the value of the Infanta, which Morca has foolishly forfeited.

The French match, like the Spanish marriage plan, was also depicted in contemporary commentaries in terms of romantic passion. As Karen Britland has shown, contemporary authors attempted to play down Charles's infatuation with the Infanta by weaving a new love story to explain his switch to the French princess: "romantic fiction was used to soften the dynastic obligations of a marriage between two people who had never met" (123-24). When Aristobulus urges Theagenes to choose a more eligible fiancé, Theagenes laments: "O the flat contents that are in marriages made for temporal

conveniences" (PM 285). Despite his own involvement with the French match, and subsequent close relationship with Henrietta Maria, Digby's memoir skims over the royal marriage, allowing Charles's (and England's) foolish loss of the Spanish princess to serve as the counterbalance to his own successful love-match. According to Digby, Charles's first love should have enabled his transformation and conversion, and that of Britain, and would have done had it not been for Buckingham.

Digby's subsequent career also demonstrates his primary allegiance to the Roman Catholic Church. After his public conversion in 1635 he dedicated himself to the service of Queen Henrietta Maria and other Roman Catholics in England (Rubin and Huston 3). Digby's authorial activities acknowledge women's conspicuous role in the Counter-Reformation movement: in 1638 he published *A Conference with a Lady about the Choice of Religion*, dedicating it to Frances Coke Villiers, who had eloped with her lover to France in order to escape her forced marriage to Buckingham's dissolute brother, Lord Purbeck (Rubin and Huston 4). Digby, also resident in France at the time, attempted to convert her to Catholicism, publishing the book in order to proselytise for what he believed was a religion "more certain and infallible than any natural science whatsoever" (Janacek, 95-6). Since Charles I was responsible for arranging Frances Villiers' marriage, in supporting Lady Purbeck by insisting on her right to choose whom to love, and at the same time work for her conversion, Digby directly opposed the king's authority (Rubin and Huston 4).

Digby's exploration of his own biography in romantic and dynastic terms may be read as a response to a period in which romantic love intruded, however briefly, into the English monarchy's marriage negotiations. Romance becomes a flexible vehicle through which Digby's own career, and the religious and political destiny of England, can be examined. The narrative represents an uneasy negotiation with conventional doctrines concerning gender, representing on the one hand a challenge to patriarchal social and sexual values, and on the other a continual assertion of the author/hero's ascendancy over women. While politically powerful women are denigrated, Stelliana, a socially elevated heiress, is exalted as a passionate friend and valuable ally, whose economic and social value functions to increase his own.

Digby's *Private Memoirs* can also be read, however, as a defense of the Roman Catholic religion to counter popular anti-Catholic discourses in England. Digby identifies his work with the trends promoted by the Counter-Reformation literary scene on the Continent, as well as constructing a pro-Spanish, pro-Catholic interpretation of the Spanish match negotiations, which were perceived by English Catholics to herald a new era of tolerance. In attributing to King James a desire to reconcile England to the 'old' religion, uniting England with the rest of Catholic Europe, and limiting the influence of puritans in Parliament, Digby's interpretation of the Spanish match plan provides further support for the most recent revisions of the events of 1623.[13] It is also possible that, since the epilogue must have been added after Venetia's death in 1633, Digby revised the entire text in response to the growing influence of Catholicism at Henrietta Maria's court in the 1630s. Despite his avowed royalism, during the civil wars Digby continued to demonstrate that his primary allegiance lay with the Catholic Church. In 1645 Henrietta Maria appointed him ambassador to the Pope during her struggle to gain funding for the royalist cause: Digby apparently promised Charles's conversion in return for financial aid, relying on Henrietta Maria to persuade her husband.[14] Digby's apparently inexplicable alliance with Cromwell in the 1650s also appears to have been undertaken in order to gain tolerance for Roman

[13] See p. 15, above.
[14] See White 160; Foster, 1988; Loomie, 29-44.

Catholics in England (Loomie 282). While Digby's romance-memoir represents a passionate assertion of his love for his wife and a record of his service to his prince, it also demonstrates that it was the Roman Catholic Church to which he had chosen to dedicate "all his heart and soul".

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Özet

Love's Ambassador: Sir Kenelm Digby'nin Özel Anılarında Din ve Evlilik Politikası

Makalede, Sir Kenelm Digby'nin (yak. 1628) özel otobiyografik anısı hem kadınlarla ilgili bir türde yazıldığı için hem de Roma Katolik inancına kendi özel ilgisi nedeniyle incelenecektir. Digby'nin kıtada moda olan Neoplatonic aşk edebiyatı ile bağlantısı, saraydaki güçlü kadınları tasviri ve 1620'nin başlarında Prens Charles'ın evliliği etrafındaki hanedan adlaşmaları gözden geçirilecektir. Makalede gösterileceği üzere, Digby'nin anlatısı Karşı-Reform gündemine olan bağlılığı ile şekillenmektedir. Digby'nin metninin erken okuyucuları onun politika, seks ve din ile eşzamanlı olarak ilgilenmesine şaşırmışlarsa da anısının bu özelliği özellikle birbiriyle ilgilidir ve yeni araştırmalara göre 1620'lerin politik kültürünün gerçek ve alışılmışın dışında yansımasıdır.

Anahtar Sözcükler: Romans, Rönesans Platonizm, İspanyol Evlenmesi, Roma Katolikliği

Representation of Body and Identity in Kureishi's "The Body"[1]

Mehmet Ali Çelikel

Abstract: Hanif Kureishi's novella "The Body" follows the story of a playwright in his sixties whose old body becomes the cause of his attempts to avoid mortality. The premise of the novella is the playwright's phantasmagorical decision to have his brain transplanted to a male body in his early twenties. With its semi-science fictional and reincarnational references, "The Body" presents the protagonist's discontent with his former body and his admiration for a young, fit and sexually desirable one. Within the story, the body, as a tool of representation, becomes a trading commodity to be sold in exchange of a younger one. However,the selection of a new body to try on brings up questions of coming back whether as a woman or a black man, suggesting a gender choice and racial re-orientation to understand the world and society. The body, therefore, does not only represent one's identity, but also determines one's personality and place in society, which influences the way of understanding and perceiving the world. The body shapes thoughts and distinctively divides itself into political, vocational, emotional and sexual parts. This article attempts to question whether or not the body and the self should match each other, since the playwright's new body becomes the representative of two different identities. It will also be argued within the contemporary cultural theories that the body lıkewıse occupies a cultural space by shaping one's attitude towards culture and identity.

Keywords: Hanif Kureishi, Body, gender, race, identity, culture

Hanif Kureishi began his career in the late 1970s as a playwright and afterwards wrote several film scripts. Despite the appraisals he received from theatre critics, as Bart Moore-Gilbert suggests, Kureishi disregarded his career as a playwright and showed his disappointment at script writing as well, (33, 107) since he was not entirely satisfied with the repercussions of his film scripts. The title story of his short story collection *The Body*, published in 2002, which centres on a playwright who has left behind his successful career, may be regarded as a reference to Kureishi's own past. "The Body", differs from Kureishi's other prose works that centre on characters drawn from ethnic minorities.

Although the protagonist is English, "The Body" deals with a protagonist who has problems with this body. Kureishi always regards it important to foreground the cultural significance of the body and its role in representing identity. His non-white characters like Karim and Changez in *The Buddha of Suburbia* or Shahid in *The Black Album*, as the representatives of the second generation of post-colonial immigrants, are all presented through their body ornamentation, mutilation or deformity. Karim and Shahid decorate their bodies by devoting special attention to elaborate hairstyle and clothes. Their body decoration, in most cases, functions to cover their cultural identity rather than emphasising it. Changez's body in *The Buddha of Suburbia*, on the other hand, is not decorated with fashionable hairstyle and famous brands of clothing, but it is mutilated. One of his arms is disabled and he is overweight. His body, unlike Karim's and Shahid's, does not attempt to

[1] This article is a revised version of "Body and Identity: Trading Bodies in Kureishi's 'The Body'" presented at the 4th International IDEA Conference on 15 April 2009.

cover his ethnicity, but foregrounds it. These body representations in Kureishi's works not only point out the relationship between the characters and their cultural identity, but also point out the author's interest in the relationship between body, personality and culture.

"The Body", which directly refers to the author's interest in the body as the indication of individual personality and culture, is the story of a playwright in his sixties who wants to avoid mortality. Unlike his earlier works dealing with the issues of post-colonial immigrants and their problems of cultural identity, Kureishi questions the relationship between one's body and identity, rather than focusing on multicultural post-colonial characters. Using London as the background of his novella, Kureishi bases the story on the plurality of the metropolis relying on the diversity of gender roles, identified by body representations in the city. As John Clement Ball points out, Kureishi's use of London in his work reflects the text's "overlaying of analogous global space on local metropolitan space" (21). By writing about culturally diverse characters and their stories, he not only embodies the local space as the reflection of the globalised cultural condition, but also internalizes the cultural diversity as the core of his characters' identity. Being one of the largest metropolises in the world, London centralizes the ethnicities due to its function as the former imperial centre, and popular cultural elements stripping them off their local identities and marginalities. By doing so, London globalizes the ethnicities and popular culture as well as being the home of high culture in venues like Royal Opera House and National Theatre. Most Kureishi characters like Adam in "The Body" and Karim in *The Buddha of Suburbia* are local Londoners who enjoy the global multiplicity of London as their local atmosphere, because, as John Storey argues, "globalisation can be experienced by simply walking down your 'local' high street, where 'local' gods and services are displayed alongside 'global' goods and services" (152). In a sense, the global space becomes the local space in London, under the influence of popular culture which Kureishi is acquainted with.

Using his knowledge of with popular culture and the media, he utilises significant pop music references to point out the alienation of his ageing protagonist from the contemporary cultural scene. In *The Buddha of Suburbia* and *The Black Album*, there are references to pop idols of the seventies and eighties like Prince and David Bowie. In *The Body*, the musical references to 1950s and 1960s are used to point out the protagonist's age. Adam describes the contemporary music scene as the "assault of loud music", although the 1950s 1960s were his "heyday" (3). Thus, Kureishi brings 'pop to the centre' and he uses pop music to indicate how important it was to him in order to turn the cultural milestones of his generation into founding materials of his texts as Sukhdev Sandhu comments (135). They serve to urge not only his characters, but also his readers "to be free, mobile, and to escape from the shackles of domesticity" (Sandhu 135). Kureishi's characters, in addition, decorate their bodies to represent the popular cultural symbols of their generation through fashionable clothing and accessories. He seeks to identify the uses of these references to popular culture, which cannot be devoid of a culturally located body. Adam lacks the cultural location of his body, the shape of which cannot be analogous with the popular global representations, and it becomes the major reason for him to have his brain transplanted.

Although most of Kureishi's fictions use the conventions of realism, the premise of the novella is the protagonist's phantasmagorical decision to have his brain transplanted to a male body in his early twenties. With its semi-science fictional features and allusions to reincarnation, "The Body" presents the protagonist's discontent with his former body and his admiration for a young, fit and sexually desirable one. A newly developed medical surgery technique enables people to hire or buy the bodies of dead people to have a fresh

start in life. The brain of an individual may be transplanted to a healthier and younger body so that they can continue their lives in a new one. However, this new medical invention is not known around the world, and kept as a secret among the ones who undergo such an operation. Therefore, those with a new body call themselves "Newbodies" as a code understandable only among them, while the ordinary ageing individuals are called "Oldbodies".

Adam, the narrator, is an ageing playwright in his sixties with "veiny" legs and "left-leaning posture" (17) who gradually begins to lose his productivity and reputation. He realises that the outside world, designed for the younger bodies, excludes the ageing ones like him. He suffers from being alienated by new ways of presentation, fashion and popular culture. In fact, he is aware of the fact that the older and sicker people get "the less. [their] body is a fashion item, the less people want to touch [them]" (34). In a sense, it is not only his body that is ailing, but also is his ability to catch up with novel ideas and experiences: "The elderly seem to have been swept from the streets; the young appear to have wires coming out of their heads, supplying either music, voices on the phone or the electricity which makes them move" (7).

As Chris Barker asserts, categorisations like "elderly" or "disabled" are not only the "descriptions of a biological process and deficiency", but also social and cultural definitions (130). Adam's body destabilizes his existence on the streets where he idles like a foreign body that does not belong there. His body becomes Kureishi's "exploration of identity as a performance", in Susie Thomas's terms (160). Adam can neither identify himself with the streets of London, nor can he explore an identity in the present state of his body.

At a party on one of his idling days, he meets a young man named Ralph who claims to have followed Adam's whole career since its beginning. Ralph, a confident, well-read and rather handsome man in his twenties, turns out to be a "Newbody" with a brain the same age as Adam's experience and intelligence. Offering Adam to have his brain transplanted to a new body, he becomes the playwright's mentor in his new life. The novella opens with Ralph's first attempt to convince Adam to trade his body to get a new one:

> He said, "Listen: you say you can't hear well and your back hurts. Your body won't stop reminding you of ailing existence. Would you like to do something about it?"
> "This half-dead old carcass?" I said. "Sure. What?"
> "How about trading it in and getting something new?" (3)

The body becomes trading goods in exchange of a younger one. With the idea of discarding an ailing body, Kureishi pursues the universal desire for a second chance through the transformation of one's body, which has been one of the most favourite themes in literature and cinema. Mary Shelley's short story "Transformation", in which Guido, the narrator, exchanges his body with a "misshapen dwarf"; Christopher Marlowe's *Dr. Faustus*, in which Faustus offers his soul to the devil and loses the deal at the end, deal with the idea of transformation.[2]

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[2] Some Hollywood blockbuster films, which deal with body transformation might be cited as examples here: Walter Hill's 1989 crime film *Johnny Handsome*, starring Mickey Rourke, follows a similar story of transformation of a criminal who is paroled from prison with a new appearance and given a new chance. John Woo's 1997 action film *Face/Off*, starring John Travolta and Nicholas Cage, also covers the concept of transformation in a come-back story in cinema. Similarly, another

The novella draws a line between the self presentation of the body and its perception in society. Adam thinks that politicians and clergymen tell people what to do with their bodies, suggesting that the body is a political, vocational and a professional medium as well as being the medium of self presentation. Michel Foucault focuses on the social construction of body as a sign of power, stating that "[t]he classical age discovered the body as object and target of power. It is easy enough to find signs of the attention then paid to the body – to the body that is manipulated, shaped, trained, which obeys, responds, becomes skilful and increases its forces" (1978, 136). However, Adam is initially suspicious about such a transformation: "At home, I looked at myself in the mirror. […] with my rotund stomach, veiny, spindly legs and left-leaning posture I was beginning to resemble my father just before his death. Did that matter? What did I think a younger body would bring me? More love?" (17). Yet, "Adam is disturbed by the sense that his life had passed too quickly", and he hopes to renew himself through a body transformation which he expects to involve a deepening "sense of inner life" (Thomas 159) even though he knows that it is not always the individual self which determines the way a body is perceived, but also the societal conditions: "Priests and politicians tell people what to do with their bodies. People always choose their work according to their preferences about their bodies" (34).

Adam, whose name is a direct reference to the myth of Adam and Eve in all monotheist religions, is tempted by Ralph's proposal to be given a second chance. In a sense, he yields to the temptation like his divine namesake. He realizes that the contemporary presentation of one's identity is only made possible by fashion and body decoration. It is not sufficient to have a healthy body, because the body becomes the presentation of the self not only in a "tasteful and pleasing appearance", but also inasmuch as it is the site of "moral virtue" (Barker 130). Therefore, body decoration and clothing represent one's lifestyle, moral values and identity:

> I couldn't help noticing how well groomed everyone seemed, particularly the pierced, tattooed young men, as decorated as a jeweller's window, with their hair dyed in contrasting colours. Apart from the gym, these boys must have kept fit twisting and untwisting numerous jars, tubs and bottles. They dressed to show off their bodies rather than their clothes. (9)

After considering Ralph's suggestion, Adam decides to have the operation and wants to try on a new body for a temporary period of six months. Although the doctors tell him that those who tried on new bodies temporarily never wanted to come back, he insists on the temporary option. However, before the operation, the selection of a new body, in a cooled room full of dead bodies to try on, raises questions of coming back whether as a woman or a black man, suggesting a gender choice and racial re-orientation to understand the world and society: "Suspended in harnesses, there were rows and rows of bodies: the pale, the dark and the in-between; the mottled, the clear-skinned, the hairy and the hairless, the bearded and the large-breasted; the tall, the broad and the squat" (23-4). Changing one's body does not only alter one's self-presentation, but also determines a shift in personality and place in society. Faced with the choice between "a black body" and a "woman", Adam realizes that his body also determines the way he understands or perceives world and society. Therefore, as in Chris Barker's assumption, Kureishi's novella treats the body as

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film that focuses on body renewal is Michael Bay's *Island*, produced in 2005, in which a tropical island is the last uncontaminated spot on earth where only the human clones live.

"not simply a biological given of nature" since it is "constructed by the forces of culture" (130). In this sense, the above example signifies the assumption that "a sense of self, traditionally based on the solidity of body, has given way to fragmented, plural and shifting identities" (Barker 130). Selecting a new body for himself while inhabiting the present, Adam is faced with the reality of occupying a foreign body which has its own past, different from his own. The shift in Adam's identity immediately recalls Judith Butler's argument that the body seems to be "a passive medium that is signified by an inscription from a cultural source figured as 'external' to that body" (129). In this context, Adam's body is inscribed by external forces that influence its representation, through which he shifts his identity.

Patricia Waugh regards the idea of a foreign body as "a ghost" in Gothic fiction "wherein the body is seen as continuously inhabited both by its own past memories and by an ineluctable pre-vision of its future fate" (523):

> "You might, for a change, want to come back as a woman … Some men want to give birth … Or you could choose a black body … The race, gender, size and age you prefer can only be your choice. I would say that in my view people aren't able to give these things enough thought … Still, you could give another body a run-out for six months. Or are you particularly attached to your identity?" (24)

Adam has now the power to make his own choice to determine his future fate. Although he has never spared enough time for these thoughts, he realizes that his place in society is determined by his appearance. As an intellectual, the only thing that Adam wishes is to have a fresh beginning to make further use of his experiences and intelligence in a healthier body. Nevertheless, as Thomas argues (158), after selecting the powerful, perfectly shaped body of a young man for his brain to be transplanted, he is transformed from an intellectual to a hedonist, Like Adam who becomes a sinner after yielding to the temptation, Adam, our protagonist, also becomes a sinner after his submission to temptation. Rather than being the symbol of youth and health, his new appearance transforms him into a male sex object. Butler defines gender not as a noun or a "set of free-floating attributes" because "within the inherited discourse of the metaphysics of substance, gender proves to be performative" (24-5). In a sense, in his new appearance, he begins to perform his powerful gender image.

In this new body, which he calls a "vessel" (38), an unexpected reality strikes him: he will "need a new name" since he is not "really Adam anymore" (39). His identity changes totally when he adopts the name Leo Raphael Adams. The Leo part of his name indicates the grandness of his body; Raphael refers to Ralph who has introduced him to a new life, and Adam functions not only as the remaining part of his former self, but also and more importantly as the representative of Adam, the first man. Thus, adoption of a new name raises even more questions as to whether or not the body and the self should match each other, since Adam's new body now becomes the representative of two different identities. Nonetheless, he enjoys this multiplicity of identities: "I loved this multiplicity of lives; I was delighted with the compliments about my manner and appearance, loved being told I was handsome, beautiful, good-looking ... I had intelligence, money, some maturity and physical energy. Wasn't this human perfection? Why hadn't anyone thought of putting them together before? (56).

At first, the result of the operation looks so perfect that Ralph compares the outcome to Michelangelo's David, whereas Adam, in the beginning, likens his situation to the monster created by Dr. Frankenstein referring to Mary Shelley's Gothic work (35-6). While the reference to Michelangelo's David indicates that Adam's new appearance recalls the

excellence of mythic bodies, the reference to *Frankenstein* implies that the brain transplantation will lead to the creation of a body that will go out of control.

In his former, but own body, he always dissociates himself from his body, "as if it were an embarrassing friend [he] no longer wanted to know" (29). After his initial happiness with his new vessel that brings his self esteem back, - women begin to turn their heads to see him – he soon understands how much he is unable to control this vessel. His body feels like the uncontrollable monster that Frankenstein created:

> There I was, walking in the street, shopping for the trip I had finally decided to take, when two gay men in their thirties started waving and shouting from across the road.
>
> "Mark, Mark!" they called, straight at me. "It's you! How are you! We've missed you!" (43)

The uncontrollability of his new self indicates that the body also occupies a cultural space by shaping one's attitude towards private and public space. When he thinks that his new body brings him masculine power, it also reveals that the owner of his new body used to be a homosexual, pulling Adam into a gender conflict. Therefore, Adam's private and public identity is not only transformed, but also fragmented. Kureishi uses the body as the context of the self. If the self functions as text, the body functions as context. Accordingly, Adam's self is fragmented by the fragmentation of his body. The self and the body, in Adam's case, do not match, which invites an immediate fragmentation. While the intellectual beauty described by Plotinus belongs to the one "who has grasped the beauty of the Authentic Intellect" and a beautiful stone is such by "virtue of the Form or Idea introduced by the art" (174), the beauty of Adam's new body does not bear a similar relationship. Being a foreign body, Adam's new "vessel" is beautiful as a stone which lacks the virtue of Idea.

Having realized the fragmentation of his identity after the initial enjoyment of his sexual power, Adam concludes that he is not the person he wishes to be anymore. As Michel Foucault asserts, sex is "not the most intractable element in power relations, but rather one of those endowed with the greatest instrumentality", and it is "useful for the greatest number of manoeuvres and capable of serving as a point of support, as a linchpin, for the most varied strategies" (1990, 103). As a form of power, sex does not appear to be a satisfying power for Adam. At least, it is not what he initially expected, despite his enjoyment at the beginning. He "sounds like the descendant of Wilde's Dorian Gray", in the sense that although he loves his appearance and lustfully enjoys his young body, he still loves his "wrinkled and sagging wife" (Thomas 158). Similarly, while Dorian Gray falls in love with his portrait and never ages, his face and body in the portrait get old. In Adam's situation, he still feels like an ageing man, despite his healthy reflection in the mirrors and in other people's perception. As a result, he realises that "his body should have been a source of affection rather than the cause of his desperate attempt to avoid mortality" (Thomas 159). When he sees his wife as she returns from shopping, and offers her help to carry her shopping bags, she treats him like a foreigner. He, then, realizes his lack of identity. He means no one special to her: "I was neither an Oldbody nor a Newbody. I was a nobody" (64).

The operation that he consents to have despite his initial suspicions, turns out to be a failure and strips him off of his identity, failing to give him a deepening sense of an inner life contrary to his expectations in the beginning. Adam is a typical Kureishi character who is obsessed with his appearance, like Karim in *The Buddha of Suburbia* who tries on

various clothes to impress Charlie, or Shahid in *The Black Album* who elaborates his appearance with his brother's designer clothes. However, Kureishi formulates an identity quest different from those in his earlier works in which his protagonists are the representatives of post-colonial immigrants who allegorize themselves culturally to be integrated into the host culture by changing their clothes, their language and eating habits to adapt their identity to their new home. In their situation, their body as the context of their identity is a cultural one alluding to historical and political ontology. On the other hand, Adam is not a post-colonial immigrant, but an Englishman. His identity quest stems not from his desire to be integrated into a society, but from his personal desires to renew his identity. All Kureishi characters long for transformation to have a deeper inner sense, but their allegorical transformations do not deepen their inner life, but turn them into translations which do not make sense in the target language.

Adam's body shapes his thoughts and distinctively divides itself into political, vocational, emotional and sexual parts. His appearance determines his attitudes towards his private space as well as the public space. The space he occupies in the public differs intensively after transformation, since he attracts more attention from others than he used to receive in his former body. He realizes that his private space also alters when he visits his own house in the form of a Newbody, since he is treated like a stranger in his own house. His ailing wife offers Leo, Adam's new self, tea after he helps her carry the shopping bags as a good-hearted stranger only wishing to be closer to his wife. However, instead of being the host in his own private space, he becomes a stranger trying to peek into the inner rooms and glance at the photos of his former self and his son.

Adam notices after the operation that they were "making a society in which everyone would be the same age" (37), which indicates Kureishi's references to globalisation. Kureishi visualises a society in which everybody is the same age and all individuals share a common culture. The story is concluded by Adam's escape from this uniform society. Unlike Kureishi's earlier works in which cultural multiplicity is celebrated with people from different races and gender orientations, "The Body" involves no multicultural characters. The only black bodies in the story are the deceased bodies suspended on harnesses to be tried on. Apart from that, all differences are minimalised into fashionable body presentations, turning the bodies into commodities.

With its references to globalisation, Kureishi creates a postmodern allegory of fragmented identities in a globalised setting, rather than in a multicultural one. By doing so, he attempts at contextualising the body of his characters whose identities are manipulated by the form of their body. While his post-colonial characters have mutilated bodies, Adam acquires a perfect body. However, in both cases, the body as the context of identities neither functions to reveal the inner selves of the souls that they carry, nor gives them a deepening sense of inner life. Global culture, as one of the major concerns of Kureishi's fiction, brings about not only the multiple forms of cultural multiplicity in the themes that it focuses on, but also in the ways characters are shaped. However, the characters that Kureishi describes, despite being analogous with the multiplicity of the global cultural representation in a local setting, appear to be similar to each other in that they all reflect consumerism by their clothes, each of them being global fashionable brands. In Adam's body, the body which he desires to adopt himself to the contemporary globalised setting, we are introduced with a fragmented body identity: lack of gender differences, devoid of culture and ethnicity, replete with the icons of pop music, fashion and sexuality. As they all seem to be very similar to each other, Kureishi deliberately attempts to use this lack of identity as the context of his story that reflects the senselessness and deculturalisation of the global singularity of identities.

"The Body", therefore, is a story of dislocation: the dislocation of personal identity in a new body; the dislocation of cultural values in a fragmented body; the loss of intellectual power and essence; and a move from uniqueness and authenticity. It is a story of global fragmentation and multiplicity in a local setting. However, it is not the story that reflects this multiplicity in individual identities and cultural representations. It is the story of the creation of uniform identities in the global consumerism in which bodies can be sold, hired, mutilated, stripped of their unique identities and become mere "vessels". Bodies are designed to embody class, race and identity. They are removed away from their natural functions and they become signifiers of ethnicity, class, sexual preferences, profession and even globalisation by foregrounding their individual images through international brands. Despite its claims to be multicultural, globalisation creates uniform identities by, as Ruth Holliday and John Hassard argue, "the coding of particular bodies" such as "working-class, female, black and disabled bodies, and bodies configured as queer" that are all coded and read as inferior (3). Adam's new body, thus, turns out to be a manufactured identity, which reduces his multi-vocal intellectuality to a sex icon.

Within these tensions, Kureishi constructs Adam's identity that struggles to understand and re-explore the world and society, because, while the world becomes smaller as the result of globalisation, it creates new forms of cultural hybridity. Within this new cultural identity, one may observe that individuals all around the world share and consume the same commodities in the name of multiplicity. Adam is trapped in multicultural London in which the streets are designed for the young, and he is stuck in the middle of elaborated bodies that stand out as markers of so-called global identities. However, as Storey asserts, while local is dominated by the "imported" global and the concept of foreign is welcomed as long as it is in the form of commodity, differences of class, gender, race, ethnicity and generation still continue to raise conflicts, since the "imported" foreign stands out as being less striking and problematic than the differences caused by the local varieties (156-7).

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Özet

Kureishi'nin "The Body" Adlı Eserinde Beden ve Kimlik Temsili

Hanif Kureishi'nin novelası "Beden", yaşlı gövdesi nedeniyle ölümden kaçan altmışlı yaşlarındaki bir oyun yazarını konu edinmektedir. Novela, yazarın beynini yirmili yaşlarındaki bir bedene naklettirme kararı üzerine kuruludur. Reenkarnasyonal ve bilim kurgusal göndermeleriyle "Beden"; kahramanının eski bedenine duyduğu hoşnutsuzluğunun ve genç, güçlü ve cinsel olarak arzu duyulan bir bedene duyduğu özlemin öyküsüdür. Öyküde, kendini sunma aracı olarak beden ticari bir metaya, daha genç bir bedenle değiştirilebilecek bir mala dönüşür. Fakat yeni bir beden seçimi; kadın, erkek, zenci ya da beyaz beden seçenekleri karşısında, yeni sorunları beraberinde getirir; cinsel ve ırksal tercihleri yeniden gözden geçirerek dünyayı ve toplumu yeniden anlamanın bir yolu haline gelir. Böylelikle beden, yalnızca bireyin kimliğini değil, aynı zamanda bireyin dünyadaki ve toplumdaki yerini belirleyen, onun dünyayı algılayışını etkileyen bir olguya dönüşür. Beden düşünceleri biçimlendirir ve politik, mesleki, duygusal ve cinsel parçalara bölünür. Bu makale, bedenin ve bireyin birbiriyle uyum içinde olup olmadığını sorgulamaktadır, çünkü yazarın yeni bedeni iki ayrı kimliğin taşıyıcısı haline gelir. Çağdaş kültür kuramları çerçevesinde, bedenin aynı zamanda kültürel bir mekân oluşturduğu ve bireyin kültür ve kimliğe karşı tavrını belirlediği de makalenin tartışma konusunu oluşturmaktadır.

Anahtar Sözcükler: Hanif Kureishi**,** beden, ırk, sosyal cinsiyet, kimlik, kültür

Giving to the World Its Own Magic Back: Language, Mimesis and Art in Walter Benjamin's Thought

Hakan Çörekçioğlu

Abstract: The project of cleaning out the nature from its magic and secularizing it that begun from Descartes, who is the constructive figure of modern world project, brought the tendencies between the transcendent with the material and ultimately the mystic and the profane; the postmodern culture appeared as both the explosion of these tendencies and the crisis of meaning. Benjamin took these tendencies as the crisis of modernity and defined them as the sign of an approaching catastrophe. In this article, stemming from Benjamin's thoughts on language and mimetic faculty, I aim at bringing the political function of art and the intellectual to overcome the above mentioned tendencies in question into dispute. Benjamin, re-placing the artist who was chased from the city by Plato, in city, tries to transform the art from the praxis of rites into a political praxis. The art, through this transformation, becomes a public and collective cooperation between the producer and the consumer. In our postmodern world, fragmented by particularities, Benjamin's thought shows us alternative ways to overcome this fragmentation.

Keywords: Walter Benjamin, Mimetic Faculty, Experience, Language, Magic, Modernity

The criticism of modernity is the leitmotiv of Walter Benjamin's thought. In its most acknowledged sense, modernity is a process of changing the relationship between man and nature radically. Its basis, as a scientific, social and political project, lies in Descartes' mathematical and dualistic worldview. This world view, depending on a set of dichotomies such as human and nature, the sacred and the profane, the self and the other, is established through the application of the principle of destroying the magic of nature; that is to say, cleaning all mystical, ethical and aesthetical elements from all realms of life. In this respect, the project of modernity is, in fact, a paradigmatic change; to describe it with Foucault's terminology, this break appears in the order of discourse. Foucault thinks that the order of discourse of the seventeenth century, which he calls The Classical Age, is established by an epistemic change in the structure of language and the order of discourse (43). Accordingly, the modern episteme is constituted through the substitution of the order of the binary representation of artificial mathematical languages for the order of ternary resemblance of the Renaissance. This substitution, in fact, implies the hegemony of the scientific episteme; the most dangerous results of such an uncontrolled hegemony in the political realm appeared and experienced by humanity throughout the catastrophes of Nazi regime and the atomic bomb in the first half of the twentieth century.

Having lived and written between the two world wars, Walter Benjamin, before Foucault, is a thinker who conceives of modernity as the linguistic grounds and describes it as the crisis of experience. For modernity leads to a gap between the sacred and profane, Benjamin describes it as "the increasing atrophy of experience [die zunehmende Verkümmerung der Erfahrung]" and sees this as the sign of a catastrophe coming very soon ("Über einige Motive", *GW I.2* 611).

At the center of Benjamin's critical posture on modernity and modern experience lies Jewish sensitivity as one of the major elements of his thought. Jewish Messianism is

effective in the formation of his sensitivity (Lowy 7-8). As Anson Rabinbach indicates, modern messianism has three main dimensions. According to the first one, the utopian dimension, there is a future when everything reaches its perfect level and such a future could be hoped only in the case of exile. The second one is the restorative dimension, which includes an original position lying both in the past and in the future. Restoration is possible if only people reach or return to that original position. The third and the last one is the apocalyptic element which suggests there is a break interrupting the usual course or the process of history and appearing publicly; the return to the original position is possible by way of such a break (83-7). These three basic elements of Messianic thought form the initial point of Benjamin's attempt to transform language and his criticism of the modern condition of language.

Stemming from this basic view, his main aim is to transform the very structure of perception and show the possibility of constructing a new manner of experience. Thus, he tries to save man's real manner of existence in the world and overcome the decomposition of human and nature. At the base of Benjamin's specific conception of experience lies his conception of language and mimesis. As a matter of fact, he relates what he calls the blinded experience to what he terms as the fall of language, which also has mystic connotations.

In this context, modernity is a decadent culture and the modern condition of language lies under this corruption and deformation. Modern language establishes an arbitrary and conventional relation between the indicator and indicated which Benjamin calls "bourgeois conception of language" ("Über Sprache", *GW II.1* 144, *Ref.* 318). The language of the bourgeois information age has lost its real communicative power and as in the case of sensationalist journalism, has turned to idle chatter; whereas language, for Benjamin, is "every expression of human spiritual (mental) life [menschlichen Geistesleben]" ("Über Sprache" 140, *Ref.* 314). Therefore, not only language, but all human products like art, law, and science include and communicate spiritual contents. What lies under Benjamin's project of saving the modern experience is this holistic conception of language and communication. At this point, art gains a privileged position in his thought since he sees art as one of the most important ways to restore experience. Art has the function of changing the structure of experience and perception, and creating new channels of renewal. My aim in this article is to expose the relations between language, mimesis and the redemptive function of art by connecting some of his texts to each other systematically.

Benjamin, in his famous early essay "On Language as Such and On Language of Man", which bears traces of German Romanticism, Cabbalistic and messianic thinking, describes language as "communicating the spiritual contents [geistiger Inhalte]" and argues that communicating through words is peculiar to human language ("Über Sprache" 140, *Ref.* 134). In this respect, for Benjamin, as the title of the essay indicates, language has two planes: language as such or language itself and human language. Communicating the spiritual content is, no matter they are organic and inorganic, inherent in all beings by nature. This view of language itself could be traced back to the myth of Genesis, the Cabbalistic mysticism and the Early Romanticism (Hanssen 56-7). With the influence of these traditions, Benjamin improves his considerations in "On language" in the context of an idea of magical nature. In this animist and half-pantheist idea of nature are all realms of being as derivations of the creative word of God and each having similarity with God. All things, organic or inorganic, have a spiritual essence and they participate in sacred language as the signatures of God. These similarities between God and things are also a tendency of communication which motivates all things to unification or sameness. The purpose of this movement is to overcome many differences deriving from the Fall. Stemming from this

syncretistic conception of language, Benjamin argues that ontological communication is immanent in all beings and the source of language itself is sacred and creative Word, which he calls "the magic of language". What is meant by the term is that the language itself exists as *immediate mediately*. The magic of language refers to what is not communicable through any human word, that is to say, the transmission of spiritual essences or potentially infinite meanings in the interval between words. The meanings, like in poetic speech, are communicated not "through language", but "within language". In other words, language, as a medium or a channel of communication, transfers the spiritual content or meaning directly. Benjamin sees this transfer the major problem of linguistic theory and explicates it as follows:

> The mediation, which is the immediacy of all spiritual communication, is fundamental problem of all linguistic theory, and if one chooses to call this immediacy magic, then the primary problem of language is its magic. At the same time the notion of the magic of language points to something else: its infiniteness. ("Über Sprache" 142-143, *Ref.* 316-317)

If the creative Word constitutes the source of all spiritual and ontological communication, it is clear that language is the transmission of the absolute, that is to say, the conveyance of the divine infinity which cannot be determined by any human word. Each being is a manifestation of God and each manifestation, as a manner of expression, communicates itself to others, especially to man. Thus, Benjamin claims that the communication which arises in absolute language intends not to exchange, but to unite and integrate; that is to say, it motivates all things to an integrative reciprocal action. What this action provides are the similarities and correspondences in nature, the creation of the sacred word. Language itself is the source of these similarities in question, and a tendency or a motion to motivate to conjoin. This unification is eventually possible with the movement of language which spreads in a circular way among human beings, nature and God as Benjamin describes as such:

> The language of an entity is the medium in which the substance of its spiritual being is communicated. The uninterrupted flow of this communication runs through the whole of nature from lower forms of existence to man and from the man to God […] The language of nature is comparable to a secret password that each sentry passes to next in his own language, but the meaning of the password is the sentry's language itself. All higher language is a translation of those lower, until in ultimate clarity the word of God unfolds, which is the unity of linguistic movement [Sprachbewegung] ("Über Sprache" *GW* 157, *Ref*. 331-332).

Benjamin explains human language, which he sees as the lower plane of language itself, from the same Cabbalistic mystic perspective. Human language is Adam's translation of mute language of nature to human words. Through his act of naming, sacred language is translated to human language. This translation appears as the imitation of the sacred word one to one; however, the similarity between the Word of God and human language, or the magic of language, disappears as soon as Adam falls from the Garden of Eden. Hence, the language turns out to be purely instrumental by losing the harmony between the indicator and the indicated. During this process of instrumentalization, the language alienates itself and the original language of Adamic naming, by losing its magic, begins to convey the knowledge which does not belong to itself. Benjamin explains it in the following way,

> Knowledge of good and evil abandons name; it is a knowledge from outside, the uncreated imitation of creative word. Name steps outside itself in this knowledge: The Fall Marks the birth of human word, in which name no longer lives intact, and which has stepped out of name language, the language of knowledge, from what we may call its own immanent magic, in order to become expressly, as it were externally, magic. The word must communicate something (other than itself). That is really the Fall of language-mind. ("Über Sprache" 152-153, *Ref.* 327)

Because of the instrumentalist orientation, as Beaver maintains, "human language cannot do justice to diving language" (73). Benjamin describes the fragmentation of human language with the plurality of languages by this mythical parable of the Fall. The Fall indicates the emergence of translation or translations. People lack the knowledge of the original-perfect language because of translation. The Fall also refers to the birth of human word; thus language, by losing its quality of being a medium, turns out to be a system of Saussurian arbitrary relational differences. Different symbols and translations, in the diversity of languages, lead to a linguistic confusion and this concludes with a melancholy what Benjamin calls "the deep sadness of nature" ("Über Sprache" 155, *Ref.* 329). Therefore, the reduction of language to structural arrangement of words implies the Fall of nature or the sacred language, and the degeneration in language also expresses the crisis of modern experience which depends upon the polarization of the cultural, religious and political differences. However, this degeneration and fragmentation do not mean the total destruction of language. As a matter of fact, according to Benjamin, the magic of language in this fragmentation and plurality, shows itself in the form of momentary flashes, in other words, what Benjamin calls as "non-sensuous similitudes" ("Über das Mimetische", *GW II.1* 211, *Ref.* 334).

In one of his late period papers entitled "On the Mimetic Faculty", Benjamin tries to complete this mystic theory of language by his analyses of mimesis and by developing both an anthropological and a phenomenological perspective. In this paper, Benjamin explicates the mimetic faculty as follows:

> Nature creates similarities. One need only think of mimicry. The highest capacity for producing similarities, however is man's. His gift of seeing resemblances is nothing other than a rudiment of powerful compulsion in former times to become and behave like something else. Perhaps there is none of his higher functions in which his mimetic faculty does not play a decisive role (*GW* 210, *Ref.* 333).

As this passage makes clear, Benjamin locates the mimetic faculty to the base of human being's all capacities of reason and mentality and gives a naturalist-phenomenalist account of the source of language and of the magical thought. In this context, mystic conception of the Fall of language in "On Language" acquires a new dimension. Now, the Fall refers to a degradation of mimetic faculty in historical and cultural process from pre-modern age to modern age. In the rest of the paper, he attracts both the ontogenetic and phylogenetic meanings of the mimetic faculty ("Über Mimetische" 210-211). Stemming from these two dimensions of meaning of mimesis, Benjamin explains the language as a faculty of mimetic behaviour on the one hand, and saves mimetic faculty from Platonic effects upon the other. To express explicitly, he defines mimesis not as receiving similarities or knowing, but production of similarities and the faculty of spontaneity in Aristotelian sense.

Benjamin finds the ontogenetic dimension of mimesis in children's behaviours during the games. In his conception, there is an impulsion in children to imitate and for

repetition and this impulsion shows itself in games at best. The child could become sometimes a teacher, sometimes a dog, sometimes a car and sometimes a tree. No matter they are organic or inorganic, the child could identify himself with all beings and render himself the same as them.

The phylogenetic dimension is concerned with natural history. By this dimension of meaning, Benjamin tries to show both the historical development of mimetic faculty and how it is blinded at "present". He thinks human being's preoccupation with astrology from Antiquity to Renaissance implies that the mimetic faculty is always at work. While astrology, within a harmonic system, relates the fate of human beings and societies to stars as well as natural events, it relies upon the similarities and sympathies between celestial constellations and natural beings. If life once conceives with these similarities, a transformation occurs in reality since the facts are not arranged in a linear successiveness in such a scheme of nature. Conversely, they coincide in a circular and symmetrical way in time. Those moments of coincidence appear as flashes and the past, present and future come together in this very moment of time. According to this conception, the similarities, which are produced by the mimetic faculty of human being, do not lead to a conception of linear history, but to a conception of circular history in which the past, present and future are together in a secret way.

Benjamin thinks that language system which he exemplifies by astrology loses its worth by passing to bourgeois language theories, and the mimetic faculty becomes blinded by "instrumentalizing of words" in this process (Menninghaus 73). To him, bourgeois linguistic theory, as in the example of the Saussurian theory of language, establishes such an arbitrary and conventional relation between being and word, or indicator and indicated, that it cannot give a sufficient explanation to mimetic faculty. Stemming from this achievement, Benjamin claims the perceptual world of modern human being includes only the ruins of magical correspondences and similarities now. What Benjamin aims to do is to activate these ruins by the very specific conception of language and mimesis that he developed. Speaking of such ruins also requires devising a primary relation between language and nature. In this respect, we may say that Benjamin comprehends the mimetic faculty corresponding to a natural impulsion, which he defines as language itself. Mimetic impulsion and the natural impulsion related to it, for Benjamin, still exist in human language; the best proof of this is the onomatopoeia in all human languages. The onomatopoetic (or reflective) words, relying upon the imitation and repetition of natural voice and the other words derived from them demonstrate that the mimetic faculty has a decisive role in the formation of language. Benjamin explains the invention of writing from the same perspective. Pointing to the hieroglyph which includes the first examples of written language, Benjamin shows that the mimetic faculty is at work in the origins of letters; thus, he deems that letters are the imitations of natural beings and that words, as in the constellation of stars, are the configurations of letters:

> It may be supposed that the mimetic process that expresses itself in this way in the activity of the writer was, in the very distant times when script originated, of utmost importance for writing … [the] reading is the most ancient: reading before all languages, from the entrails, the stars, or dances. Later the mediating link of a new kind of reading, of runes and hieroglyphs, came into use. It seems fair to suppose that these were the stages by which the mimetic gift, which was once the foundation of occult practices, gained admittance to writing and language. In this way language may be seen as the highest level of mimetic behaviour and the most complete archive of nonsensuous similarity: a medium into which the earlier powers of mimetic

> production and comprehension have passed without residue, to the point where they have liquidated those of magic. ("Über Mimetische" 212-213, *Ref.* 335-336)

Then Benjamin comprehends language as neither arbitrary nor wholly autonomous; on the contrary, he conceives of human language as a realm of being that is, through the mimetic faculty, related to "language itself". In this respect, the mimetic faculty is what makes language itself possible. Since he thinks that human language is a certain expression of language itself, the deformation of human language depends on the deformation of mimetic faculty step by step and the ruins of mimesis remains hidden in language, he searches for new ways of communication to reanimate the mimetic faculty in modern experience and perception. The most important of these ways, as I have mentioned above, is art which is another kind of language itself and communication. To him, the artistic expression, by making a new and revolutionary integrationist communication possible, has a potential to make a transformation within human language and thus make human language closer to language itself.

Benjamin's essay "On the Mimetic Faculty" is the product of period when he came closer to Marxism. He is deeply affected by Brecht in this period. As a matter of fact, Benjamin, in his essay "The Author as Producer," conceives the role of the artist as a mediator who has political aims, and thinks the conception of a language of gestures and the technique of strategic interruption in Brechtian epic theatre turns the status of spectators from watching to producing. He states that,

> A political tendency is the necessary, never the sufficient of the organizing function of a work. This further requires a directing stance on the part of writer. And today this is to be demanded more than ever before. An author who teaches writer nothing, teaches no one. What matters, therefore, is the exemplary character of production, which is able first to induce other producers to produce, and second to put on improved apparatus at their disposal. And this apparatus is better the consumers it is able to turn into producers – that is readers or spectators in collaborators. We already posses such an example ... It is Brecht's epic theater. ("Der Autor als" GW *II.2* 696, *Ref.* 233)

Consequently, the artist as the mediator, through the intercommunication with its spectators, has the power to create an effect on cultural problems. Thus, Benjamin relocates the artist, who was dismissed from the city by Plato, in the political arena. According to him, the artist, by this political function, should aim at not only the spiritual transformation, but also the reanimation of mimetic experience that provides it. This purpose, in this age, requires a choice of consciousness to use mass media instruments and the reproduction technologies of art Benjamin takes the art of photography and cinema into consideration.

Benjamin, in his work "The Work of Art in the Age of Its Technological Reproducibility", considers many subjects as the place of art in modern world along with its social value and probable political function. The aim lying under this effort is politicization of art from a revolutionary perspective. The key concept of the work is aura. Aura, in its well known sense, is what gives its authenticity and autonomy, thus its power to a work of art. These qualifications make a work of art separate from the subject and indeed render it unique. The technical means in modern age that provide the duplication of work of art lead to the deprivation of that uniqueness and distance. What this means for Benjamin is the loss of aura. However, Benjamin does not take the destruction of aura negatively as a whole. He thinks that the loss of aura brings along new potentialities through the technical means mentioned above for the political praxis ("Das Kunstwerk im Zeitalter", *GW I.2* 478-482).

The spread of art and its reception by the masses through the developments in the techniques of re-production and media instruments, provide the work of art with a larger opportunity to communicate with larger masses. Thus, the work of art, by breaking with its traditional theological relations, becomes profane and bears the mission of enlightening people[1]. In this sense, Benjamin sees the possibility of transforming the modern experience and enlightening the masses in the arts of photography and cinema.

He thinks that the reality in photography and in cinema which is the more advanced stage of photography could be re-produced by using images and montage techniques ("Das Kunstwerk" 46; Anmerkungen, *GW 1.3* 1040-1041). Such an activity, by interrupting the blinded experience, would create an effect of shock and also disclose non-sensual similarities by making the mimetic faculty re-function[2].

Thus, Benjamin envisages, by referring to the importance of mimetic faculty in art, that our historically transformed sensual perception and experience may be reconstructed by art, namely by the use of image, allegory, repetition, montage and interruption in art. He thinks that the presentation of reality in this way may create a critical awareness in human consciousness and art as a rite would be transformed into political-practical art by this consciousness as he maintains:

> for the first time in world history, technological reproducibility emancipates the work of art from its parasitic subservience to ritual … the whole social function of art is

[1] It may be conceived that Benjamin's exaltation of modern technology and its profane instruments is contradictory with his early mystical and magical conception of language. This contradiction comes from his attempt to reconcile Marxism with mysticism, materialism with idealism, and the profane with the religious. However, Benjamin himself does not see any contradiction therein. First of all, he supposes that his own mystical perspective agrees with the results of anthropological and historical studies of his own age on the profoundest plane. As a matter of fact, we know from anthropologist and historians that mimesis is the most important anthropological faculty in establishing magical thought from the magical conception of nature in the primitive cultures to the complicated theories of magic in the Renaissance. (See, Mauss, s. 18-20, 65-75; Bloch, 34-40, 67-68). Benjamin thinks that the mimetic faculty, which establishes the relationship between human and nature, along with human experience by imitation and similarity, stands against the alienation of man and nature, the man's domination over nature and other men raised by that alienation. According to this view, domination and alienation, which appears in modern experience through the degradation of mimetic faculty, are correlated. At this point, Benjamin claims that this faculty can be re-functionalized through new technical instruments, a new perception of reality, which is based on imitation and similarities, can be created in modern experience. It seems that, what determines Benjamin's positive approach to modern technical instruments is the fact that the magic had been conceived as an art, a *techne* in the history of magical thought from primitive cultures to Renaissance. He considers that, through the new reproduction techniques employed in arts such as cinema and photography, we may form a new perception of reality and these techniques shall reactivate the mimetic faculty and render similarities, which modern experience fails to see, visible. In this sense, art, which is a manner of expression or, to say it in Benjamin's mystical terminology, a communication of spiritual essence, works as a magical technique which reveals the infinite potentials of reality and meaning.

[2] The best example of refunctioning the mimetic faculty and the magical powers of language in a Benjaminian manner are artworks of political movement of queer activism in 1980's. The visual representations which are made by using techniques of photomontage and juxtaposition portray homosexuals *just like* heterosexuals, for example as a member of a classical family. Thus, queer activists aimed to make an effect of shock upon heterosexuals by images and change traditional heterosexual perception by re-animation of mimetic faculty. (See for a detailed analysis: DeChaine, 296 - 299).

> revolutionized. Instead of being founded on ritual, it is based on a different practice: politics. (*GW* 481-82, *The Work of Art* 24 -25)

All these show that, Benjamin assumes that the collectivity may learn new mimetic techniques by art and thus, it may develop a mechanism of defence against the trauma of industrialization. This technique, not only stands away from the wholly ideological use of art as in the case of German fascism, but also aims at, by attributing a emancipatory and redemptive dimension to art, re-uniting the fragmented experience by mimetic faculty, disclosing the similarities in the world of fragmented particularities and thus re-establishing the possibility of common life.

The mimetic faculty, which moves through artistic expression, also animates figural memory. According to Benjamin's thought, the image is filled up with history. Therefore, the new artistic constellations produced from reality, as momentary flashes, make us remember the whole past by creating an affect of shock on our perceptions. The similarities revealing themselves in such a momentary flash, by breaking off the temporal structure of the past, help us recollect the accumulated historical wreckage and discover the similarities between ourselves and the subjects that were once exposed to violent and hegemony. Thus, Benjamin demonstrates that remembering the past affects the present and the future, for the past survives throughout the present and the future. This is what he calls as the blast of historical continuum in his last essay *"*On the Concept of History", namely stopping the past which is formed as the history of the victorious ("Über den Begriff der Geschichte", *GW I.2* 695-696). The memory, which is moved by mimetic faculty, in that case, once again opens the way to political praxis by establishing similarities between present and future.

As a result, Benjamin, to express it in Foucauldian terms, thinks that artistic expression as a political praxis may produce counter-discourses against the dominant discourse and this may save the blinded and fragmented experience. In our postmodern world, fragmented by particularities, Benjamin shows us ways to discover the similarities between human beings, by his conceptions of language, mimesis and art, which structures the idea of giving world's own magic back in Benjamin's thought.

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Özet

Dünyaya Büyüsünü Geri Vermek: Walter Benjamin'in Düşüncesinde Dil, Mimesis ve Sanat

Modern dünya tasarımının kurucu babası Descartes'tan itibaren başlayan doğayı büyüsünden arındırma ve dünyevileştirme projesi, aşkın olan ile maddi olan ve mistik olan ile profan olan arasındaki gerilimleri de beraberinde getirdi ve postmodern kültür bu gerilimlerin patlaması ve bir anlam krizi olarak kendini gösterdi. Söz konusu gerilimleri Benjamin daha 20. Yüzyılın ilk yarısında deneyin bir krizi olarak anlar ve yaklaşmakta olan bir katastrofun habercisi olarak tanımlar. Bu çalışmanın amacı Benjamin'in dil ve mimetik yeti hakkındaki görüşlerinden hareketle sanatın ve sanatçının söz konusu gerilimi aşma yönündeki politik işlevini tartışmaktır. Benjamin Platon tarafından "siteden" kovulan sanatçıyı yeniden politik arenaya yerleştirerek, sanatı ayinden politik bir praksise dönüştürmeye çalışır. Bu dönüşümle, sanat, üreten ile alımlayan arasındaki kamusal ve kolektif bir işbirliğine dönüşür. Tikellikler halinde parçalanmış postmodern dünyada Benjamin bize bu parçalanmayı aşmanın alternatif yollarını gösterir.

Anahtar Sözcükler: Walter Benjamin, Mimetik yeti, deneyim, dil, büyü, Modernite

Gravity's Rainbow:
Fragmentation, Posthistory, Speed, and the Historical Forces of the Atomic Age

Lovorka Gruic Grmusa

Abstract: Focusing on Thomas Pynchon's masterpiece *Gravity's Rainbow,* this paper gives an insight into posthistorical characteristics of the modern history, projecting disrupted, discontinuous temporality which can only be expressed in a fragmented narrative field. Marking the beginning of a new era, the novel depicts an evolving postmodern society which announces the end of history as it was understood before. However, posthistory does not indicate a closure of the historical process in the conventional sense, it rather means fragmenting the perspective and speeding up the temporal experience that tends to erase historical differences and to open up the present to a multitude of historical moments. Deliberately structured in a fragmentary manner to disrupt the reader's expectations of the linear, teleological progression that one expects from history, the novel offers meticulously detailed data about world history, focusing on the last months of WWII and its devastating consequences in the post-war period.

Keywords: Thomas Pynchon, *Gravity's Rainbow,* fragmented narrative, posthistory, post-war period.

> Will Postwar be nothing but "events," newly created one moment to the next? No links? Is it the end of history? (Pynchon 56)[1]

> It wasn't history, not really a documentary. For us it was a sort of vision of the great circus of Time, of this *landscape of events* that God alone can contemplate. (Virilio 16)

To make sense, if that is possible, of Thomas Pynchon's encyclopedic, over-powering, and above all breathtaking *Gravity's Rainbow*, to frame it as an interpretation of history, this analysis will, although about a postmodern text, follow a certain historical trajectory, using very un-postmodern techniques. Recalling Hayden White, it will "mutilate" the novel in order to construct a meaning out of randomly or systematically collected data or fragments, bearing in mind all the subjectivity, moralizing, precognition, and blind spots.

On May 8, 1945, President Truman proclaimed V-E Day. America, as well as the rest of the world, was celebrating Hitler's downfall. Truman turned sixty-one. Thomas Pynchon turned eight. Twenty-seven years later, around Christmas of 1972, Harry Truman lay dying, while Pynchon's *Gravity's Rainbow* was going to press.

Written during the Vietnam War—or, as Jameson calls it, the first postmodern war (45)—the novel certainly draws from it: "[b]etween two station-marks, yellow crayon through the years of grease and passage, 1966 and 1971, I tasted my first blood" (739), the

[1] Thomas Pynchon, *Gravity's Rainbow,* 56. Further page references to this novel will appear throughout the text in brackets.

spokesman for the Caunterforce here hints at the Johnson administration that planned a long-term U.S. military involvement in South Vietnam, and the Nixon administration that tried to end it. Depicting the last months of WWII and its devastating consequences in the postwar period, the novel also demonstrates how the military complex, battlefield technologies, its prolific industries and propaganda can dominate and fracture the developing world. Thus, this paper focuses on fragmentation, posthistory and speeding up of temporality that tends to erase historical differences, ingeniously presented within Pynchon's *Gravity's Rainbow*.

Problematizing reality and truth with its multi-perspectivist representations, fracturing the narrative and avoiding closure, Pynchon parallels the Vietnam War and WWII, establishing continuity between the two. These historical processes—wars—have violence, death and destruction in common, which explains why Pynchon chose fragmentation as his main tool of representation in the novel: "[w]ar needs to divide this way, and to subdivide, though its propaganda will always stress unity, alliance, pulling together [...] it wants a machine of many separate parts, not oneness, but a complexity" (130-31). Following this logic the author stresses the instability and complexity of war and its representations, applying it to the text, the form, and language itself, and augmenting fragmentation with divisions, subdivisions and micro-narratives. For example, the bombing of Hiroshima is represented through an incomplete and shredded newspaper headline that Slothrop—one of the main characters—comes across on the street: "MB DRO / ROSHI" (693), augmenting fragmentation, and acknowledging the terror that the bomb invokes. As John Dugdale notes, "In *Gravity's Rainbow*, for the first time in Pynchon's fiction, that which is represented is *assumed* to be similarly structured" (186). Succumbed to the oppressive and traumatic experiences proliferating in the plot, the formal and linguistic structures crumble under pressure of these overpowering historical forces, and present the dissolution and fragmentation of reality.

The constant that unifies WWII and the Vietnam War is its destructive force, just as the rocket's arch, which also signifies destruction, connects war-time London with peaceful Los Angeles, granting no security to either. Opening with V-2's flight over London in 1944, the novel ends in the early 1970s with a rocket about to hit the Los Angeles Orpheus Theater. The rocket's rising, trajectory, and descent represent the temporal span/rainbow/arc in the narrative. Nevertheless, this merge does not represent a union; on the contrary, the fragmented, dissipated world cannot be united, as much as globalization strives, for the premises on which it is based are always bipolar; there are always "the elect" and "the preterite." The arrested impact of the rocket over the theatre, also representing the world, symbolizes the Cold War situation with its arms race, its development of weapons of mass destruction, and its constant threat of apocalypse and annihilation. In our time the rocket's shadow would represent terrorism:

> They must have guessed, once or twice—guessed and refused to believe—that everything, always, collectively, had been moving toward that purified shape latent in the sky, that shape of no surprise, no second chances, no return. Yet they do move forever under it, reserved for its own black-and-white bad news certainly as if it were the Rainbow, and they its children. (209)

The rocket's rainbow arches over Western civilization, as well as over the novel's narrative field, in an inauguration of nuclear age, while Slothrop, as Brigg illustrates

> obey[s] the arc of his destiny. At the close of the novel he can be seen either as the product of an airburst (scattered) or hovering, like the Rocket over the Orpheus cinema ... in the final delta-t of the calculus before impact and destruction. (75)

Pynchon's argument seems to be that the atomic age is a continuation of WWII, with its progressive, destructive technological warfare. Humans are left helpless and incapable of stopping the gravitational pull released by these technological innovations that, as Virilio states, are always accompanied by accidents as side effects. For example, the invention of the rail made possible the occurrence of the railway disaster, a nuclear plant caused Chernobyl leakage, etc. (Virilio in Armitage 32). The military-industrial complex together with the culture of information and acceleration of temporality has brought about a gradual but unceasing fragmentation of individual consciousness, weakening the role of the subject as the coordinating agent of time and space, the obvious result being the loss of historical consciousness, but also inability to distinguish the real from the fictive.

There is also another historical perspective that Pynchon constantly points to in the novel, and that is the re-ordering of the post-war world into American and Soviet blocks of influence:

> The Nationalities are on the move. It is a great frontierless streaming out here. Volksdeutsch from across the Oder, moved out by the Poles and headed for the camp at Rostock, Poles fleeting the Lublin regime, others going back home ... Estonians, Letts, and Lithuanians trekking north again ... Sudetens and East Prussians shuttling between Berlin and the DP camps in Mecklenburg, Czechs and Slovaks, Croats and Serbs, Tosks and Ghegs, Macedonians, Magyars, Vlachs, Circassians, Spaniols, Bulgars stirred and streaming over the surface of the Imperial cauldron ... caravans of Gypsies ... White Russians sour with pain on the way west, Kazakh ex-P/Ws marching east, Wehrmacht veterans from other parts of old Germany, foreigners to Prussia as any Gypsies. (549-50)

The refugees that inhabit the Zone are of different national, religious, and ideological backgrounds. Their worlds crumbled, which is why they feel displaced, "numb, indifferent ... footsteps light" (549), so they head home, or to wherever they think they might have a better future. They find themselves in

> posthistorical scenarios in which past and future no longer lend themselves to the construction of a coherent narrative about the present ... often, they end up shuttling back and forth between visions of the world as a conspiratorial web with no escape, or as a meaningless playfield of pure chance. (Heise 180)

Geopolitical as well as economic changes shake the world in an age in which the individual's understanding of time has to confront the causalities of molecular chemistry and the probabilities of quantum physics.[2] The division of Germany into East and West, the

[2] Quantum mechanics stresses the importance of the measurement protocol within the microscopic level, implying that physical reality cannot be known with infinite precision, postulating the limitation expressed by the uncertainty principle. Dealing with the micro-world and its infinitely small fluctuations, quantum mechanics is often viewed as ineffective to macroscale events. Chaos theory, on the other hand, even though teeming with a variety of complex, interwoven structures that fluctuate, change, and grow, is considered to bring even microscopic fluctuations up to the macroscopic level, providing sort of a missing link between the microscopic and macroscopic world.

subsequential split of the nations into those that gravitated to U.S. policy and those that were under the Soviet monopoly augmented the antagonisms and resulted in the Cold War.

The historical geopolitical breakdown is visible both in the fragmentation of the Zone as well as in the political divisions in America over the Vietnam War. Brian McHale notes that "Pynchon had anticipated interpolating the Zone into North American space" (46) by proposing that America is "the Zone of the Interior" (711). At the end of the novel, the action moves from the fragmented German Zone to contemporary (1970s) Los Angeles. The night manager of the Orpheus Theater on Melrose, Richard Zhlubb, a caricature of Richard Nixon, wants to obstruct political dissent: "the actual lawbreakers are only a small but loud minority [...] Certainly not all those good folks in the queue" (755). Here Pynchon hints at the antagonistic response Nixon had to the New Left in the 1960s (which is elaborated in his novel *Vineland*) and expresses it through a theatrical performance of revolutionary harmonica players, while the silent majority of "good folks"—symbolically, Nixon supporters—watch.

As we can see in Pynchon's introduction to *Slow Learner*, he recalls the anxieties and the fear of the Bomb he experienced during the Cold War years and the influences they had on his fiction:

> We were at a transition point, a strange post-Beat passage of cultural time. ... My reading at the time also included many Victorians, allowing World War I in my imagination to assume the shape of that attractive nuisance so dear to adolescent minds, the apocalyptic showdown. I don't mean to make light of this. Our common nightmare The Bomb is in there too. It was bad enough in '59 and is much worse now [1984], as the level of danger has continued to grow. There was never anything subliminal about it, then or now. Except for that succession of the criminally insane who have enjoyed power since 1945, including the power to do something about it, most of the rest of us poor sheep have always been stuck with simple, standard fear. I think we all tried to deal with this slow escalation of our helplessness and terror in the few ways open to us, from not thinking about it to going crazy from it. Somewhere on this spectrum of impotence is writing fiction about it—occasionally, as here [in the story "Under the Rose"], offset to a more colorful time and place. (9, 18, 19)

The quote underlines the gap between those that "have enjoyed power ... to do something about it"—the elect, and "us poor sheep"—the "impotent" preterite, "helpless ... going crazy" or "writing fiction about it." In this sense, *Gravity's Rainbow* portrays the origins of post WWII society and the beginnings of the Cold War, and delineates the rise of global capitalism. As Best and Kellner note,

> Pynchon's novel depicts the evolution of an intensified scientific and technological culture out of the industrial and military trials of World War II. ... One of the many important codes and genres he deploys is that of the "historical novel" insofar as his works focus on actual historical events that Pynchon has researched meticulously. (23, 25)

Engaging the field of 'real history,' exploring in depth the local, singular events down to the smallest fact, together with general, universal world history with apocalyptic

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Both theories agree that there will always be some minimal level of fluctuation, and even a microscopic fluctuation can send a system off in a new direction.

connotations, and also depicting how propaganda, media, advertising, and narrative corrupted this "objective" domain of history, Pynchon's novel illuminates the complexity of dominant social powers, technologies and practices. His work abandons linear narrative in favor of a fragmented, multiperspectivist form that examines the evolution of modern Western society from scientific, technological, historical, mythological, economic, political, and cultural standpoints. It portrays disintegration in a universe saturated with random events and radical disorder, which can result either in increased happiness and freedom, or in destruction, entropy and annihilation. Privileging neither history nor fiction, the novel is a blend of fact and imagination, benefiting from historical research to better portray the intricacies of the nuclear age and demanding multiple readings and interpretation.

The notion that Western societies in the late twentieth century have entered a stage of "posthistory" or a crisis of historicity seems to align with a whole set of concepts such as postmodernism, postindustrialism, posthumanism, or poststructuralism, whose usage in cultural theory and literary criticism indicates some type of ending. This is how Molly Hite applies it to Pynchon's work:

> Both *V.* and *Gravity's Rainbow* play explicitly on the notion that the climax has already occurred, and that at some retrospective point on the time-line, history took an irreversible downward turn. In both of these books, the plunge toward annihilation was precipitated by a rising technology, which grew like Frankenstein's creature to dominate its creators. (19-20)

However, posthistory does not indicate a closure of the historical process in the conventional sense. Rather it means fragmenting the perspective and speeding up the temporal experience that tends to erase historical differences, "leaving clusters of contiguous episodes with no connective momentum […] the malaise of post-history" (Grgas 216). Yet it opens the present up to a multitude of historical moments: "only the millions of last moments ... no more. Our history is an aggregate of last moments" (149).

Virilio's quote at the beginning of this text underlines this view, for "this *landscape of events* that God alone can contemplate" informs us of the speed, and consequently, fragmentation to which history is exposed. To clarify his statement it is important to mention that the famous French theorist was talking about a "newsreel, nearly ten hours' worth […] its title was *Forty Years of History,*" which Virilio and his "pals" saw at "the end of the sixties; it was not yet the 'end of history,' but it was already the end of a world that had taken us on a trip […] far from reality" (Virilio 15). All day long, with short intermissions, they watched "the first 'prewar,' the First World War, the interwar years, the Second World War, and finally *our own postwar* parading past" (Virilio 15-16). What was curious is that they were not interested in "historical facts" because they "already knew them" (Virilio 16). What thrilled Virilio and his friends was "to see the vehicles, the women's frocks and evening attire, the hats of the officials, transformed before our very eyes. Also the mutation of the buildings as the twenties unfolded, the slow-motion sequences and the coming of sound to film" (Virilio 16). This is why Virilio claims it was not history or a documentary, but a "*landscape of events*," the cinematographic medium adding to the fragmentation and speed with which temporality evolves, and resulting in the blurring of the boundary between fiction and history. For the same reasons *Gravity's Rainbow* "has become a classic, perhaps the classic of postmodern literature precisely because of its fantastic transformations of twentieth-century history and its multidimensional exploration of temporality and causation" (Heise 4).

This "aggregate" of history is overwhelming, which is why history in *Gravity's Rainbow* is seen as "Earth's mind, and ... there are layers, set very deep, layers of history analogous to layers of coal and oil in Earth's body" (589). In a very similar way, Felipe, one of the Argentinean revolutionaries in the novel, views history as rocks that have been formed of various minerals through time,

> in a form of mineral consciousness not too much different from the plants and animals, except for the time scale. Rock's time scale is a lot more stretched out. "We're talking frames per century," Felipe like everybody else here lately has been using a bit of movie language, "per millennium!" Colossal. But Felipe has come to see, as those who are not Sentient Rocksters seldom do, that history as it's been laid on the world is only a fraction, an outward-and-visible fraction. That we must also look to the untold, to the silence around us, to the passage of the next rock we notice—to its aeons of history under the long and female persistence of water and air ... down to the lowland where your paths, human and mineral, are most likely to cross. (612-13)

Just as rocks can be made of various elements, such as the shells of once-living animals, or of compressed pieces of plants, but mostly of crystals of different kinds of minerals: quartz, mica, amphibole, olivine, etc.; so is history made of the visible—"an outward-and-visible fraction" and the invisible—"untold," hidden in the layers of time gone forever. We are not even aware of many historical processes until forced to cope with their effects when the invisible force of time becomes evident and shows its patient, somehow previously imperceptible but inevitable changes.

Although not a witness of WWII, Pynchon packs the novel with historical accuracy, representing the pervasive, inescapable impact of transformative moments the society and all who inhabit it have undergone. Depicting the last months of WWII and its devastating consequences in the postwar period, with its struggle for power of various sources, the emerging form of global capitalism based on new technologies, and controlled by military-industrial domain, the proliferation of information, entertainment and consumer goods and services; the novel marks the beginning of a new era. *Gravity's Rainbow* portrays an evolving postmodern society that has outgrown the Newtonian universe, where precognitions and old-fashioned modes of behavior, thinking, and action do not apply and which announces the end of history as it was understood before.

The character who desperately fights "the end of history" and who is quoted at the beginning of this paper is Edward Pointsman. A Pavlovian determinist who views human history as mechanistic and fit to be shaped into narratives by explanatory laws, he is fascinated with psychological conditioning in which set stimuli are bound to predict certain reactions. Pointsman acts in accordance with the remark: "You will want cause and effect" (663), which is why he tries hard to make a connection between Slothrop's erections and the distribution patterns of the V-2s that have hit London: "What sickness to events—to History itself—can create symmetrical opposites like these robot weapons? ... Pointsman ought to be seeking the answer at the interface ... on the cortex of Lieutenant Slothrop" (144).

One of Pointsman's fears is that the new generation might be like his colleague, Roger Mexico: "How can Mexico play, so at his ease, with these symbols of randomness and fright? Innocent as a child, perhaps unaware—perhaps—that in his play he wrecks the elegant rooms of history, threatens the idea of cause and effect itself" (56). Mexico's philosophy, based on statistical regularities and probabilities, and not on certainties or

mechanistic causal links, certainly marks the termination of a linear, positivistic history based on cause and effect. He represents the postmodern vision which implies rapture with the Newtonian logic and Cartesian determinism in favor of a new framework of indeterminacy, nonlinearity and multi-perspectivism, annihilating old historical perspectives.

Positive of the link between Slothrop's "cortex," supposedly conditioned by Jamf to cause erections, and the rocket, Pointsman fears that if "lost in the world of men, after the war," Slothrop would cause rockets to continue falling (144), which is why he orders Slothrop's castration. With this move, Pointsman demonstrates his belief in predicting historical endings, in effecting the outcome of history, and in controlling it. But the multiplicity and intricacy of reality and the processes of history are more complex than one isolated case or man. Chance, in this situation, wrecks Pointsman's plan: the men hired to castrate Slothrop make a mistake and "operate" on Major Dwayne Marvy. Trying to end the history of bombs falling on London that Pointsman thinks is in Slothrop's hands/testicles, Pointsman ends up completely disillusioned, proving that reality and history cannot be controlled: there is nothing but "'events,' newly created one moment to the next? No links?" (56)

Being a landmark of death, conspiracy, violence, and paranoia, history gains yet another perspective, or better to say, a multiperspective, displaying proliferating visions of itself, and undercutting classical discourses of truth, which recalls Hayden White's arguments. This is not to say that history is an illusion or a fiction. Rather, postmodernists distinguish between the documentary facts about the past—eyewitness accounts, government documents and reports, data that White refers to as "the historical record"—and the imaginative act of representing these facts through narrative. It seems that facts by themselves have no intrinsic historical meaning. It is only after the historian interprets these facts, and then shapes them into a narrative that historical knowledge begins. In this sense, our age marks the end of history. If we make an analogy with science, gaining the perspective from the scientific field and applying the knowledge that Einstein, quantum, and chaos theorists have left as their legacy and are still working on: everything is "'events,' newly created one moment to the next? No links?" Pynchon both subscribes to this idea, through Mexico and fractured narrative, and parodies it, through the stabile, linear, genocidal career that Weissmann—the elect—makes.

Destruction, chaos and calamity are teeming in Pynchon's novel and are deeply rooted in the foreground of the bloodshed and genocidal conquest that wrote human history. Holocaust, famine, genocide, and mutilation can only be expressed in an unconventional way in a fragmented narrative, projecting fractured realities and reflecting the chaotic impact that historical forces have had on life in the twentieth century. It is not surprising that Pointsman wonders if it is "the end of history." For how can the events of immense suffering and inhumanity, unable to lend themselves to understanding in a meaningful, common-sense way—the way they have been represented by traditional historiography—be represented but by sheer horror? In postmodern times, realism and empiricism—the traditional tools—can no longer represent these cataclysmic events or explain them as "normal." Linear and causal perspectives do not work any longer. No wonder it all seems as "nothing but 'events'". This is how White explains it:

> the twentieth century is marked by certain kinds of "holocaustal" events (two world wars, the Great Depression, nuclear weapons and communications technology, the population explosion, the mutilation of zoosphere, famine, genocide as a policy consciously undertaken by "modernized" regimes, etc.) that bear little similarity to

> what earlier historians conventionally took as their objects of study and do not, therefore, lend themselves to understanding by the common-sensical techniques utilized in conventional historical study nor even to representation by the techniques of writing typically favored by historians.
> [...] these kinds of events do not lend to explanation in terms of the categories underwritten by traditional humanistic historiography, which features the activity of human agents conceived to be in some way fully conscious and morally responsible for their actions and capable of discriminating clearly between the causes of historical events and their effects over the long as well as the short run. (70-71)

Pynchon's text forces the readers to view history in an "unrefined," unconventional and innovative way, representing events without polishing them or neutralizing their monstrosity. Even when engaged in "storifying," Pynchon undermines the "moralizing" part and engages in fictive narrative, and avoiding to present history as more rational or meaningful with explanations or causal links. Still, *Gravity's Rainbow* does not present history as a mere concatenation of incidents, but bears witness to its complexity, underlying the patchwork nature of reality.

The loose ends of trying to make sense of history or finding out who is behind it are all over the novel. The micro-narratives of characters give some hints about who is pulling the strings and who are the famous "They" that decide about the human destiny, but Pynchon constantly re-directs these narratives. The author gives insinuations but does not complete the projection, and guides the reader to another path, leaving her/him without the closure s/he is so used to. The formal rhetoric of fragmentation and incompletion in the novel is best described through the most fractured psyche, which means through Slothrop, who eventually disappears and disintegrates, symbolically matching the stories of Vietnam veterans. The text produces numerous narratives that project the characters' efforts to understand their historical trails. Yet, the powerless "preterite" are incapable of coherent perceptions of historical processes and demonstrate the breakdown in historical perception that is unleashed by the V-2 rocket and the development of the atomic bomb.

The famous "They" from the novel are certainly international corporations involved in alliances and deals among themselves, including the American, the German, and the British corporations—all highly motivated to cooperate in order to develop powerful new technologies and products, such as plastics and rockets. Pynchon suggests that, hostilities aside, some U.S. corporations, such as General Electric and Standard Oil, have cooperated with the enemy, trading with the German Nazis before, during, and after the war. An open letter published in 1969 criticized Dow Chemical for seeking "profit in the production of napalm, defoliants, nerve gas, as in the same spirit you cooperated with the I.G. Farben company, a chemical manufacturer in Nazi Germany, during World War II" (in Bloom and Breines 251). I.G. Farben supplied Zyklon B for the gas chambers of death camps. Joseph Borkin gave some insights as to who were the members associated with the I.G. Farben cartel:

> So huge were its assets admitted and concealed, so superior its technological know-how, and so formidable its array of patents that it dominated the chemical business of the world. I.G. fortified this commercial leadership by constructing a maze of cartels whose members included such industrial giants as Kuhlmann of France, Imperial Chemical Industries of Great Britain [ICI: Pynchon's "Icy Eye"], Montecatini of Italy, Aussiger Verein of Czechoslovakia, Boruta of Poland, Mitsui of Japan, and Standard Oil (New Jersey), Du Pont, and Dow Chemical of the United States. (1)

It is obvious that the cartel controlled or had linkages with numerous firms all over the world. As Borkin suggests, it was one of the elect, most powerful organizations: one of "Them." These companies and their historical transactions certainly frame the emerging system of global capitalism. As Pynchon remarks: "the real business of the War is buying and selling. The murdering and the violence are self-policing, and can be entrusted to non-professionals" (105).

Nevertheless, Pynchon has not only investigated WWII; he has done an enormous study of world history in general, engaging in the minutest details. To enumerate all the wars and battles mentioned in the novel would involve an entirely separate manuscript; herefore, only some historical data will be briefly recounted in this work. Pynchon's encyclopedic novel mentions the oldest historical and mythological information that dates back to the beginning of Christianity and Indian and Chinese philosophy, and stretches through the Middle Ages, but mostly he concentrates on European history. Pynchon mentions "the Witchcraft Act more than 200 years old" (33), thinking of "the 1736 act of Parliament that repealed statutes against witch-craft in England and Scotland" (Weisenburger 33). He states that "The W.C.s contain frescoes of Clive and his elephants stomping the French at Plassy" (82), meaning Baron Robert Clive who ushered the French out of India in 1757 and defeated Surajah Dowlah, the leader of Bengal, a French ally (Viault 193). The story is packed with other brief, "incidental" references to historical data, such as: the Battle of Balaclava in 1854: "the Charge of the Light Brigade" (10), when Lord Cardigan lost around 500 men in a battle with a lot stronger and more numerous Russian brigade (Viault 269-270). "The Eastern Question" (14) is addressed in connection to the struggles for power in the Balkans in the 1870s, when the Turks still ruled much of the area and British Prime Minister Benjamin Disraeli (1874-1880) did not do enough to protect the Balkans because he feared the Russians might get closer to the Mediterannean, which ended with the Berlin Treaty in 1878 (Viault 276-286, 343-344). However, Pynchon also enumerates other historical arguments and wars, such as: the Boer War (17), which ended with "*The Treaty of Vereeniging* in 1902" (Vialut 309); the Russo-Japanese War that began in the spring of 1904; WWI and "filth of the Ypres salient" (77) which was the site of three battles (Weisenburger 51), or "the mud of Flanders ... the whole Passchendaele horror" (79) that lasted for three months in 1917; etc.

Steven Weisenburger offers a short but useful account concerning all the historical data mentioned in the novel in his book *A Gravity's Rainbow Companion*. Weisenburger also notices how Pynchon invested a lot of time in finding peculiarities concerning history. For example, Pynchon found out that there was a potato shortage in postwar Germany because the German High Command had arranged that all potato crops be used in the production of alcohol to fuel the V-2 rockets (Weisenburger 141), "stripped by the SS, Bruder, ja, every fucking potato field, and what for? Alcohol. Not to drink, no, alcohol for the rockets" (550).

Both *Gravity's Rainbow* and Pynchon's earlier novel *V.* reflect the violence and control to which powerless people have been subjected throughout history:

> In Africa, Asia, Amerindia, Oceania, Europe came and established its order of Analysis and Death. What it could not use, it killed or altered. In time the death-colonies grew strong enough to break away. But the impulse to empire, the mission to propagate death, the structure of it, kept on. (722)

In *V.*, the author portrays numerous riots, crisis, and sieges. As Charles Harris includes: "the Fashoda crisis, the Suez crisis, the riots in the Florence and Malta, the siege of

Khartoum, the siege of the native Bondels in Southwest Africa, the Christmas Siege of Fiume in 1920, and the bombing of Malta in World War II" (87-8). Pynchon demonstrates how imperialism, racism and the will to dominate have prevailed throughout the centuries, depicting colonization of all kinds—cultural, sexual, political and economic. The scope of his interest stretches from the grotesque extermination of the dodo bird by Dutch settlers to the genocidal war wrought by the Nazis. He laments the European and American colonization of the planet.

He portrays male domination throughout *Gravity's Rainbow*, demonstrating its historical endurance and progression, with sexuality as a domain of control, constantly joining rocket technology with libidinal dynamics. Slothrop is the one who "suffers" the most through these connections, paranoically waiting for the rocket to finally hit him. Major Marvy and Major Weissmann/Blicero stand for the demonic tendencies, mixing sex and death, brutalizing their sexual victims, and enjoying sadism. Enzian, Blicero's slave and lover, notes that "love, among these men, once past the simple feel and orgasming of it, had to do with masculine technologies" (324). This is how Marvy perceives Manuela, a woman of color:

> He'd rather not have to look at her face anyhow, all he wants is the brown skin, the shut mouth, the sweet and nigger submissiveness. She'll do anything he orders, yeah he can hold her head under the water till she drowns, he can bend her hand back, yeah, break her fingers like that cunt in Frankfurt the other week. Pistol-whip, bite till blood comes ... visions go swarming, violent less erotic than you think—more occupied with thrust, impact, penetration, and such other military values. (606)

Pynchon even names his characters to signify color differences, thus, Blicero ("bleached man"), i.e. Weisman ("white man") represents white men, the colonizers, who conquered Africa, offspring of the Western domination and the imperialist powers: the elect. He continues his historical genocidal work in Hitler's Germany, ending up in the U.S. "among successful academics, the Presidential advisors, the token intellectuals who sit on boards of directors. He is almost surely there. Look high, not low" (749).

Weissmann/Blicero is involved in the slaughter of the Herero tribe in Africa in both *V.* and *Gravity's Rainbow*. Pynchon gives the following factual report about the Hereros in *V.*:

> Out of the estimated 80,000 Hereros living in the territory in 1904, the official German census taken seven years later set the Herero population at only 15,130, this being a decrease of 64, 870 … Allowing for natural causes during those unnatural years, von Trotha, who stayed for only one of them, is reckoned to have done away with about 60,000 people. This is only 1 per cent of six million, but still pretty good. (259)

The Herero territory was under Chancellor Bismarck from 1884, but they realized they were being exploited by the Germans and rebelled in the early 1900s, ending up in a crushing defeat after which von Trotha executed two-thirds of the tribe (Moss 170). As Grant remarks: "German troops under the command of General Lothar von Trotha systematically exterminated some 80 percent of the Herero population" (118). "The great Herero Rising" (99) occurred in 1922, but German units put down the insurrection in two months (Weisenberger 65). In *Gravity's Rainbow*, the Hereros' last resort and freedom seems to be gained only through mass annihilation/suicide, in their refusal to reproduce.

The significance of Blicero's name, Enzian informs us, is also associated with "'Blicker,' the nickname early Germans gave to Death. They saw him white: bleaching and blankness" (322), representing the nothingness of death and inhuman emptiness: "with no humanity left in his eyes" (486). Enzian, whose mother is African and whose father is white, is one of Blicero's colonial prizes from Southwest Africa that he takes back to Germany. Although Blicero's slave and lover, Enzian represents a counterforce figure, using his holistic philosophy to deal with the world. Unlike Enzian, Gottfried, "the young pet and protégé of Captain Blicero" (484) never "leave[s] the cage" (103). His sacrificial encapsulation within the rocket symbolizes the "culture of death," where all forms of life are "being broken and reassembled every day, to preserve an elite few" (230). Military and industrial systems blend, treating human beings as a commodity to be used as needed: "Death has been the source of Their power… we die *only* because They want us to: because They need our terror for Their survival. We are their harvests" (539).

Unlike multiple fragmented narratives centering around Slothrop and other preterite characters, Weissmann's historical background follows a linear, consistent trajectory, for he is one of the elect and his future is always secured, always "preserve[d]." After the "successful" destruction of the Herero population of Africa, Weissmann continues with his genocidal career as the SS Aryan elite in command of a V-2 battery which, after the war, facilitates his escape to the U.S. and allows him to trade his knowledge of the V-2 rocket for a position of power in Cold War America. The path that he follows is connected to geo-political, strategic, and historical forces, for he is always at "the right place in the right time". When territories were being taken and nations subdued—he was there, conquering the earth and partaking in colonization. Then he took off to the sky, commanding the V-2 battery, and finally in the postwar period, he played a crucial role in the space age, just like he dreamed of "one day living on the Moon" (723).

The novel traces the rise of a developing neo-imperialist elite appropriating powerful technologies who are organized around science, military institutions, and industrial corporations, and who are aware of the postwar economic potentials, building a capitalist system that would allow their domination and social control. The various "They" or "It" are contriving the "untouchable" systems and networks of power that keep ordinary humans subdued and unable to get closer to the corporations in power. They dictate which ideologies the characters and humans in general should follow, they direct human past, present, and future, our dreams and fashions, and indoctrinate us with the ideas of what to yearn for, where to live and how to speak, when to go to wars and even die. The speed with which these conglomerates operate, move, and change their "products" is affecting all of us, for we are forced to follow their pace or be left out. Even if there are a few individuals who direct this technology—the elect who exercise power over everything—they are unrecognized by the masses and referred to as "They". Multinational corporations have consolidated with their bureaucratic, political, military, and corporate interlocks to the point where they need little, if any, input from humans.

"The elegant rooms of history", as Pointsman fears, are indeed wrecked. There is no methodological linearity with its causal links in contemporary history. The singular events, like Marvy's least expected castration, are prevailing. The reality cannot be conformed to coherent historical field. Fragmentation of all sorts emerges. We see it in Slothrop's inability to find the truth about his own history which clashes into multiplicities: the proliferation of connections or disconnections that causes his de-composition instead of finding desired composure. It can be detected in Tchitcherine's failure: his historical predictions of the confrontation with his half brother Enzian, in sequential search through "every rocket-town in the Zone" (290) turn inefficient under Geli's spell, for the witch

impedes the ending he visualizes. When the two finally meet they do not recognize each other—symbolizing a seemingly formless world fragmented and therefore unrecognizable. The text itself follows this trajectory of fragmentation demonstrating that there are "no links". History as an integrative form and a unified field, dependent on a cause-and-effect organization of events, does not exist any longer.

What is frightening is that in the atomic age, or in this culture of speed and technology depicted in *Gravity's Rainbow*, temporality accelerates, gaining too much speed so that humans experience it as fragmented and disintegrated. The enormous speed-up in the existential rhythm of individuals as well as societies over the last four decades has forced large numbers of people to live in an economic, technological and social culture alien to them because they are unable to keep up with its pace of change, faced with, as Alvin Toffler argues: "future shock [which] is a time phenomenon, a product of the greatly accelerated rate of change in society" (Toffler 13). Aside from the trendiness of the culture of speed depicted in Pynchon's novels that inaugurates the instantaneity and the disposability not only of everything that money can buy, but even also of humans, his texts are deliberately structured in a fragmentary manner to disrupt the reader's expectations of the linear, teleological progression that one expects from history and to stress history's groundings in narrative as a plural discourse able to reproduce a number of alternative accounts. Yet, the author offers meticulously detailed data about such historical personages as Garibaldi (in *V.*), or various WWI and WWII figures (in *Gravity's Rainbow*) that are not well known in world history, refusing to distinguish "meaningful" events and "irrelevant" details. Another reason for the fracture of the narrative is that destruction, famine, blood-shed, and genocidal conquest that comprises human history can only be expressed in a fragmented narrative field, in an unconventional way, projecting disrupted, discontinuous temporality, reflecting chaotic impact that historical forces have had on life in the twentieth century, and testifying to the posthistorical characteristics of the modern history where everything is "'events,' newly created one moment to the next? No links?" (*GR* 56).

To conclude, within *Gravity's Rainbow* literature intervenes in history with its own authentic force, transforming vital and historical forces and experiences into artistic tension, revealing in itself the world's constructed nature, and generating multiple significations. The plot's proliferation of traumatic experiences and the speed with which they evolve in the atomic age add pressure, so that the formal and linguistic structures crumble, presenting dissolution and fragmentation of narrative and reality, and offering various and even opposite vistas of the same occurrence/advent. The fragmented plots of this novel and of many postmodern texts in general are to some extent conditioned by the accelerated temporal rhythms of late-capitalist technologies of production and consumption, which tend to make long-term developments more difficult to envision and construct. Nonetheless, it is arguably equally valid that fragmented narrative plots together with theories about the demise of master narratives tend to shape our perception of production and consumption in the late twentieth century, impeding long-term constructions of time. Pynchon uses authentic historical data, mixing it with fake, distorted historical narrative, juxtaposing real historical figures with fictive incidents, and sometimes packing the text with detailed chronological authenticity. Employing "darker areas" of history about which authentic historiography does not have documented data, Pynchon manipulates history within his texts and proliferates in imagination, while his characters find themselves in posthistorical scenarios of rapid alterations, flux, and uncertainty (in accordance with modern physics), striving in vain to find some meaning in the understanding of history and reality in general.

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Özet

***Gravity's Rainbow*: Parçalanma, Tarih-sonrası, Hız ve Atom Çağının Tarihi Güçleri**

Bu makale Thomas Pynchon'un başeseri *Gravity's Rainbow*'a odaklanarak sadece bölünmüş bir anlatı alanında ifade edilebilir, sökülmüş ve sürekli olmayan geçiciliği göstererek modern tarihin, tarih-sonrası özelliklerinin içyüzünü kavramaya çalışmaktadır. Yeni bir dönemin başlangıcını haber veren roman, eskiden anlaşıldığı şekliyle tarihin sonunu ilan eden, oluşmaya yeni başlayan postmodern toplumu tanımlar. Ama tarih-sonrası demek geleneksel şekilde bir tarihi sürecin bittiğini göstermez; ancak tarihi farklılıkları ortadan kaldıran ve günümüzü birçok tarihi anlara açık hale getiren bir zamansal deneyimi hızlandırmak ve bakış açısını bölmek demektir. Okuyucunun tarihten beklediği düz ve teleolojik ilerlemeyi özellikle bölünmüş bir şekilde biçimleyen roman, titiz bir şekilde İkinci Dünya Savaşı'nın son aylarına ve savaş- sonrası dönemin yıkıcı sonuçlarına odaklanarak dünya tarihiyle ilgili detaylı bilgi verir.

Anahtar Sözcükler: Thomas Pynchon, *Gravity's Rainbow,* parçalanmış anlatı, tarih-sonrası, savaş-sonrası dönem.

Redefining Stereotypes: Joanna Burden and Southern Womanhood in William Faulkner's *Light in August*

Biljana Oklopcic

Abstract: The aim of this paper is twofold. The first part of the paper discusses the production of female stereotypes in the U.S. South and argues that they existed to control Southern gender, race, and class relations. The second part of the paper focuses on the character of Joanna Burden in William Faulkner's *Light in August*. For most of the novel Joanna Burden is depicted as a female subversive force. Her otherness is brought into being by her challenges to the sexualized and racialized inscription of Southern notions of masculine and feminine. They crystallize around three points: (1) her refusal to be confined within proper gender role; (2) her subversion of Southern race codes, and (3) her role in the black rapist myth.

Keywords: William Faulkner, Joanna Burden, Southern female stereotypes, spinster, the black rapist myth, gender roles

The notion of "the South" – antebellum South or postbellum South -- conjures up a whole range of responses, representations, and images. On the one hand, the South is always portrayed as romantic, old, gracious, or glamorous. Its "landmark" is a white column mansion set on a hill in a grove of oaks and hickories, ash and maples, surrounded by gardens full of roses, lilacs, magnolias, and honey suckle, with cotton plantations and servants' cabins in the background. On the mansion's porch sits a gentleman, behind him an angelic wife, both observing children playing. The second set of images associated with the South -- centuries of economic and sexual exploitation, bloody struggle for racial desegregation, racism, and rigid system of race, gender, and class hierarchy challenges which usually did not end well – bears little resemblance to the idyllic picture described above calling attention to its violent, macho, racist, and backward side. As such, both descriptions introduce the notion of the U.S. South that, as the paradigm of patriarchal discourse, defined one's identity with the help of innumerous binaries setting the scene for what is called the Southern "domestic metaphor"—"the image of a beautifully articulated, patriarchal society in which every southerner, black or white, male or female, rich or poor, had an appropriate place and was happy in it" (Scott 52), and, as a consequence, put special emphasis on the doctrine of separate gender, class, and racial spheres to maintain its patriarchal hierarchy. The appropriateness of a person's role was a key concept that justified putting people "without voice," such as women, children, and African Americans, in their place: in stereotypes that were an awkward mixture of a person and his or her personification. Stereotyping in the American South was, to paraphrase Norbert Elias[1], a continuous process of learning submissive behavioral patterns that operated as the expression of both Southern regional awareness and Southern attitudes to racial, class, and

[1] Norbert Elias discusses the concept of civilizing processes in European societies in his *The Civilizing Process: Sociogenetic and Psychogenetic Investigations* (Oxford; Cambridge: Blackwell, 2000).

gender hierarchies. In other words, Southern racial, gender, and class stereotypes rested on the idea of white masculine domination which was perceived as "normal," "natural," and "self-evident" because it was legitimized by the social order in, as Pierre Bourdieu points out, "the objectified state—in things […] in the whole social world, and—in the embodied state—in the habitus of the agents, functioning as systems of schemes of perception, thought, and action" (8).

In what follows, I will examine how the notions of sacred Southern womanhood are deconstructed and redefined in William Faulkner's *Light in August* (1932) to show that an analysis of it is important for understanding his Yokanaptawpha novels and short stories. Beginning with a description of the origin and purpose of Southern female stereotypes, I will point out that they, as the product of Southern patriarchal culture, existed to control gender, race, and class relations in the U.S. South. In the second section, I will discuss how the definitions of sacred Southern womanhood are renegotiated in the character of Joanna Burden. I will conclude by considering, in the light of possible objections, some consequences of my argument: Southern womanhood was founded on a canonized discourse, resting on a cultural and social *personification* – a description, a code, a stereotype. Although seen as legitimizing and authorizing, it, what is more important, challenged the Southern interpretation of whiteness and blackness, culture and nature, masculinity and femininity, superiority and inferiority, power and subordination providing insight "into anxieties and aspirations of the culture" (Roberts xii). The notion of Southern womanhood has also become a recurring motif in Southern fiction, in particular, in William Faulkner's oeuvre. The performance of the Southern womanhood in *Light in August* thus relies upon Joanna Burden's subversive penetration into Southern cultural and social matrix which challenges its racialized and sexualized discourses.

Southern female stereotypes

The (re)production of sacred Southern womanhood rested on Southern female stereotypes whose existence in Southern history, literature, and (popular) culture was justified by, at least, four premises. First, in being stereotyped into belle, spinster, mother, mammy, widow, farm woman, Confederate woman, or tragic mulatta; woman in the U.S. South was the product of Southern antebellum chivalry and masculinity codes the origin of which can be looked for in attempts to preserve English moral standards in the U.S. South. Second, Southern female stereotypes rested on a set of very rigid class, race, and gender traits: in contrast to black Southern female stereotypes of mammy and tragic mulatta, which were the embodiment of either motherly ideal or sensual temptation, white Southern female stereotypes had to display attributes of a "true woman" -- piety, purity, submissiveness, and domesticity. Piety was given to woman as God's gift; it belonged to her by divine right and represented the source of her strength. As moral instructress, woman was in charge of the souls of her nucleus family which, in turn, emphasized the importance of her role within family. Of course, it goes without saying that the emphasis on woman's piety actually tranquilized "the many undefined longings which swept the most pious young girl and about which it was better to pray than to think" (Welter 373) and kept her in her "proper sphere" – her home. The second feature – purity -- was seen as woman's priceless virtue and her most valuable asset in the marriage market since it guaranteed her the upward mobility in the patriarchy. It set forth woman's superiority as the guardian of her own innocence because women, "weak in themselves and sources of weakness, being the

embodiments of the *vulnerability* of honour" (Bourdieu 51), symbolized negative honor which could either be defended or lost.[2] Submissiveness was brought into being by focusing upon woman's passivity, helplessness, selflessness, altruism, renunciation, and sacrifice. An example of demands and duties women were expected to fulfill provides an insight into how this feature operated: a really submissive woman had to spend her life servicing to others – her husband, her children, her parents, and relatives - with ambitionless cheer, never-ending strength, and unconditioned love. Tellingly, all this was justified by the premise that women "*choose* to adopt submissive practices, […] or even that they love their own domination, that they 'enjoy' the treatment inflicted on them, in a kind of masochism inherent in their nature" (Bourdieu 39-40). The fourth feature of the "true woman" – domesticity -- provided the basis for multiple oppression of women which manifested itself through women's rendering to the role of mother, nurse, household servant, educator, and "custodian of culture" (Bartlett and Cambor 11). Simply put, women were supposed to be mothers since this was their civil and racial duty; they were expected to dispense comfort, morality, cheer, and hospitality, to engage in housekeeping, health care, and elementary education of their family and to provide enough refined entertainment for their family and their guests. All these tasks and duties were presented both as uplifting steps in emphasizing woman's importance and authority and as her contribution to the social capital of her family and her community. However, given the fact that the man, the husband, was, by divine, constitutional, and legal right, the possessor of money, law, and voting right, woman's "elevation" was actually used to mask the reality in which women operated as dependent, voiceless, and valueless property.

As one would expect, the construction of Southern female stereotypes had its racial background as well. In being glorified for legitimate preservation of white superiority, white upper class woman possessed racial "purity" that guaranteed her inaccessibility to inferior races and classes of men. Black or mulatto women represented, on the other hand, easily accessible sexual prey whose blackness justified their sexual exploitation and set the ground for white women's glorification as the untouchable moral standard. In this way a white Southern woman became "literally responsible for reproducing existing class and race relationships in the South, and thus paradoxically, was responsible for reproducing a system that held her in a kind of bondage" (Tracy 51). The Southern woman's involvement in divinization process initiated her identification with the U. S. South itself and, consequently, promoted the idea that the attacks on Southern way of life were actually the attacks on the honor and integrity of its greatest ornament – the white Southern upper class woman.

Lastly, it is interesting to note that being a (white) Southern female stereotype implied partaking in a prestigious cultural discourse reserved only for a chosen minority. In placing a woman at "focal point of its myths about itself" (Entzminger 10), Southern society gave her "great power as a cultural icon" (Entzminger 10) but, at the same time, silenced her by denying her "individual desire or agency" (Entzminger 10). Southern woman's adherence to seemingly divine but actually oppressive and denigrating pedestal is also tied to the (limited) access to public sphere which such position allowed her. This was also one of the reasons why Southern women, even though they had many reasons for abolition of slavery (sexual transgressions of their fiancées, husbands, fathers, and brothers, isolation on plantations, problems in managing slaves and servants, supervision of agricultural production, dealing with slave insurrections in absence of their husbands,

[2] In other words, this very virtue forbade woman to demand sexual gratification and gave patriarchal hierarchy perfect instrument of control of female sexuality and reproduction.

fathers or brothers, etc.) and were attributed chastity, gentleness, compassion – virtues that corresponded to abolitionist rather than proslavery movement -- did not rebel, did not subvert or transgress the prescribed codes of behavior. They remained loyal to the institution of slavery and Southern patriarchy and, as a consequence, "earned" the pedestal they were put on.

Challenges to this viewpoint began to appear during the Civil War. The Civil War called into question many of the assumptions Southerners had had about the roles of men and women, heralded "an era of greater independence for women in both the public and private arenas" (Entzminger 75), and, as a consequence, put emphasis on Southern woman's determinacy, strength, and inventiveness. During and after Reconstruction "the terror of losing jurisdiction over women's bodies created discourses of nostalgia and *threat*" (Roberts 104) and transformed Southern woman's suffering into that of the U. S. South's. She became an "even weightier symbol of the southern way of life" (Entzminger 77), soothing in this way her man's wounded pride resulting from the U.S. South's military defeat. In the 1920s and after, owing to changed economic, political, and social situation which allowed women, even in the U. S. South, to vote, work, get educated, and, consequently, enjoy greater financial and personal independence, a new discursive space on Southern womanhood was opened. It rested on criticism and judgment rather than on eulogies, since the Southern female stereotypes were now used to demythologize Southern myths. The virtues Southern womanhood should have been the embodiment of – beauty, passivity, submissiveness, virginity, and asexuality -- became the unstable and destructive property. Nevertheless, although given an opportunity to call into question socially and culturally prescribed gender roles, Southern women were not allowed, or maybe did not want, to leave the pedestal completely. The reason, I think, should be looked for in the fact that deeply rooted prejudices concerning women's behavior were still the part of Southern culture. Just as Southern women "might be no longer queens and saints, [so too] they were not allowed to be 'flesh and blood' humans either" (Roberts 109). The failure to obey the prescribed codes of behavior usually implied a severe punishment – hysteria, madness, rape, losing social privileges, or death.

Joanna Burden and Southern womanhood

As a Southerner, Faulkner could not resist the influence of values, myths, and images of his birth-place. He, however, tried to redefine them by negotiating them through the subversive potential of Southern female stereotypes and the prescriptive rhetoric of Southern cultural codes they assert once they are separated from its institutional binding. Through Southern belles, mammies, tragic mulattas, Southern mothers, spinsters, Confederate women, and farm women, Faulkner appears to depict rises and falls of his South, its (in)capability to survive changes it faced, its struggling with the changed values and new tradition as well as "the powerlessness of modern man, victim of the shallowness and dissolution of the twentieth century" (Entzminger 27). Female stereotypes in Faulkner's oeuvre are also the sign and symbol of both his ambivalence and his suspicion about the possibility of their permanent affirmation in the modern world.

Faulkner's *Light in August* is, for sure, a perfect example of (de)construction of Southern female stereotypes, for at its center are Lena Grove, Mrs. McEachern, Mrs. Hines, and Joanna Burden. Whereas the analysis of Lena Grove, Mrs. McEachern or Mrs. Hines relies upon analogy with the stereotype of a Southern mother or, to quote Diane Roberts, a Dixie Madonna, Joanna Burden appears to be quite detached from the realms accorded and assigned to them. This placelessness Joanna immerses herself in is present as a continuous

thread woven into the fabric of *Light in August* and is tied to her race and gender appearance in subversive disclosure of Southern womanhood in the novel. Joanna's challenges to the sexualized and racialized inscription of Southern notions of masculine and feminine thus crystallize around three points: (1) her refusal to be confined within proper gender role; (2) her subversion of Southern race codes, and (3) her role in the black rapist myth, demonstrating the instability of feminine and masculine, black and white, forbidden and allowed, reactionary and stereotypical in the Southern domestic metaphor.

Joanna's first point of departure from what she is expected to be takes place within the boundaries of gender role she is supposed to perform. She is female, single, alone, unprotected; she has well passed the marriageable age; she has never been perceived as a mother but always as an aunt […] Although different in meaning and morphology, these words always connote the same when placed in the sexualized context of the patriarchal matrix – a spinster. Unlike wives and mothers who were "both *utilitarian objects and bearers of value*" (Gan 202), spinsters were seen as valueless on the marriage mart because they did not participate in "natural" functions of wife and mother and could not contribute to survival and maintenance of human kind. Represented as the binary opposite of wife and mother, spinsters were nevertheless occasionally recognized for their dedication and effort and allowed as nurses or teachers to come nearer to what was considered to be woman's center in the patriarchal society. With their gender role modified, compared to that of wife and mother, and adapted to the context of the nucleus family, spinsters became respected "mothers" to their family and community and ceased, through the recognition of their emotional energy, to be a threat to patriarchy. As care takers, spinsters proved their loyalty and usefulness to society because they engaged in natural, inborn, female duties. On the other hand, in describing someone who spins, the word spinster announced the possibility of redefinition of woman's role through her work and her participation in the market economy; it acknowledged woman's right to refuse the heterosexual union as woman's "natural" and "only" option as well. Unlike marriage that has always suggested a kind of financial and sexual agreement between man and woman, spinsterhood had the connotations of a life style that allowed women to preserve their identity, protest against sexual exploitation, engage in public activities, gain greater access to higher education, and be economically independent.

In the narrative space of Faulkner's *Light in August*, Joanna performs the role of the spinster stereotype on two occasions only: before Joe Christmas's arrival and after her horrible death by his hand. Before Christmas's arrival Joanna was a peculiar but stereotypical spinster: she was "calm, cold-faced, almost manlike, almost middle-aged woman who had lived for twenty years alone, without any feminine fears at all, in a lonely house"[3] (LA 194). The house and its owner alike were marginalized, dark, lonely, abandoned. Joanna was engaged in intellectual and domestic activities and helped, in the manner of a good aunt, her African American protégés. This very definition was readopted after her death when she, as the part of the myth of the black rapist who lurked the white woman's body, regained the social status of helpless and idealized white Southern lady. As a protagonist in one of the most used racist myths – the myth of the black rapist -- Joanna Burden inspired "chivalry" of her townspeople who lynched Joe Christmas to demonstrate their loyalty to the concept of white Southern womanhood and, consequently, to the white supremacist ideology. For "*murdering a white woman*" (LA 219), regardless of her marginality, unpopularity, and origin, called for revenge and posthumous protection. On the

[3] Subsequent page references for *Light in August* will be given as LA in parentheses in the text.

other hand, such an act can also be read as the community's "triumph over her, for her death erases the good works she has performed for the local African Americans and instead confirms the white community's racist view of the world" (Clarke 101). And because she is

> both a sign (a commodity) and a speaker of signs (an exchanger) she cannot negotiate in […] [Southern] phallocentric economy. She cannot get what she wants, nor can she become the valuable commodity […]. She is therefore doubly trapped in male systems. Her voice speaks panic and sorrow. To listen is painful and terrible, for what we are hearing is the female voice of patriarchal culture speaking loss, speaking what it means to be denied subjectivity and access to one's own desire. (Gwin 57)

In Southern cultural and social discourses Joanna thus unmasks the process of gender and sex objectification which commodifies women and values them according to their usefulness to patriarchy or their exchangeability in patriarchy bearing "the weight of another pejorative feminine identity imposed on women by a heterosexual economy that views women through a utilitarian lens only" (Gan 203). In refusing to be asexual and to stay on the pedestal reserved for white upper class Southern women, and "in being intelligent, opinionated, and single, Joanna violates every aspect of the local social code for women" (Wittenberg 117). She is, therefore, perceived as the "traitor" of her gender. Her female body, which in its resistance to reproduction and asexuality becomes the symbol of defeat of Southern patriarchal ideology of supremacy of white over black and man over woman, must be humiliated, silenced, murdered, stereotyped because it threatens to slip out of the prescribed roles for every member of Southern society.

Joanna's second point of departure from the idealized concept of Southern womanhood occurs through her Civil Right activism. Initiated by the economic and social changes in the New South, Civil Right activism generated discourses of fear and threat that materialized themselves through the concept of *white nigger*. Whereas this term, first and foremost, denoted African Americans who "passed" as whites, it proposed different readings of white identity as well. It is significant that this very concept "was used as a justification for effectively controlling those whites whose commitment to white Southern economic, political, and social interests was questionable" (Zackodnik 440). The categories of whiteness and blackness were therefore determined not only by the performance of inner morality, but also by exterior conduct. In other words, a person's behavior and reputation became the criteria of race identity not only for African Americans, but also for rebellious white Southerners. As an issue of control over Southern white and black population who did not believe that skin colors should have been personal value determinant, the concept and idea of "white nigger" occurs as one of the most important motifs in Faulkner's 1932 novel. It is little wonder that the right on the privilege of doubt, and the corresponding title of "white nigger", Faulkner "deeds" to Joanna Burden. She is, as her name indicates, forced to carry the "burden" of family tradition - the "burden" of Civil Right activism.[4] And in being

[4] As the Northerners, who arrived in the U.S. South after the Civil War and who, therefore, were not welcome, they, as their family name indicates it, had to carry the "burden" of racial, class, and gender tolerance in the region which was not willing to accept it, or even to take it into consideration as a possible outlet for its problems. Both unwanted and misunderstood, the Burdens paid their exclusivity at the highest expense: sacrificing their lives for the noble cause of racial justice. In the U.S. South, obsessed with "the holy honor", their act of courage was equaled to the accusation for lying. Undermined and emasculated after the defeat in the Civil War, Southern white male culture had to restore the self-projection it developed in the antebellum days. Consequently, "the central issue of

given the name after Juana, her father's first Mexican wife who symbolizes the obsession of the male Burdens with dark-skinned women and miscegenation, Joanna is somehow also forced to "repeat the pattern in reverse in becoming the mistress of a man whom she believes to be a mulatto and who may remind her---incestuously? --- of her half-brother, shot at the age of twenty 'over a question of negro voting' (235)" (Bleikasten 86). Similarly, her life is strongly influenced by the vision of African Americans who she did

> not [consider] as people, but as a thing, a shadow in which, we lived, all white people, all other people. [She] thought of all the children coming forever and ever into the world, white, with the black shadow already falling upon them before they drew breath. And [she] seemed to see the black shadow in the shape of a cross. (LA 190)

The black shadow of a cross "marks her as a woman who knows how to reconcile the literal and figurative" (Clarke 99). Second, it emphasizes the fact that "she lives her life as a practical expiation for the sins of racism" (Clarke 99). She thus sent "advice, business, financial and religious, to the presidents and faculties and trustees, and advice personal and practical to young girl students and even alumnae, of a dozen negro schools and colleges through the south" (LA 175), and visited "the schools in person and talked to the teachers and the students" (LA 176). Given dominant race values in the U.S. South at the time, this placed Joanna in a kind of social limbo since she as a "lover of negroes" (LA 37) claimed the most unbelievable thing: "that niggers are the same as white folks" (LA 42). As such, her conduct could not be justified by a community where the measure of a person was her/his racial narrow-mindedness. In revenge for transgressive behavior which defied the prescribed ways of thinking and acting in the white supremacist U. S. South, Joanna Burden was raped, silenced and, finally, decapitated.

Lastly, Joanna's challenge of holly Southern womanhood occurs within the space of the most dreaded Southern taboo: that of racial intermixture through the black rapist myth. A focus on the black rapist myth is here helpful in at least three ways. First and foremost, the black rapist myth was the result of Southern whites' fears about racial intermixture, which escalated after the abolition of slavery and reflected the South's obsession with protecting white womanhood and ensuring the purity of the white race.[5] Second, whites perpetuated this myth in order to retain racial control, as they assumed that the act of rape represented the desire of black men to overthrow white supremacy in the South. The rape myth was "a public and ritualized manifestation of growing white panic about a shifting social order in the South that promised blacks education, property, political participation, and social inclusion"

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concern to men in such a culture is not the nature of some underlying reality but the acceptance of their projections" (Greenberg 62). Joanna's grandfather and brother, with their Civil Right activism, implied that the world of racial appearance in the U.S. South did not correspond with the racial self-projection Southerners made. Accused of "lying", the white, male South could do the one thing only to defend its honor: destroy and kill.

[5] It should be noted that some scholars have debated whether the development of the black rapist stereotype was an exclusive product of the post-emancipation period. For example, Peter Bardaglio's study of antebellum law testimony concluded that white antebellum Southerners "widely shared the belief that black men were obsessed with the desire to rape white women" (752). However, others, such as Martha Hodes and Diane Sommerville, argue that there was no significant white antebellum apprehension regarding black sexuality. See Peter W. Bardaglio, "Rape and the Law in the Old South: 'Calculated to Excite Indignation in Every Heart'" *Journal of Southern History*, 60 (1994); Martha Hodes, *White Women, Black Men: Illicit Sex in the Nineteenth Century South* (New Haven, CT, 1997); Diane Miller Sommerville, *Rape and Race in the Nineteenth Century South* (Chapel Hill, 2004).

(Richardson 59) and was therefore constructed to "justify withholding citizenship from African Americans by representing black men as 'moral monsters'" (Lott 39). Third, the black rapist myth was used to cushion the increasing social divisions between lower-class and upper-class whites in the South; to reinforce white solidarity. The patriarchal ideology of upper class whites designated white womanhood as the "property" of all white men, so that even those with little or no material wealth could make a claim to ownership; they could now claim to possess property in the form of the bodies of their wives, daughters, and sisters. Alongside this ideology of "sex as property" was the white man's "right" to protect his women using whatever means necessary, including lethal violence. Consequently, throughout most of the South lynching occurred as a ritualized disciplinary practice of racial, class, and gender control. As a response to "the theoretical effect of emancipation, which was the definition of black men as socially the same as white males", lynching was used to re-create a "disturbed" or "threatened" social order by demonstrating black men's and women's "vulnerability and debasement", white women's racial purity and dependence upon white men, and white men's "intention to occupy the loftiest position in the racial and gender hierarchy of the South" (Tucker 54).

The black rapist myth also mirrored white Southerners' "anxieties and obsessions with respect to sex" (Finkenstaedt 160). Driven by the impetus to forbid and punish any thought or desire (conscious or unconscious) to violate the taboo of miscegenation, the black rapist myth "sanctified" two of the most sacred Southern stereotypes: "that black men are rampagingly sexual and that white women are immutably chaste" (Roberts 170). Behind this also lurked white Southern men's fear that they could have been characterized as sexually inadequate and that potent black males could have replaced them in their wives' beds. This highly improbable yet widely cherished assumption was justified upon several premises, the origins of which can be found in both Southern men's ideas of acceptable sexual behavior for men and women and in their insistence on chivalric manhood and asexual and sanctified womanhood. With white women elevated so high on the pedestal and emancipation denying them as much access to black women, white Southern men balanced between their "women angelic above ... [them and] the black male (fully supported by black women) below" (Williamson 188). Caught in, to use Freud's terminology, white male penis envy, white men had to project their own forbidden sexual urges onto black men, to portray them as sexually pathological and perverse and to hyperbolize their phallic power in order to redeem their own sinfulness. Out of jealousy and fear, they put black men "in their place"—in the myth of the black rapist.[6] The sexual contextualization of the black rapist myth climaxed in the castration of black men. The very act of castration had a double function: not only did it signify "the mob's denial of both the physical sign of the masculine and the symbolic marker of patriarchal authority" (Tucker 54), but it also showed that "these white sons of the South control the most important symbol of male power: the penis" (Leak 42).

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[6] The sexual aspect of the black rapist myth also disclosed something else—the issue of black women's rape. Guttman explains that "the emphasis on protecting white womanhood concealed the sexual victimization of black women. The invisibility of black women's rape was a product of those stereotypes that, in part, supported the myth of the black rapist. While the white woman was cast as the desirable and inaccessible symbol of white power and culture, the black woman occupied the place of her opposite, the easily accessible symbol of the uncivilized, animalistic black masses" (171). It is also interesting to note that rarely if never a rapist of any race has been sentenced to death for raping a black woman which, as N. Jeremi Duru notes, sends "an unmistakable signal that rapes of white women have historically been deemed more tragic in America than rapes of black women" (366).

This very myth is brought into being in *Light in August* with Joe Christmas as "the black rapist" and Joanna Burden as his "victim". His choice is, however, overwrought with many possible implications since it creates ambiguity in the roles of man and woman, white and black, and even, at particular moments, rapist and victim. From the very outset of Joe Christmas's arrival at Joanna's house, there are signs that this performance of the myth of the black rapist will be somehow different. Joanna Burden is not afraid of him; she really treats him as a "nigger"—leaves the back door open for him, leaves the food for him in the kitchen, rarely talks with him in public, and wants to send him to "a nigger school" (LA 208) to become "a nigger lawyer" (LA 208). Unlike Joe Christmas's previous victims, she is not as feminine and race-conscious as he expects; her control and stoicism are "decidedly masculine, not the hysteria or fear required from the lone white woman in the narrative of the black rapist" (Nelson 62). Even the very act of rape—despite its vivid brutality and dehumanizing character—represents another blow for Joe Christmas's male ego since he perceives it as a physical struggle "with another man for an object of no actual value to either" (LA 177). As such, it introduces the possibility of a rather different gender performance. When Joe Christmas states: "it was like I was the woman and she was the man" (LA 177), he announces his own uncertainty about Joanna Burden's willingness to take part in the stereotypical feminine performance. It becomes obvious that the act of rape has failed to achieve what it should have accomplished: the prescribed race and gender balance of the role of white and feminine for Joanna and the role of black and masculine for Christmas. Thus, in playing out the story of rape again and again, and in participating in the courtship codes and the jealous lover's tale with her rapist, Joanna Burden subverts the very myth of the black rapist. As the generator and the protagonist of her own rape narrative, she turns upside down the prescribed notions of race, class, and gender and sets out new rules for both of them. In this way Joanna Burden achieves a provisional mastery over Joe Christmas, but this cannot be maintained, and eventually she has to submit to him, even if this means her death by decapitation.

Conclusion

Therefore, it can be seen that the literary redefinition of Southern female stereotypes in the character of Joanna Burden demonstrates the complex and, at moments, violent development of Faulkner's idea of subversive Southern womanhood. Giving insight into culturally and socially established codes of sanctified and pedestaled Southern womanhood, this essay attempted to assert that its existence was supported by several factors most important of which were preservation of class and race purity, partaking in prestigious cultural rituals, and women's subordination. Literature, in being, at least in part, the reflection of life, also shares its affinity to employ and examine similar subject matters. Present in the works of other Southern writers, the idea of subversive Southern womanhood is one of the recurring motifs in the works of William Faulkner as well. His *Light in August* examines, through the character of a spinster and Civil Right activist Joanna Burden, how each and every premise of Southern womanhood can be challenged, transgressed, or subverted. Joanna's challenges to the sexualized and racialized inscription of Southern notions of masculine and feminine occur through (1) her refusal to be confined within proper gender role; (2) her subversion of Southern race codes, and (3) her role in the black rapist myth. In this way she becomes an outsider and "a new configuration of Faulkner's feminine" (Kang 129) in the narrative space of the novel.

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Özet

Sterotipleri Yeniden Tanımlamak: Joanna Burden ve William Faulkner'ın *Light in August* Adlı Eserinde Güneyli Kadın İmgesi

Bu makalenin iki amacı vardır. Birincisi, kadın klişelerinin Amerika'nın güneyinde nasıl yaratıldığını ve bunların Güney'deki toplumsal cinsiyet rolleri, ırk ve sınıf ilişkilerini nasıl kontrol ettiğini göstermektir. İkincisi ise William Faulkner'ın *Light in August* adlı eserindeki Joanna Burden karakterinin incelenmesidir. Romanın büyük bir kısmında, Joanna Burden bir dişi yıkıcı güç olarak tanımlanmaktadır. Ötekiliği, güneye ait belirlenmiş erkeksi ve kadınsı kavramlara meydan okuması ile vücut bulmuştur. Bunlar, uygun toplumsal cinsiyet rolüyle sınırlandırılmayı reddetmesi, Güney ırk kodlarını tersine çevirmesi ve siyah tecavüzcü mitindeki rolü ile üç noktada belirgindir.

Anahtar Sözcükler: William Faulkner, Joanna Burden, Güneyli kadın klişeleri, evlenmemiş kadın, siyah tecavüzcü miti, toplumsal cinsiyet rolleri

The Gatekeepers' Price: Global Literary Reproduction, Translation, and Literary Form in Orhan Pamuk's *The White Castle*[1]

Yan Overfield Shaw

Abstract: This essay deals primarily with the initial translation and publication of Orhan Pamuk's novel *Beyaz Kale* in English translation as *The White Castle* by Manchester's Carcanet Press. It aims to trouble readings which laud or disparage Pamuk's writing as a marketably postmodern and exotic "hybrid of Eastern and Western themes," and to understand his work as an aesthetic exploration of the relationship of the "provincial" intellectual to the global "centres" of intellectual, cultural and economic power. *The White Castle* is understood as Pamuk's port of entry, or "gateway text" into the Anglophone literary system, and the essay focuses on how patrons (publishers) and rewriters (translators, editors, reviewers, critics) have brought their gate-keeping and refracting functions to bear in negotiating the form of this particular global literary commodity. The study concludes that Pamuk's image of the troubling double which takes the place of an original is, at least partly, an aesthetic response to these determinate conditions of global literary reproduction, that is, the necessary condition of Anglophone rewrites, and their aesthetic and political consequences.

Keywords: Orhan Pamuk, *The White Castle*, translation studies, publishing studies, national allegory, third world writer

> We are not merely concerned here with the sociological outworks of the text; we are concerned with how the text comes to be what it is because of the specific determinations of its mode of production [...] The literary text bears the impress of its historical mode of production as surely as any product secretes in its form and materials the fashion of its making. (Eagleton 48)

> There's an element in me which enjoys the role of victim, wallowing in western orientalism — which I take great ironic delight in — that sense of looking through the eyes of others, seeing one's own culture as an elegant, charming, exquisite failure. All my novels are about the gulfs and complicities between East and West ... But, look, also you know it's a book about identity, a personal book about not being at the centre … For Turks there is still this dream of being at the centre instead of on the periphery. It's part of our failure; Turkey which was once a great empire, a great culture, has fallen so far behind. It makes me sad, personally, and ashamed. (Orhan Pamuk in interview, in Carver)

Orhan Pamuk is a writer whose literary work, public life and global distribution have raised difficult questions about the sometimes fraught relationship of intellectuals to both global audiences and those in their home nation. Pamuk's Turkish novels – at least

[1] This article is adapted from the author's MA thesis: *The Critic in/and Postmodernity: The Western Reception of Orhan Pamuk*, Manchester University, 2009

those which have been translated into English to date[2] – abound with complex games of identity and identification, as well as images of fruitful yet troubling physical, psychic and textual twinning, doubling or duplication; from antagonistic siblings, rivals, doppelgangers, imitators, mimics, avatars, counterfeits and copies, all of whom come to take the place of an "original." Far from being simple reflections, Pamuk's doubles are uncanny, envious rivals of whose motives we are never quite sure and who may destabilise, trouble and even displace the object they stand in a relationship of doubleness to.

Appropriately then, the two intertwined (yet perhaps covertly antagonistic) aims of this study of Pamuk's *The White Castle* are firstly to reach an understanding of its form as a work of art and additionally to make explicit the relation between that form and its conditions of production as a cultural commodity. Drawing on both translation studies and the cultural materialist tradition, this study maps the ideological, poetic and economic functions performed and invoked in global literary reproduction and distribution by groups defined as *patrons* (publishers, public funding bodies)[3] and *rewriters* (translators, editors,

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[2] Pamuk has published nine major novels, one screenplay and a collection of essays in Turkish to date: Orhan Pamuk, *Cevdet Bey Ve Oğulları* (Istanbul: Can Yayınları, 1983); Orhan Pamuk, *Sessiz Ev* (Istanbul: Can Yayınları, 1983).; Orhan Pamuk, *Beyaz Kale* (Istanbul: Can Yayınları, 1985).; Orhan Pamuk, *Kara Kitap* (Istanbul: Can Yayınları, 1990).; *Gizli Yüz*, dir. Orhan Pamuk and Ömer Kavur, perf. Zuhal Olcay, Fikret Kushan and Utkay Aziz, Can Yayınları 1992.; Orhan Pamuk, *Yeni Hayat* (Istanbul: İletişim Yayınları, 1995).; Orhan Pamuk, *Benim Adım Kırmızı* (Istanbul: İletişim Yayınları, 1998).; Orhan Pamuk, *Öteki Renkler: Seçme Yazılar Ve Bir Hikâye* (Istanbul: İletişim Yayınları, 1999).; Orhan Pamuk, *Kar* (Istanbul: İletişim Yayınları, 2002).; Orhan Pamuk, *İstanbul: Hatıralar Ve Şehir* (Istanbul: İletişim Yayınları, 2003).; and Orhan Pamuk, *Masumiyet Müzesi* (Istanbul: İletişim Yayınları, 2008). He has allowed nine of these books to be translated for global distribution; eight of them into English, one twice (*The Black Book*). These are, in order of publication: Orhan Pamuk, *The White Castle*, trans. Victoria Holbrook (Manchester: Carcanet Press, 1990).; Orhan Pamuk, *The Black Book*, trans. Güneli Gün (London & Boston: Faber & Faber, 1994).; Orhan Pamuk, *The New Life*, trans. Güneli Gün (London: Faber & Faber, 1997).; Orhan Pamuk, *My Name Is Red*, trans. Erdağ M. Göknar (London: Faber & Faber, 2001).; Orhan Pamuk, *Snow*, trans. Maureen Freely (London: Faber & Faber, 2004).; Orhan Pamuk, *Istanbul: Memoirs of a City*, trans. Maureen Freely (London: Faber & Faber, 2005).; Orhan Pamuk, *The Black Book*, trans. Maureen Freely (London: Faber & Faber, 2006).; Orhan Pamuk, *Other Colours: Essays and a Story*, trans. Maureen Freely (London: Faber & Faber, 2007).; and Orhan Pamuk, *The Museum of Innocence*, trans. Maureen Freely (London: Faber & Faber, 2009). Most of Pamuk's work is also available in German and French, and his second novel, *Sessiz Ev*, is available as Orhan Pamuk, *La Maison Du Silence*, trans. Munevver Andac (Paris: Gallimard, 1988). Pamuk has refused requests that his first two novels [Pamuk, *Cevdet Bey Ve Oğulları*. and Pamuk, *Sessiz Ev*] be translated into English.

[3] Patrons are those who provide material support and physical protection to the specialist producer of literary art, in our time, the financial remuneration offered to the writer of literature for his or her product by the capitalist publisher. The relations between literary producers and their patrons constitute what Terry Eagleton has called the "specific social relations of literary production" (Terry Eagleton, *Criticism and Ideology: A Study in Marxist Literary Criticism* (London: Verso, 1976).(47). John Feather has described the publisher simply as "the capitalist … organiser of literary production," (John Feather, "Book Publishing in Britain: An Overview," *Media Culture Society* 15 (1993). (167) and the directness of this analysis is fit for our purposes here. André Lefevere has referred to the Western capitalist regime of patronage as "differentiated patronage," because, for him, an artist's economic success is "relatively independent" of ideological and status factors (in comparison to the undifferentiated patronage of feudal or totalitarian societies, for instance) (André Lefevere, "Why Waste Our Time on Rewrites? The Trouble with Interpretation and the Role of Rewriting in an Alternative Paradigm". *The Manipulation of Literature*. Theo Hermans. ed. (London and Sydney: Croom Helm, 1985). (227-9)

reviewers, critics)[4]. I call these groups, adapting the term from John Hall, the "gatekeepers" of the global literary system; that is, those who are placed to enable or inhibit the circulation of the literary work as commodity (Hall 48). *The White Castle* is here understood as Pamuk's "gateway text" – that is, as his first point of transfer into the Anglophone literary system – and I focus on how the gatekeeping and refracting functions of patrons and rewriters have and have not been brought to bear on the form of this particular book as a literary commodity. The argument pursued here is that focussing attention on how the literary artefact may be "refracted" or otherwise deformed by the processes which transfer it between literary systems – translation, rewriting, reception – can draw attention away from how such transfer *as a general condition of literary production* may determine or 'impress' the original or initial form of the literary artefact itself. I will argue that the structural and thematic concerns with writing, doubling and authenticity in Pamuk's *The White Castle* aesthetically process the concrete situation of its own writing in relation to historical changes in the present mode of literary production; namely, the primacy of translation as a gateway, or port of entry, to the present global relations of literary production, especially for those who write in what Pamuk has described as the "remote languages" of the Third World.

Beyaz Kale, written in 1984 and published by Can Yayınları in 1985, was actually Pamuk's third novel in Turkish, but it was the first to be translated into English. It first appeared to English speaking audiences in 1990 as *The White Castle* in an acclaimed translation by Victoria Holbrook published by Carcanet Press. Its main narrative is, at first glance, a fable of identity exchange which apparently allegorises intellectual and civilisational influence and exchange. A resemblance between an Italian slave and his Ottoman master becomes an ambiguity of identity or individuality which enables the pair to play out and eventually fulfil/subvert a Hegelian master-slave dialectic, culminating in an exchange of places, each living out their lives in the country of the other, and writing about it.

The story is apparently narrated by an Italian who is captured at sea by the Ottoman navy between Venice and Naples during the reign of Sultan Mehmed IV (r. 1648-1687). At the time of his capture, the Italian is a young and ambitious renaissance scholar, described by the narrator (in the third person) as an intellectual who; "had studied 'science and art' in Florence and Venice, [and] believed he knew something of astronomy, mathematics, physics, painting" (6). His anatomy books and common sense enable him to pass for a doctor with his captors, saving him from death by oar, labour or miserable prison conditions. He is eventually summoned to treat his captor, Sadik Pasha, for an anxiety related disorder, and the pasha instructs him to collaborate on a fireworks display for his son's wedding celebrations with a mysterious Ottoman known for his passion for science, called simply "Hoja"; a word which can mean "teacher" or "wise man/lay preacher" in Turkish, but which Pamuk or his translator choose to translate as "master" (14). Hoja and the Italian bear an "incredible" resemblance to each other - one which the narrator experiences as so terrifyingly uncanny that he at first fears it is "a cleverly planned joke" (13). Indeed, the Italian refers to him for the first few pages of their acquaintance as "my look-alike" (12-14). Despite the success of the fireworks, when he refuses to convert to

[4] Lefevere calls "rewriters" those interpreters, critics, reviewers, teachers of literature and, in Pamuk's case, translators and editors whose function it is to mediate between the work, the literary system and the wider social system. André Lefevere, Mother Courage's Cucumbers: Text, System and Refraction in a Theory of Literature, *The Translation Studies Reader*. Lawrence Venuti. ed. (London and New York: Routledge, 2000).(226)

Islam on pain of death and become a freedman, the pasha gifts the Italian to Hoja as a slave. After demanding that his slave tell him all he knows of the new developments in Italian science, Hoja embarks on a mission to bring the wonders of Western science (with some of his own additions) to an Ottoman society he berates as backward and superstitious "fools" (35). Inheriting the post of imperial astrologer from a luckless predecessor, Hoja resolves to influence the young Sultan and school him in the new rational methods of the West, and both Hoja and his slave are drawn into the unpredictable orbit of the Ottoman court. Together they write bestiaries and treatises on animals for the zoophilic boy sultan, which the Italian fills up with fantastic animals and diversions, while Hoja interpolates harsh moral lessons about "how a child king fond of animals and hunting was ultimately impaled at the stake by Spanish infidels because he paid no attention to science" (40). Mysteriously neglected by his patron, Hoja loses interest in astronomy but becomes fascinated with the "space inside our heads" (45) which, lacking the benefit of a Freudian foresight, he describes as a series of compartments in a cupboard, Hoja begins a series of psychological experiments, encouraging the Italian to engage in a confessional writing to determine "why I am what I am" (55). Yet the Hoja is seemingly afraid or unable to bring himself to confess or self-examine after the Christian manner of his slave, a shortcoming the slave seizes upon as a sign of a secretly cherished superiority to his master. In his own narrative, the slave gently satirizes his master's lack of self awareness, and his blatant repression of his less socially acceptable passions:

> I … learned that he had been the most intelligent, cleverest, most diligent, and the strongest of his brothers; he had also been the most honest. He remembered all of them with hatred except his sister, but he wasn't sure it was worth writing all of this down. I encouraged him, perhaps because I already sensed then that I would later adopt his manner and his life-story as my own. (53)

When the pair collaborate on a treatise predicting the end of a plague which afflicts the Ottoman capital, the Italian's fear of death by plague and Hoja's faith in divine providence cause their experiments in psychology and identity to become a seeming life or death struggle (70-71); when he thinks Hoja is dying of the disease, the slave flees from his master's house in terror. Later, after Hoja recovers his health and reclaims his slave, the Italian, befriended by the pleasure-loving sultan, begins to attend and enjoy the licentious life at court, while Hoja retires in ascetic disgust to work on a military project in great secrecy. The hideous machine Hoja eventually produces (something between a mechanical titan and a protean Ottoman tank), is drafted into service in the siege of the white Christian fortress of the title, Doppio – Italian for "double" or "copy" (Altınel) –, but a combination of the soldiers' flighty superstitions and heavy rain mires the monster impotently in the mud before the castle walls can be attacked. Seeing an opportunity for a long held and secretly cherished dream of a new life "among the men of science of … whatever faraway land occurred to him at that moment" (108), and possibly fearing for the life of his slave, whose infidel sorcery the soldiery blame for the "ill omen" of the war-machine, Hoja adopts the Italian's identity, and flees to the Christian West, while the Italian remains behind in Hoja's place, to discharge his responsibilities at the sultan's court. The unaccountably willing slave is also left to narrate the story itself, at the request of the sly sultan, who seems to understand and condone the switch of identities, professing privately to have always found Hoja's pedantry tiresome. Yet the sultan refuses to publicly endorse the exchange, and starts rumours about the Westerner in Ottoman clothes to focus court gossip away from imperial defeats and his own profligacy. In provincial retirement in Gebze from the manoeuvres in the Istanbul

court, the ageing narrator is visited by the famous sixteenth century traveller, Evliya Çelebi, whose presence finally exhorts the narrative itself into being as the pair exchange tales one evening. He is finally visited by a nameless, curious Italian traveller, whose voracious tourist gaze the narrator delights in beguiling and deceiving, as he seems to reveal the truth of his identity to him, only to let it collapse into a final, beguiling aporia.

This tale, superficially about two imaginations that exchange knowledge and then – as in Mark Twain's fantasy – secretly trade places, is temptingly allegorical. Perhaps taking their cue from the troubled certitude of the English text, many Anglophone critics have certainly understood Hoja and the Italian as the narrative analogues of entities defined as "East" and "West". Some, following thinkers like Samuel Huntington and Bernard Lewis, have seen *The White Castle* as expressing mainly a hapless and inescapable antagonism of cultures defined as "East" and "West" (Marien; Hitchins; Berman). This is seemingly endorsed by Pamuk's own pronouncements about being "sad and ashamed" at Turkey having "fallen so far behind" the West. Others, in their, albeit laudable, eagerness to counter Huntingtonesque scaremongering about the innate absolutism of "Islamic civilisation" have seen Pamuk's writing only allegories of the peaceful resolution of such conflicts and contradictions (Lehmann-Haupt; Bayrakçeken and Randall). In their review essay on *The White Castle,* Aylin Bayrakçeken and Don Randall praise Pamuk chiefly for his "Istanbullite perspective," characterised by his "view from the [Istanbul suspension] bridge" between Europe and Asia as a cosmopolitan perspective which, in simultaneously celebratory and disciplinary ways, "obliges difference to rediscover itself as contingency" (204).

This parable or allegory of East-West identity is complicated, however, by the conceit that the reader is never sure who exactly narrates the novel itself; whether it is, as it appears to be, the Italian who remains behind in an increasingly unstable Ottoman empire as putative court astrologer to the sultan, or the Hoja who flees to an ebullient renaissance Italy to write stinging critiques of the sultan's empire and its backwardness (or the other way around). While the narrator seems to insist he is the Italian living out his autumn years in the Hoja's guise, the narration, the diegetic world, and certain elements of the style suggest several twists which cast doubt upon this conclusion. Many have suggested that this refusal to fix identity is Pamuk's declaration of a new postmodernist or anti-humanist affiliation or methodology. The sultan's sinister remark that "was it not the best proof that men everywhere were identical with one another that they could take each other's place?" (136), has been taken by some critics as the philosophical heart of the book, as an affirmation of the doubtful stability or integrity of the traditional Cartesian subject (Altınel; Hitchins; Marien). Such readings amplify the moments of an ambivalent "mirroring" where the Hoja and the slave confront each other and their fear of death before the mirror on the night before the slave runs away (71), and when the sultan instructs a mimic to beguile the pair by blending their foibles and mannerisms together (102-3) as both references to Jacques Lacan's analysis of the narcissistic "mirror phase" of identity formation (Bayrakçeken and Randall; Berman) and its overdetermination by a sly critique of what Perry Anderson calls "the long-standing Kemalist dream of joining the West in full dress" (Anderson 15); that is Turkey's republican drive to utterly efface and repress its imperial history and join European modernity on equal terms.

Yet writing Pamuk's theme of doubling, duplication and ambivalence down to his ambivalent position "between two worlds" or the influence of a "Western" postmodernism either ignores or fails to emphasise how the concerns of his writing arise from the real, global conditions of writing itself. First among these is the apparent commercial and intellectual necessity of Anglophone rewriting, in both review and translation, in the global cultural economy. The concern with doubling, duplication and authenticity/inauthenticity in

Pamuk's literary art is thus, at least partly, an aesthetic understanding of the concrete situation of writing itself in relation to historical changes in the present mode of literary production. These changes are, in no particular order of determination, the changing capital base and new corporate culture of literary publishing and, relatedly, the primacy of translation and other forms of "rewriting" as ports of entry to the present global relations of literary production for those who write in what Pamuk has described as the "remote languages" of the Third World.

1) Anxiety at the Gates: World Literature, Translation and the Third World Writer

> When I was in my twenties and trying to find a publisher for my first novel, an eminent writer from the generation that came before me once asked me in jest why I'd given up painting. A painting did not need to be translated. No one would ever translate a Turkish novel into another language, and even it someone did, no one living in a foreign country would be interested enough to read it. (Pamuk "Frankfurt Book Fair")
> He was able to read Turkish, if slowly. He buried himself in the book with that desire to be swept away without leaving one's sane and secure world which I'd seen in all travellers and despised. (*The White Castle* 144)

Addressing the Frankfurt Book Fair in 2008, Orhan Pamuk spoke as the first ever Turkish writer to have been honoured by the Nobel committee two years previously, in 2006. He was thereby entitled, one would suppose, to think of himself as a distinct voice among "the totality of books, human memory, and all the world's voices"; to consider himself as admitted at last to the global conversation of World Literature. Yet Pamuk chose instead to remember his first experience of the fair in the early 1980s as an epiphanic moment of encounter with the global publishing sublime, the alienating effect of which cut deep against his sense of himself as a writer. Wandering around the cathedral-like spectacle, painted for his Frankfurt audience in language reminiscent of Borges' descriptions of his infinite library, he had a sense of "how difficult it would be to make my voice heard, to leave a trace, to make sure other people could distinguish me from others". The paradox of "World Literature" for a Third World writer is not, or not only, that of addressing the universal by way of the particular, of addressing "humanity" and "the human" by way of a method grounded in individual and local experience (what Pamuk calls the "strange voice" or "place of difference"), but also that of trying to address a whole world through media of expression that are chiefly owned and mediated in other, richer, more powerful countries, by other, richer, more powerful people. Writing elsewhere on Mario Vargas Llosa, Pamuk has explored and claimed the Third World writer's sense of remoteness, even exile, from the world's literary centres, "where the history of his art … is described." He goes on to define Third World literature as a writing which reflects this distance within itself and draws from it its originality (Pamuk, *Other Colours* 168). In his Frankfurt speech, Pamuk linked the Third World writer's experience of remoteness explicitly to language and translation:

> All authors who have been translated from remote languages have found themselves in this situation: the novelist speaks with conviction about the poetry he sees in his personal life, or the shadows that darken it, but critics and readers read his books as expressions of a country's poetry, and a country's shadows. Even the novelist's most private imaginings and creative idiosyncrasies are taken as descriptions of an entire nation, even as representations of that nation.

Thus for all those who write in what Pamuk calls "remote languages," the encounter with the gatekeepers of world literature involves either being refused entry altogether or granted entry on conditions over which you have no control; an impossible choice between censure and cooption. Pamuk contrasts the publishers and agents' initial polite disinterest in his work as an instance arising from a national/cultural context ("... unfortunately there is no interest in Turkish culture in our country") with the later reduction of the work by reviewers and critics to that very context; the reduction of personal and idiosyncratic poetics to national and representative poetics ("... a country's poetry, and a country's shadows").

In a somewhat notorious essay entitled "Who Do You Write For?" Pamuk has also criticised those Western readers who prize Third World writers for an "authenticity" which is disrupted by the fact of their being also at the same time a "world" writer. Such readers seek to proscribe Third World writing and "believe that local literatures should remain local, pure and true to their national roots". (*Other Colours* 243) This is an expectation that the value of foreign literature is at root anthropological and that the value of the foreign writer is that of Gayatri Chakravorty Spivak's native informant[5], and she or he is thus objectified as an artefact of their natal culture, to be prized only in so much as it possesses (or lacks) "authenticity". In terms of a politicised criticism, the analogue of "authenticity" might be the Sartrean "commitment" of the writer, recoverable and demonstrable by the critic through Frederic Jameson's theory of the Third World novel as "national allegory"[6]. Pamuk has also viewed his own appropriation as an example of a sort of vicarious "political exotic"[7] with some hostility, explaining how a writer who also writes for a global audience disconcerts a reader searching for detached entertainment; "who longs to open a book and enter a foreign country that is cut off from the world, who longs to watch that country's internal wrangling, much as one might witness a family argument next door" (243).

What Pamuk seemed to be articulating at Frankfurt, then, was the way that the dangers of both censure by exclusion and cooption by misappropriation present themselves as conjoined anxieties to the imagination of the Third World writer at the very moment she/he confronts the uneven distribution of power in the global cultural economy. The first – censure by exclusion – is a function of the system of patronage in the global cultural economy, while the second – cooption by misappropriation – arises at the point where literary works are rewritten (by reviewers, critics, and translators) as a necessary moment in their global circulation as cultural commodities.

Before we turn to the historical, economic and cultural conditions of Pamuk's own entry into the Anglophone literary system, and how these can be seen to have conditioned the form of his gateway text, *The White Castle*, let us note firstly how these themes are raised in ironic and self-referential fashion by the text itself. The 'preface' which frames the narrative of *The White Castle* is apparently by the editor/translator Faruk Darvinoğlu.

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[5] For a development of the idea of the native informant and her ontological status, Cf. Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (Cambridge, Mass.: Harvard UP, 1999).

[6] Fredric Jameson, "Third-World Literature in the Era of Multinational Capitalism," *Social Text*.15 (1986).

[7] I borrow this term from Timothy Brennan's work on Salman Rushdie and literary celebrity, which has developed into a critique of bestselling postcolonial novelists and theorists' "cosmopolitanism". A postcolonial cosmopolitanism consists, for Brennan, in combining a "political sarcasm" based on a rejection of Third World liberation movements with an "ironic detachment" based on a position within metropolitan forms and institutions in a "cosmic celebratory pessimism". He dubs such nostalgic valorisation of democracy as a vision of inclusion at the expense of locally contingent modes of resistance the "politico-exotic" Cf. Brennan, Salman Rushdie and the Third World: Myths of the Nation.; Timothy Brennan, "Cosmopolitans and Celebrities". *Race & Class* 31.1 (1989).

Darvinoğlu, a portly, alcoholic historian is one of the four characters in Pamuk's second novel *Sessis Ev* ('Silent House'), and this fictional editor/translator dedicates his translation to his equally fictional sister, Nilgun (Berman; Altınel). The 'preface' by Pamuk/Darvinoğlu refers to the concrete conditions of patronage for a translated book, particularly its struggle against provinciality. Darvinoğlu informs us that he purloined a manuscript from the governor of Gebze's "dump" of an archive, and then translated the book we are reading from the Ottoman script and language into the Latin alphabet and modern idiom of present day Turkish. In an echo of the eminent writer's dismissal of the possibility of Western interest in Turkish literature, Darvinoğlu admits that a "professor friend" had told him, when he tried to interest him in the manuscript's contents, that "in the old wooden houses on the backstreets of Istanbul there were tens of thousands of manuscripts filled with stories of this kind" (3). Darvinoğlu's encyclopaedia article on the book's narrator is rejected, not for the regrettable lack of evidence as to his actual existence, but because he and his work are "not deemed famous enough" (ibid.). Unable simply to resign in protest from his work for love of it, Darvinoğlu, in order to champion his story, is obliged to "rewrite" it in different terms for his different constituencies:

> For a time I told my story to everyone I met, as passionately as though I had written it myself rather than discovered it. To make it seem more interesting I talked about its symbolic value, its fundamental relevance to our contemporary realities, how through this tale, I had come to understand our own time, etc. When I made these claims, young people usually more absorbed in issues like politics, activism, East-West relations, or democracy were at first intrigued, but like my drinking friends, they too soon forgot my story. (3)

Finally, Darvinoğlu also laments how abandoning a cherished book to circulation as a commodity in the global marketplace involves relinquishing not only creative control of the project, but also control over how it will be received. He confides that, "it was not I who chose the title of the book, but the publishing house that agreed to print it" (3). That this fictional publisher merely grudgingly "agreed" to print Darvinoğlu's book, rather than wholeheartedly endorsing it, may remind us of Pamuk's real anxieties about acceptance during his first visit to Frankfurt.

2) Patronage and Global Publishing: The White Castle *as Gateway Text*

> I knew that at any moment the book would be snatched from my hand, yet I wanted to think not of that, but of what was written on its pages. (6)

> Either you will
> go through this door
> or you will not go through.
>
> Adrienne Rich, from "Prospective Immigrants Please Note"

As Lawrence Venuti argues in his *Scandals of Translation*, the study of translation is well positioned to embarrass those interests which continue to profit from the scandalous asymmetries of the global cultural economy. As the UKPA admits, there is still a massive imbalance in the global trade of publishing rights, but their assertion that "most developed *and* developing countries are net importers of intellectual property" (Richardson and Taylor 9) (emphasis mine) somewhat obscures the considerable market advantage of British and

American publishers[8]. Large publishing firms in Western countries have generally looked to the sale of translation rights to foreign publishers to offset the high production and marketing costs of a "risky" market in new fiction, bestselling or otherwise[9]. Thus, as Venuti says of the case of the translated bestseller; "[t]he publisher's approach to the foreign text … imperialistic, an exploitation governed by an estimate of the market at home" (124). All this means that books translated *into* English are less attractive to Western publishers, as they generate profit only on their domestic sales.

As Melike Yılmaz points out, at the beginning of the 1990s, when *The White Castle* was first published in English, 39.5% of all books and almost half (48.5%) of all literary publications in Turkey were translations, of which half were from English (10). By contrast, in the whole previous history of Turkish to English translation, from 1884-1990, there were only 81 translations published (158-172), most of which Yılmaz complains reflected an Anglophone interest in Turkish literature and culture which was at best 'erratic' and unsystematic, and at worst dilettantish and orientalist (39). Saliha Paker, a gifted literary translator herself, sees Pamuk's work as a breakthrough for Turkish literature, and this assertion is supported that in the nearly 20 years since the publication of *The White Castle,* the number of extant English translations of Turkish works has more than doubled. Yet she is also, like Pamuk himself, critical of the "norms that govern … the academic or more general expectations of British and American readers and publishers" in selecting Turkish work for translation. For Paker, novels judged "'not Turkish enough'" are still neglected, and she laments the fact that representatives of an older generation of Turkish writers[10] and of the recent boom in women's writing[11] have failed to attract the individual attention they deserve (633). Yet Paker, while acknowledging ingrained orientalist tastes and assumptions, sees economic method in the apparent madness:

> Observable gaps in the short history of translations from Turkish literature might be taken to indicate a haphazard selection of authors and texts, but closer investigation shows that selections were not made on a random basis. […] What has been selected for translation in fiction and poetry are works that achieved a certain distinction (e.g. as prize-winners or bestsellers) in modern Turkish literature. (622-33)

The translation of *The White Castle* was sponsored and undertaken by Carcanet Press; a small, independent Manchester-based publisher with academic affiliations, and a reputation for courageous and avant-garde publishing. Their journal, the *PN Review*, currently describes itself as one which "stands up for the experimental and keeps a weather eye on the poetries of Europe, Africa, the Americas and Asia" (Carcanet online). This strategy of

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[8] Educated estimates for UK publishers' total income from the export of rights in 2004 put the figure at £300m, or between 8 and 9 per cent of returns in an industry worth £3.459 billion a year to the UK economy alone (Paul Richardson and Graham Taylor, *A Guide to the U.K Publishing Industry* (London: The Publishers Association, 2008). (7-9)

[9] Popular best-sellers in particular have high production and marketing costs with authors' agents able to command vast advances, particularly since the rise of the symbiotic bestseller/blockbuster form in the 1970s (Lawrence Venuti, *The Scandals of Translation: Towards an Ethics of Difference* (London and New York: Routledge, 1998). (161)

[10] Paker cites Yakup Kadri Karaosmanoğlu, Sabahattin Ali, Ahmet Hamdi Tanpinar, Oğuz Atay, and Yusuf Atılgan.

[11] We might cite Latife Tekin and Elif Şafak as two writers who *have* been able to break through, although Şafak has bypassed the patronage of translating publishers to some extent, as she rewrites her own work into English.

combining the experimental with the global dates back to the late 1980s, when Carcanet, previously a publisher of poetry and criticism exclusively, were pursuing a strategy of promoting innovative fiction and translating foreign fiction "distinguished in its country of origin but not yet in the UK" (Freeman).

It has often been alleged that the "determining factor" in Pamuk's successful transfer into the Anglophone literary system is his "political exotic"; that is, his liberal crusading against the Turkish state/nation, for example, in publicly declaring the reality of the officially denied Armenian genocide, in criticising the oppressive policies of the Turkish state, past and present, in speaking out on issues of freedom of speech for writers and journalists, and in opposing his government's policy in Iraq (Yılmaz). However, this is to put the cart before the horse and to misread the politics of Pamuk's writing at this time. True, Pamuk had been active in civic campaigns internationally through PEN and during the Rushdie affair in the late 1980s[12]. However, having been alienated by the harsh violence of Turkish politics in the 1970s, when leftist guerrillas competed with rightist paramilitary youth in ever bloodier street battles, and the early 1980s, when Kenan Evren's military coup institutionalised the violence of the rightist anti-communist backlash, Pamuk famously retired to his family apartment to "aspire to nothing but to write beautiful novels" (180). He was at this time, by his own admission (and, it can be argued, to his own regret), generally uncommitted politically, and his politics, if not totally ambiguous in public, tended rather to the cultural or aesthetic in *The White Castle* itself.

More importantly for our argument here, to assume that Pamuk was adopted by Western publishers because of his political stance is also to badly misread the political affiliations of Anglophone literary publishing. An example of Carcanet's positioning on the spectrum of cultural politics at this time is their treatment of Latife Tekin, a contemporary writer with strong Leftist affiliations in Turkey, who was also auditioned for translation at around the same time Pamuk was. She was championed by some of the editors, and extracts from her works appeared in translation in PN Review. Her novel told wry tales of the struggle of rural migrants to survive and adapt to urban life and its exploitations in Istanbul's *gecekondu* ('night-built') suburbs; places that were at that time sites of active struggle between the Turkish security forces and the Leftist tendencies that had appropriated much of the government land. Yet, her modern narrative was unable to convince senior editorial staff and management of her novels' sure-fire saleability in a market in which the demands of the tourist imagination ever oblige the modifier "Turkish" to connote its historical, Ottoman sense[13].

Despite having a rebel figure like the exiled communist poet Nazım Hikmet on their backlist, Carcanet's interest in *The White Castle* was less for its radical politics, or for those of its author, than as a marketable, postmodern fable which bore comparison to Umberto Eco's runaway historical bestseller *The Name of the Rose* (with exotic flavours). When Pamuk considered dropping the book's preface for the very reason that some had compared the conceit of a 'discovered' manuscript to Eco's novel, Carcanet's editorial staff were amusingly quick to collude in reassuring him that the book was "stronger for it" (Goldsmith).

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[12] Cf. *Other Colours* Ch. 44 "Salman Rushdie: *The Satanic Verses* and the Freedom of the Writer" and pp. 174-176 and Ch. 45 "PEN Arthur Miller Speech" (179-18).

[13] A few of Tekin's novels have thankfully since been translated into English as Latife Tekin, *Berji Kristin: Tales from the Garbage Hills: A Novel*, trans. Ruth Christie and Saliha Paker (London; New York: Marion Boyars, 1993); Latife Tekin, *Dear Shameless Death*, trans. Saliha Paker and Mel Kenne (New York: Marion Boyars, 2001); and Latife Tekin, *Swords of Ice*, trans. Saliha Paker and Mel Kenne (London; [New York]: Marion Boyars, 2007).

Another point in Pamuk's favour was that, although, by the admission of his editor, his literary reputation had not preceded him as far as Manchester by 1987 (Freeman), it *was* a matter of record that he had won prestigious literature prizes two years running in his native country; the Orhan Kemal Novel Prize for *Cevdet Bey ve Oğulları* (*Jevdet Bey & Sons*[14]) in 1983 and the Madaralı Novel Prize for his third novel *Beyaz Kale* in 1984, making the book even more of an attractive prospect.

Yet there were still other, even more immediately fiscal considerations in favour of translating *The White Castle* for Carcanet. Pamuk, having previously written two extremely long books - his first novel, *Cevdet Bey ve Oğulları* (1982), is a 616-page family saga and his second, *Sessiz Ev* (1983), is a 343-page modernist experiment told from four perspectives – had decided to write his third novel, *Beyaz Kale* as an attractively succinct 145 page novella. In his afterword to *The White Castle*, Pamuk himself puts his uncharacteristic use of the form down to the integrity of his inspiration for the story itself, which came to him as he was working on his second novel, *Silent House*: "Why don't I write something short between the long novels? I'd say to myself, since my story was already clear in my head" (Pamuk *Other Colours* 248). Yet in the essay "The Implied Author," Pamuk demonstrates that he is also well aware of the financial considerations that make short fiction eminently more attractive than three-decker family sagas to small publishers, with their lower translation and publishing costs, although his ideal readers may feel otherwise:

> The response I am happiest to hear when I tell readers that I am writing a new novel: "please make your novel really long!" I am proud to boast that I hear this a thousand times more often than the publisher's perennial entreaty: "Make it short!" (7)

Faced with such a long line of ticked boxes, the Carcanet editor on whose desk *Beyaz Kale* landed in partial translation by Victoria Holbrook was obviously "immediately struck by the remarkable quality of the novel, thematically, structurally, and in its texture" (Freeman) and gave a recommendation to publish. Carcanet brought the translation rights to the novel, signing a contract with Pamuk through their New York office in March 1987. The book was prepared for translation and publication in 1988 but, significantly, "complications" over the translation and editing (of which more later) prevented the book from being published until 1990 (Schmidt).

As soon as Pamuk's novel was in the proofing stage, Carcanet immediately began attempting to sell the UK and Commonwealth paperback rights. Lacking the resources of big-hitters like Faber & Faber, a relatively large publisher in comparison to an outfit like Carcanet, able to attract new or established authorial talent to the siren tune of sweeter royalties, better marketing, etc, Carcanet were obliged to pursue a strategy of quick turnover with their new author, calculating that they would make more money by selling the rights to his book on than by trying to invest in keeping him and translating/promoting his books themselves. In selling his author, Carcanet's chief editor made sure to emphasise that the translation rights to the novel were already selling well (Sweden, Norway and Israel) in the wake of Şavkar Altınel's positive review and profile of Pamuk's work in the prestigious and internationally influential *Times Literary Supplement* (Schmidt).

In early 1990, Pamuk and Holbrook's book won the first ever Independent Foreign Fiction Prize, which divided the £10,000 prize money equally between the author and the translator, and Faber and Faber acquiesced to the offer of the rights. Faber and Faber's own strategy document reveals that it is prize-winning novelists (alive and dead) that are touted

[14] *Bey* is the Turkish equivalent of Mr, but it is placed after the forename.

as the company's most bankable (and profitable) assets[15]. Nevertheless, they acquired Pamuk's book for a rather low advance of just £1,500 on 10% of paperback sales against a £2 per page offset fee, and swiftly published the paperback in association with Carcanet in 1991 (Schmidt).

For literary writing to successfully 'travel' between cultural (and sometimes historical) contexts, then, it must win capitalist patronage by virtue of its form, its content and by the local reputation (or market share) of its author. In the case of Third World writing, patronage and translation appear as two mutually reinforcing and inseparable conditions (a literary work in a peripheral language only opens itself to the possibility of Anglophone patronage if it has already been partially translated). Thus in the process of overcoming censure by exclusion, the Third World writer must necessarily face the possibility of cooption by misappropriation. With this in mind, we turn to questions of translation, rewriting and literary transfer.

3) The Author and His Doubles I: Translators

> In the age of global media, literary writers are no longer people who speak first and foremost to the middle classes of their own countries but are people who can speak, and speak immediately, to readers of "literary novels" all the world over… today's literary writers are gradually writing less for their own national majorities (who do not read them) than for the small minority of literary readers in the world who do. The needling questions, and the suspicions about these writers' true intentions, reflect an uneasiness about this new cultural order that has come into being over the past thirty years. (Pamuk "Who Do You Write For?" 242)

Theoretically speaking, a translation can be defined and understood as a second artwork in a target-language (TL) which is generated on the borderline between two literary systems and is determined by a preceding artwork in a source-language (SL) while being possessed of a relative autonomy from it (Bassnett-McGuire). When translating a text, a translator may choose to pursue either a domesticating strategy of translation, transposing the metaphoric, figurative and idiomatic structures of the SL text into TL equivalents, or a foreignizing strategy, which would allow literal or word-for-word translations of such structures to foreground the fact of the TL text's translation and disrupt the illusion that the TL text originally emanated from the TL culture.

The question of translation is present from the very beginning of *The White Castle* in such a way as to question the validity of domesticating translation strategies. The epigraph that we must suppose the fictional editor has chosen for the book treats the passion of the lover for the unknown 'way of life' of the beloved. It purports to be a quote from Yakup Kadri Karaosmanoğlu's "mistranslation" of Marcel Proust, and in the grand critical gesture of judging Karaosmanoğlu's work a *mis*-take of Proust, the epigraph declares itself unreliable by the very fact of translation (or rather, *mis*-translation). In the preface, Darvinoğlu professes to have pursued a domesticating strategy of translation, trying to convey its sense to its modern readership in the idioms and language they best understand;

[15] "Faber and Faber remains one of the last of the great independent publishing houses in London. With the great depth of its backlist, featuring books by no fewer than eleven Nobel Laureates and six Booker Prize-winners, a thriving frontlist, and new ventures including the Faber Finds imprint, the company continues to go from strength to strength" http://www.faber.co.uk/about/ 20/11/2008

> I nourished no pretensions to style while revising the book into contemporary Turkish: after reading a couple of sentences from the manuscript I kept on one table, I'd go to another table in the other room and try to relate in today's idiom the sense of what remained in my mind.(3)

Here, the spatial distance between the lectern and the writing table stands in for the cultural rupture of Mustafa Kemal Atatürk's 1928 language reform, and Darvinoğlu's translation is obliged to domesticate the past to make it accessible in the present. Yet, in the process of transfer, how much of Darvinoğlu (that most self-consciously unreliable of intermediaries, a modern historian) and what he himself wanted to achieve slipped in to the mixture? Remember that he says at first he told all his friends the story "as passionately as if I had written it myself" (3).

The idea of *mis*translation raises a broader question: if a translation TL text is to be considered as a second artwork, what is or should be the degree of its relative autonomy from SL text, and, indeed, what are the moral and political implications of such autonomy? Susan Bassnet is one theorist who insists upon the "clear moral responsibility" of the "author" of a TL text (a translation) to the TL *readers*, because, obviously, "the translator cannot *be* the author of the SL text" (Bassnett-McGuire 23) (emphasis mine]). Writing in the foreword to Özlem Berk's *Translation and Westernization in Turkey*, Bassnet asks if the translator of a work which is not already established within a literary system might, from a certain perspective, take "greater liberties" with that work than with a canonised classic, or, from another perspective, feel empowered to produce a "a genuinely new, innovative and creative work that will prove successful in the target culture" (Berk xii-xiii). This is understood and justified by some theorists as a form of poststructuralist liberation from authorial authority. Lawrence Venuti's critique of authorship details how Romantic ideas of authorship and of the work as either an original expression or as invested with the significant labour of its producer, have been enshrined or reified in copyright law. In his *Scandals of Translation* he attributes the marginality of translation in the economic system to its "offence" against this juridical discourse of authorship (Venuti 31, 47-66). Against the Romantic valorisation of the genius and originality of the author and thus the sacred integrity of the work, and celebrating Roland Barthes' conception of writing as the repetition and rearrangement of "anterior gestures," (Barthes and Howard), André Lefevere states that, "the new is a combination of various elements from the old, the non-canonized, imports from other systems […] rearranged to suit alternative functional views of literature". Lefevere does not invoke the role of refractions in a literary system as a moralistic lament over the death of authenticity because, for him "refractions are what keep a literary system going" (247).

In a Third World context, the concrete politics of representation complicate the simplistic politics of textual liberation which theoretical postmodernism and postcolonial criticism so often champion. A translation depends upon the translator's ability to translate not only the literal meaning of each word but also the wider linguistic and cultural codes that make literary language work, such as figurative structures, idioms, register, genre specific vocabulary and so on. Venuti states that anxieties about to what degree what is "literary" about a TL text can be attributed to its SL author are particularly pronounced:

> Insofar as the translator must focus on the linguistic and cultural constituents of the foreign text, translation may also provoke the fear that the foreign author is not original, but derivative, fundamentally dependent on pre-existing materials. (48)

A charge that is often thrown at Pamuk in Turkish criticism is that of plagiarism (whether or not in the name of literary postmodernism); notably that the plot of *The White Castle* shows some initial similarity to a 16th century manuscript *Viaje de Turquía: la Odisea de Pedro de Urdemalas* (*A Turkish Voyage: The Odyssey of Pedro de Urdemalas*) lost for years in a Spanish archive and translated into Turkish by Fuad Carım in 1964 as *Pedro'nun Zorunlu İstanbul Seyahati* (*Pedro's Obligatory Voyage to Istanbul*). In order to 'defend' himself from these charges, Pamuk added the afterword to the Turkish reissue of his novel[16]. Here he lists the sources and inspirations that gave layers of depth to his historical fiction, ranging from a (never realised) idea from the orientalist Gustave Flaubert, to his own boyhood fascination with history (high-school syllabus and comic-book apocrypha alike) to the archival exploits of the aforementioned Faruk Darvinoğlu. Darvinoğlu's family name ("Son of Darwin") is itself is a sly swipe at utopian and nationalistic intellectual positivism; satirised in *Sessis Ev* by the dream of Faruk's fanatically Atatürkist grandfather to write a 48-volume encyclopaedia of the Turks that would finally dispel the East's backward reliance on metaphysics and enable it to catch up with the West (Altınel; Berman). With his tongue resting playfully in his cheek, Pamuk dismisses the charges of plagiarism against him in typically riddling style, attributing any wrongdoing or "technical problems" to Darvinoğlu:

> At this point I should like to point out to readers who imagine that I, like Faruk, worked in the old archives, rummaging among the shelves of dusty manuscripts, that I am unable to take responsibility for Faruk's actions. What I did was use a few details Faruk discovered. (250)

Yet such witty appeals to writing as an anterior gesture fell on deaf ears among the resolutely positivist historians of Turkey's popular press, one of whom went so far as to publish excerpts from *Pedro's Obligatory Voyage* alongside similar excerpts from *The White Castle*, with the latter headed *intihâl* ('counterfeit'/ 'copy') (Bardakçı). Rather than being any straightforward allegation of *unoriginality*, these attacks seems rather to be tied up with a charge of *inauthenticity*, and there seems to be a fine line, in the Turkish context, between airing "needling questions" about a writers' authenticity and voicing loud suspicions about their national loyalty. In the realm of speech, the translator/interpreter has always been an ambivalent figure; the reliance of the powerful on the interpreter's linguistic competence, which they often do not share, provokes a simultaneous anxiety about accuracy ("is what he is saying *true to* what we said?") and loyalty ("is he himself being *true to* us?"). The soothsayer's often fatal golden rule that "to advance a guess that the order of things might be disturbed is not a bad way of undermining the order of things", so admired by Pamuk in his afterword (249), might equally well apply to the translator/interpreter, whose sole access to and control of information that is incomprehensible to his patron puts him in a position of great potential influence.

Yet, it is not only or mainly the ruling class who agonise over such questions of linguistic competence; it is an area of particular anxiety among the aspiring and petit bourgeoisies across the Third World. Regarding Orhan Pamuk, the argument put forward in some quarters in the Turkish milieu is that Orhan Pamuk writes the way he does (that is, in dialogue with literary and theoretical conventions declared as Western as well as Eastern, his thematisation of Turkey's Ottoman and Islamic heritage over and against its Kemalist

[16] This is translated and reprinted in English as "*The White Castle* Afterword" in Orhan Pamuk, *Other Colours: Essays and a Story*, trans. Maureen Freely (London: Faber & Faber, 2007). (247-52)

and nationalist occlusion and denigration) simply in order to sell books on Western markets (Yılmaz). Such an argument, while it perhaps contains the truths that Pamuk writes with a global audience in mind, and that he is obliged to follow the dictates of differentiated, capitalist patronage, it is uncomfortably close to positions in the nationalist and rightist press that seek to create political capital from characterising Pamuk and like-minded intellectuals as elitist traitors who adopt a set of political positions simply in order to sell Turkish national pride and autonomy for Western dollars. It is this variety of attack that Pamuk has in mind when he complains about the "needling questions" and "suspicions about these writers' true intentions" which arise for him from concrete anxieties about the new global cultural order of the last thirty years, entailing the globalisation of cultural production.

The White Castle also thematises the anxiety that a story's journey into other languages and other milieus will amount to treachery to an original. The Italian narrator, once he has won the favour of the sultan, finds himself dining at the European embassies, flattered and flirted with by the great and the good of Europe, and is unable to restrain himself from extemporising tales of "religion and violence, intrigues of love and the harem" (105) which are "invented … on the spot" to the awed admiration of an audience he holds largely in contempt. Once the appetite for the exotic is whetted, Hoja's arrival in Italy in disguise as the Italian is that of a prodigal literary hero, and he writes a "stack" of books about his "unbelievable adventures among the Turks" full of details of local personalities, customs and rituals, and Hoja's "cleverly written personal interpretations of the Turks" (142). These books are commercially successful; "with curiosity about the exotic orient just beginning to spread among aristocrats and especially well-bred ladies." (142) Yet, as a cultural ambassador, albeit an incognito one, Hoja's old attitudes towards his "fools" resurface, as the Italian traveller drawn to the Narrator's door by Hoja's books admits:

> [The traveller] saw my portrait in oil that I'd commissioned from a Venetian painter and further confided, as if he were betraying a secret, that, actually, He was not a true friend of the Turks, that He'd written unflattering things about them: He'd written that we were now in decline, described our minds as if they were dirty cupboards filled up with old junk. He'd said we could not be reformed, that if we were able to survive our only alternative was to submit immediately, and after this we would not be able to do anything for centuries but imitate those to whom we had surrendered. (143)

Thus the "translated" Hoja, the Turkish intellectual in disguise as a Western intellectual, is a seeming traitor and comprador, exorcising his harmful, bitter truths for the vicarious enjoyment of the hostile West, yet kept afloat on what had seemed to the Italian to be a harmless or frivolous foreign fascination with the exotic.

To return to our theoretical frame, in relation to the SL text, translators are a species of rewriter. If a translated work falls too far out of step with the ideological, poetic or economic rhythms of a given system, rewriters may act as gatekeepers in repressing the work, though, as Lefevere points out, the more common strategy is to adapt the work; to rewrite it in such a way that it can be accepted by the prevailing ideology, poetics and mode of literary production of the day (226). Bearing this in mind, let us now outline the complications which troubled the production of the translated manuscript for *The White Castle* for the light they throw on the cultural politics of translation. Unexpectedly, these are not the cultural politics of East meets West, though these certainly play a part, but those between the United States and the United Kingdom.

Carcanet Press auditioned several translators for *The White Castle* in June 1987, and Holbrook, then teaching at the Ohio State University's Department of Judaic and Near

Eastern Languages, and the least orientalist or dilettantish of the candidates, was chosen[17]. Unlike two of Pamuk's subsequent translators, Güneli Gün (*The New Life, The Black Book*) and Maureen Freely (*Snow, The Black Book, Istanbul, Other Colours, The Museum of Innocence*), Holbrook is not a novelist herself. Like Erdağ Göknar (translator of *My name is Red*), she is an academic translator. She is a scrupulous and prolific translator of Turkish and other languages, and describes herself, in relation to her translating work, as "as an artisan who makes things for pay" (Holbrook "Re: Orhan Pamuk Research"). However, she had invested enough of her creative energy in her literary translation of *The White Castle* to bristle when a Carcanet editor went over her manuscript to (in her own pun on *prettify*) "Britify" it. This was done, according to the editor, to "address some questions of literary style" and to rewrite Holbrook's translation of Pamuk's novel to make it more acceptable to the poetics of the British literary system. Though Holbrook admitted understanding why a British publisher would want to adapt her American spelling for the British literary market, she did object to the use of Anglicised phrasing ("I don't see why 'he wanted to' should be replaced by 'he was keen on,' or 'he was giddy' by 'he went giddy.' It makes me sound as if I were speaking with a phony British accent."[18]), and, more centrally to questions of conveying the sense of an author's literary style in translation, the insertion of punctuation into Pamuk's famously long sentences ("I am convinced if long sentences are characteristic of a piece of writing, this characteristic should be preserved in translation"). Holbrook was incensed, however, at the interpolation of a cheeky Manchester anachronism which seemed to disrupt the authorial intention of the original:

> While translating Unkapi (sic) as "corn exchange" may be a neat in-joke for us, it is an anachronism, and although Orhan has purposely put many anachronisms in the original, I don't want to be criticised for adding them in translation (unless this was something Orhan understood and liked).

The deferral to authorial intention and public approval here by Holbrook is interesting, and is perhaps due to Holbrook's self image as a craftswoman rather than an artist. Yet, she was upset enough by the use of an editor to invoke (though not pursue) her own rights as author of the translation.

Critical praise for Holbrook's translation is revealing in that it concentrates on how seamlessly the novel appears to have been written in English. For Jay Parini, the "luminous" translation seems written already in English, while for Charlotte Innes, the "shock" of the difference in style between Holbrook's *White Castle* and Güneli Gün's *Black Book* owes something to the "familiar … almost hypnotic narrative" (61) of the former against the foreignising and defamiliarising effects of the latter. This is ironic, since, due to the two languages' considerable morphological differences, the beauty of any

[17] In a vindication of Yılmaz's charge that interest in Turkish literature in the Anglophone world tends towards the orientalist and dilettantish (Melike Yılmaz, "A Translational Journey: Orhan Pamuk in English," Boğaziçi University, 2004.), auditioned translators for *Beyaz Kale* included an orientalist who interposed genealogies of Pamuk's historical characters into her text, another who apparently took issue with or was unable to translate the term "astrologer," and a rather Updike-esque and cavalier attaché to the American ambassador in Ankara who promised to translate the text in between dinner parties and diplomatic duties. Carcanet Press Archive, ACC 4-3- Box 24

[18] A similar point is made by Güneli Gün, in her acrid exchange with the TLS reviewers of her own translation of *The New Life*, who criticised her chiefly for interpolating "Americanisms" into her translations. Cf. Güneli Gün, "Something Wrong with the Language: An American Translator Responds to Her British Critics," *Times Literary Supplement* (1999).

English phrasing and syntax in any translation from the Turkish, as Maureen Freely points out, can only be due to the translator's own sense of literary style (Freely), reinforced in this case by that of an editor.

One linguistic difference between English and Turkish has particular bearing on the translation/rewriting of the handling of the theme of ambiguous identity in *The White Castle*. Where English distinguishes between the subject he, she and it, and the objects him, her and it, Turkish contains only one subject and one object pronoun; *o/onun*. Furthermore, declension means that time, case, mood and person are all to be inferred from the suffixes attached to the verb, which is generally the last element in a Turkish sentence. A writer using Turkish is thus more easily able to leave the discreet identity of the subject or object of a sentence ambiguous (Altınel; Freely). Where Pamuk's sentences had allowed the identity of their subject or object to remain ambiguous, and Holbrook's translation had endeavoured to replicate the effect in English, the editor had striven for greater clarity in his revisions. A senior editor from Carcanet's New York office subsequently upbraided his UK editor, even though Pamuk was in agreement with his changes at this point, for having actually "altered the intent a bit and made it a little less ambiguous than it should be," (Goldsmith) which would be a stylistic disaster for a novel whose final "twist" is an ambiguity of narratorial identity.

The final ambiguity or aporia around the narrator's identity in *The White Castle* arises for the reader at the end of the book when the narrator calls attention to the view from his study, from which an Italian guest, who has arrived with the impertinently announced intention of settling the question of the narrator's identity once and for all, is reading his confession cum biography. The view from the window at which the traveller sits, and at which the narrator sat to write his book, is exactly that which the narrator had described earlier in the tale, when, on the point of being threatened with a mock execution, he had conjured up a vision of what is supposed by the reader to be his childhood home in Italy:

> Suddenly my religion became something that seemed easy to die for; I felt I was important, and on the other hand I pitied myself the way these two men did who made it harder for me to give up my religion the more they interrogated me. When I tried to think of something else the scene through the window overlooking the garden behind our house came to life before my eyes: peaches and cherries lay on a tray inlaid with mother-of-pearl upon a table, behind the table was a divan upholstered with straw matting sewn with feather cushions the same colour as the green window-frame; further back, I saw a sparrow perched on the edge of a well among the olive and cherry-trees. A swing with long ropes tied to the high branch of a walnut-tree swayed in a barely perceptible breeze. (21)
>
> As I had thought he would, he began to turn the pages of my book greedily, searching, and I waited with excitement till he at last found the pages he was looking for and read it. Then he looked again at the view from that window overlooking the garden at the back of my house. I knew exactly what he saw. Peaches and cherries lay on a tray inlaid with mother-of-pearl upon a table, behind the table was a divan upholstered with straw matting sewn with feather cushions the same colour as the green window-frame. I was sitting there, nearly seventy now. Further back, he saw a sparrow perched on the edge of a well among the olive and cherry-trees. A swing with long ropes tied to the high branch of a walnut-tree swayed in a barely perceptible breeze. (145)

After the reader has imitated the impertinent traveller, greedily searching back through the pages for the page with the mock execution, and found the requisite page, he is struck by

two things. The garden in the earlier passage is that of "our" house, whereas in the final passage it is described as "my" house; the first person plural possessive adjective "our" that the reader had initially thought referred to the Italian's family in the mock execution scene, is briefly associated at the end of the book with the pair of look-alikes furtively conducting research in their ("our") house in Gebze, before the doubles vanish and only the I/me/my of the narrator remains. The other pronoun substitution is that of "I" (the narrator) for that of "he" (the Italian tourist) in the sentence "I/he saw a sparrow." Reading backwards through the text, the reader identifies first with the view of the traveller, then with that of the narrator, and then feels the uncanny effect of their near identity with each other. Finally, the presence of the narrator is interposed in the last image of the book, gazing intently and with some amusement at the visitor/reader, and this verbal *trompe l'oeil* further troubles the reader's assumptions about the narrator's identity, just as in the complex identity masquerades of, for instance, the Royal Society orientalist painter John Frederick Lewis or, equally, the Ottoman orientalist painter and museologist Osman Hamdi.

For these near-identically twinned passages to achieve their literary effect, they of course need to be verbally identical in both the source and target texts. It is significant that it was necessary for Pamuk to prompt his enthusiastic editor both to "carry back" his corrections to the final passage in order that they both read identically, and that he distinguish them only by use of the pronoun[19]. Thus while Pamuk has declared that he is still not sure "if it was the Italian slave or the Ottoman master who wrote the manuscript of *The White Castle*" (Pamuk *Other Colours* 250), the English version of the book narrowly avoided suggesting a fairly straightforward trade of places. Keeping this troubled ambiguity in mind, let us now move on to examine how the text itself attempts to foreclose interpretations of the story as an allegory of Ottoman despotism and decline in the face of Western democratic ascendancy.

4) The Author and His Doubles II: Critics

> At first, I had no idea what I would do with the book, other than to read it over and over again. (1)
>
> "Faruk Darvinoğlu"
>
> Book titles are like people's names: They help us distinguish a book from the million others it resembles. (Pamuk "Nine Notes on Book Covers," *Other Colours* 118)

Though it is generally much maligned in postcolonial and postmodernist criticism, Sibel Irzık has given Frederic Jameson's idea of "national allegory" qualified support, seeing it as an appropriate corrective to theories of literature that validate the novel only as an expression of individual, psychological interiority or an entirely detached and autonomous aesthetic (Irzık). However, she questions whether he is justified in assuming that such allegories always indicate the presence of the healthy melding of the public and the private in Third World literature and society; an unproblematic or achieved "consciousness of

[19] "Please note that the last paragraph of the book should be exactly the same as the lines 3-6 of page 31 except an added sentence so your corrections should be carried back to page 31 lines 3-6. Also the "I" on p. 203 first word, should be "he"." Orhan Pamuk, Emmendations to the Manuscript of *The White Castle*, 8th August 1989, Carcanet Press Archive, ACC 3, Box 353, special collections, John Rylands Library, Manchester.

collectivity" (555) in which the free development and expression of individual lives is the condition of the free development and expression of all. In her reading of Pamuk's novel *Snow*, Irzık has noted how Pamuk's texts use strategies of ironic subversion to short-circuit or foreclose their appropriation as political allegories by Third World readers well accustomed to this mode of literary reception. Irzık notes that the device of a coerced theatricality in *Snow* robs the characters of their authentic daily lives and instead places them within a controllable environment where their meanings may be conscripted into the theatrical national allegories of the authoritarian director/dictator, Sunay Zaim. Wary that the device of theatricality in *Snow* satirizes the authoritarian and paternalistic potential of political and national allegory itself, Irzık also notes how Pamuk's novel uses this device to short-circuit its allegorical interpretation by Turkish readers well accustomed to allegory as a mode of literary expression. For Irzık, Pamuk uses the device of theatricality to ritually overcome the compulsion to allegory of his own political novel:

> In all these novels, the obsessive return of a theatricality that robs characters of ''authentic'' lives has the function of exhibiting and exorcising the narrative's own compulsion toward political allegory. It is a way of acknowledging but also attempting to overcome the contortions that language, narrative, and individual lives have to go through under social conditions that provide neither a protected private sphere within which individuals can have at least the illusion of sovereignty and freedom, nor a public sphere in which their demands for sovereignty can be freely negotiated. (562)

The ambiguity or deferral of narratorial identity in *The White Castle* is just such a strategy for "exhibiting and exorcising the narrative's own compulsion toward … allegory." In *The White Castle* it is not the narrative's compulsion to straightforward "political allegory" which the device serves to short circuit, but the second order political allegory of "the East-West question." The distinctions between "Westerner" and "Easterner," and "master" and "slave" which could be allegorised in a public discourse of civilisational superiority/inferiority (in Turkey or in the West), are blurred here to the point where only the question of whose elliptical and opaque personal narrative this is remains.

In a deliberate contrast to the Hoja's newfound literary prolixity, delighting his patrons among the wealthy of Renaissance Venice, the Italian slave become Ottoman imperial astrologer is darkly fearful of completing his last commission for his own patron; the increasingly totalitarian and megalomaniacal sultan. In this commission (the book we are reading) the sultan demanded that the narrator write down in a book all of the "stories" that he had demanded he tell about "Him", the Hoja's Italian slave, about the man's family, about his life in Italy, etc; "as if they were what happened to me" (136). Thus, the Italian is forced to tell his own story from his own lips while affecting to believe that he is someone else taking his own place and speaking of someone else as if he were him, and achieving these psychic acrobatics so that his sultan patron will lose no public face by Hoja's betrayal. The sultan thus forcefully appropriates the peculiar and unrepresentative personal situation of the narrator as an allegory to prove a philosophical (or ideological) point which, as a ruler with life or death command of his subjects, both seems true to him and suits him very well.

> He had said to me once that basically every life was like another. This frightened me for some reason: there was a devilish expression on the sultan's face I'd never seen before, and I wanted to ask him what he meant by this. While I looked

> apprehensively into his face, I felt an impulse to say "I am I". It was as if, had I been able to find the courage to speak this nonsensical phrase, I would obliterate all those games played by all those gossips scheming to turn me into someone else, played by Hoja and the sultan, and live at peace again within my own being. But like those who shy away from even the mention of any uncertainty that might jeopardize their security, I kept silent in fear. (109)

Anxious that the gossips at court, prompted by the sultan himself to distract attention from a string of military failures, suspect the switch, the narrator must cover over all trace of it. "To protect myself from these rumours that I believed the sultan had started, I withdrew from feasts and festivities, was not seen much in public, lost weight" (133-4). Keeping silent again, fearing that his declaration of individuality, of absolute difference, would be received as "nonsensical," and unwilling to furnish the proof of his shameful non-self-identity to the powers in the novel – to his sultan patron, the scheming, critical gossips, or his opposite number in the West – the narrator makes no attempt to take the book to court when it is finished. Unable to speak the truth directly to power, the Italian slave keeps silent in fear, and by his tortured silence is exhorted to find consolation; a consolation that finally takes the form of an elliptical writing. He quietly tells the tale to a visiting Ottoman traveller and writer, Evliya Çelebi, whose own embellished travel narratives seemed a fitting place for such an outlandish curiosity. He later allows his inquisitive Italian guest to read it. He thus tells his story not for the pleasure of commanding an audience, but, in an approximation of the postmodern ideal, for the pleasure of the subtlety and beguiling resonance of the tale itself.

However, the careful reading and re-reading of the narrative, that both Faruk Darvinoğlu and the narrator exhort, and which the twinned passages in the execution scene and the close of the narrative provoke, in fact proliferate the questions around the identity of the narrator. Are these characters in fact who they say they are/who they are said to be? Who, as in Barthes' old question, is speaking? At the beginning of the narrative, in describing his supposedly youthful self, the narrator makes the following observation:

> Of course he was conceited: having devoured most of what had been accomplished before his time, he turned up his nose at it all; he had no doubt he'd do better; he had no equal; he knew he was more intelligent and creative than anyone else. In short, he was an average youth. (6)

Despite the self-depreciation, the character of the young man described sounds less like the timid narrator who declares, on watching the "victory of the devil" firework display that the Italian and Hoja create together; "I seemed to have at last found the courage to do the things I wanted in life… it seemed of no importance what city I was in" (19). Even less does this easy-going narrator, who returns submissively with his master after escaping captivity, who quickly takes a shine to the "good-humored, intelligent" sultan as a man "who insisted on starting each day with science and art" (101), and who is happy to fritter his years "dozing within four walls writing silly books" (104), or getting sensuously fat at court celebrations, sound like a man who would offer to die for his religion, as he does at the beginning of the novel (20-21). At the beginning of the narrative, the narrator draws attention to this contradiction:

> I comfort myself with the thought that one day a few people will patiently read to the end what I write here and understand that I was not that youth. And perhaps those

> patient readers will think, as I do now, that the story of that youth who let go of his life while reading his precious books continued later from where it broke off. (7)

Is the Italian tourist's assertion that the man now living in Italy after years in Ottoman 'slavery' might have been "the Leonardo of the seventeenth century" (144) mirrored by the narrator's claim, apparently a metaphor, that the pacing, agonized creator of the weapon is "my own youth" and that "the I now dozing in a corner jealously desired him" (95)? Is it the furious, driven and almost belligerent imagination of Hoja which, in its sporadic and grandiose self-certainty, hints at gravity before Newton (24) invents psychology before Freud (though ill-equipped by temperament to self examine, he instead roots around for the seeds of sin and difference in the memories of the unfortunate Poles he interrogates, and in a grizzly materialist twist, perhaps also the severed heads of the Christian battle dead) and envisions the tank before even steam locomotion, or do the sparks of inspiration fly off this phantom Leonardo-who-might-have-been? The double who returns to Italy is certainly a less sensuous and sensational narrator of the Ottoman life than the narrator himself; but is this because he is humourless in his positivist attempts to formulate general rules ("like all Turks he loved people, etc, etc" (143) or because he knows less what his Italian audience wants? While the garden of the house in Gebze is apparently identical to the narrator's lost or imagined childhood home, and we learn that the narrator "had this house built, landscaped the back garden as I wanted, according to my own inner impulses" (136), could the Italian have moulded the view to match to his own memories of Italy, or are the memories of the quilter's stepson's childhood home? Why do the writings of the man in Italy prompt the tourist to ask after the quilt-stitching hobby of the man in Gebze, when we never see either man stitching a quilt? On the other hand, when the inquisitive Italian traveller first arrives, and we learn that the visitor speaks Turkish "with His errors, though with not so many as He did" (142); aren't these errors unlikely to be made by the native speaker of Turkish who apparently taught it to him?

The effect of this short-circuiting of the East-West allegory through the blurring of the identities of Hoja and the Italian is not simply, in some postmodern way, to trouble and ultimately suppress the allegorical drive in interpretation (which is necessarily impossible). In *The White Castle*, as in all of Pamuk's riddle-like narratives, what resonates up through all the subterfuges and contortions that the narrative is obliged to make by its politically hostile diegetic world are the brittle human characters around which the narrative's inter-cultural *pas de deux* pirouettes, and the social disposition of power (within the empire and between the empire and European rivals) which condemns them to the positions they inhabit. Yet the narrative's infinite deferral of allegory does not simply leave in its place a simple *empathy* for the characters on the grounds of a shared humanity. It is rather one by which, though identification with the embattled situation of the narrator and his narrative in its diegetic world, we can reach, as Irzık insists, an intimation of the contortions of language, narratives and lives go through in the absence of a public sphere in which emancipatory or oppositional claims can be openly negotiated. Such an experience is closer to being what we might call, tentatively of course, the more politically useful form of empathy; that is, *solidarity*.

Trying tentatively to read from such a position of solidarity, let me finally try to give a worked example of the thesis that anxieties about censure by exclusion and cooption by misappropriation may impress the initial form of a Third World writer's work, and how such form might be either censured or appropriated in the process of rewriting and literary transfer. In a twist which highlights either Pamuk's real anxieties about misappropriation or the extent to which he likes to play with Western expectations and appropriations of

Turkish writing, Pamuk even asked his Carcanet editors if they would like to change the title of his novel, as he professed to think it weak. Interestingly, although Carcanet's editors put this request down to writerly superstition, they were not shy in forwarding more marketable suggestions.

> Also there is the question of the title of the book. You may recall that in the novel itself the "author" says that he did not choose the title of the book, rather the publisher did. I believe Orhan is just superstitious enough to have us come up with the title. You may have already thought about this some. I came up with a list which I believe I sent over. (Goldsmith)

Critics and reviewers of the English translation have understood the 'unattainable' white castle of the title, variously; as a reference or homage to Kafka's novel *The Cast* (Carver; Lehmann-Haupt); as a symbol of East-West civilisational confrontation (Berman)[20]; and as a symbol of an inviolate and secure individuated self-identity, which postmodern and anti-humanist conditions render a naïve impossibility (Bayrakçeken and Randall; Altınel)[21]. I would like to add two other layers of interpretation here; one allegorical and one more properly critical.

The first is that the tempting yet unattainable white fortress, with its fairy-tale banners caught high in the breeze, also acts as a symbol of the global cultural economy, and is thus as much Disney as Kafka. I would argue that, on one level, it represents, quite simply, the dream of the journey westwards, to fortress Europe, to America the land of opportunity, and of the conditions of success and acceptance once there. What founders in the mud before the walls of the Western fortress in fact evolves, over a period of four years, from the guilty, formless and terrible "stain" that the slave describes seeing on the Hoja's papers. Like the rough draft of a novel, he can neither interpret it fully nor say clearly what it reminds him of; "I never clearly perceived this shape he scattered over the pages" (106). What fails to impress or to break through, the freakish "weapon," is the product of the scribblings Hoja makes at the 'inauspicious' innovation of the writing table which the Italian has made for him in the early days of their seclusion together (25). At the time of the pair's separation at the siege of Doppio, the "twenty-year-old" (105) table is the same age as the master-slave power play between the Hoja and Italian captive which the sultan remarks with surprise[22], and, interestingly, exactly twice as old as Pamuk's career as a novelist at the time of writing[23]. This work-table, a familiar image in Pamuk's writing generally, is as much the philosophical and narrative centre of the novel than the white fortress of the title. Yet to say that the white castle is not the centre of the novel is to say that perhaps Pamuk was right to doubt his title, or to suppose that he doesn't sufficiently know his own artistic mind; both eminently condescending positions.

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[20] Paul Berman suggests that the white fortress allegorises the Ottoman's second ill-fated siege of Vienna (1683), viewed (not un-controversially) by the orientalist historian Bernard Lewis as "the great disaster"; the folly at the high point of imperial Islamic power and expansion from which it never recovered, and which neither side has subsequently forgotten or forgiven. Cf. Bernard Lewis, What Went Wrong?: Western Impact and Middle Eastern Response (Oxford; New York: Oxford University Press, 2002).

[21] Bayrakçeken and Randall see the castle as an inviolate monad, "purified of otherness", while Şavkar Altınel, writing in the *TLS*, cites the failure to take the white fortress as a failure to embrace individual autonomy ("duality remains unresolved and the redundant 'I' lives on").

[22] "Twenty years?" he said, "how strange!" (99)

[23] Pamuk started writing full time in 1974.

Alternatively, then, it is possible to understand the stronghold's "whiteness" as significant for our thesis about writerly anxieties; the whiteness of the white castle is evocative of the blank surface or cipher onto which the psychoanalytic subject projects desires, and for which the literary analogue would be the empty sheet of paper. If we say that the desire we project as readers and critics is to interpret, to allegorise, then we might finally say that, in its labyrinthine deferrals of interpretation, and of the allegorical poles of East and West, the novel itself appears as a stronghold which, like Mehmet II's *Rumeli Hisarı*, is both aggressive and defensive all at once. Consolidating its hold over one space as it projects itself into a new one, *The White Castle* presents itself to us as a paper fortress.

Conclusion

Because the twin dangers of censure and cooption by hegemonic literary systems make themselves apparent at the moment when a Third World writer's imagination confronts the historical paradox of *world* literature as an extension or continuation of Western cultural hegemony, we should expect his or her art to bear the traces of these twin anxieties; traces left either in bypassing the "gatekeeping" functions of a dominant poetics or in attempting to short-circuit or subvert its unwanted ideological appropriations.

The White Castle itself thematises the necessity of translation and cultural transfer, as well as the anxieties about originality, identity, and expression which arise from this. The frame narrative of *The White Castle* raises the issues of patronage, provinciality and authenticity through the figure of the marginal historian, who claims to have discovered, championed and translated the work, and the narrator, whose elliptical and troubling writings lie so long undiscovered, un-championed and incomprehensible in a decaying regional archive. *The White Castle's* image of the double or copy which takes the place of the original and speaks on its behalf in another country – in ways that it cannot control, even if it can perhaps predict them – is clearly an image which suggests the role of the translated text itself in global literary relations. Finally, the ambiguity or aporia around the identity of the narrator is a strategy by which the text rids itself of its own compulsion to East-West allegory. This concern, as I have argued, is one that arises because of the book's position as a gateway text, written to sit on the border between literary systems, inevitably facing toward and away from both.

Finally, as a Western reader of a Turkish novel, I feel obliged to declare a reading strategy that picks its way between the pitfalls on the now self-consciously global terrain of interpretation. My ideal reading position is neither that of the analyst or the tourist, but one of conditional solidarity with the point of view of a Third World artist engaged in a twofold creative struggle; against, on the one hand, domestic conditions which repress free expression (by political force, by reductive interpretation and through a sense of provinciality or exile from the world's literary and cultural centres); and, on the other hand, against the gatekeepers of the global centres of culture, whose appropriative refractions of Third World texts (as entertainment, as allegory) also repress free expression and inhibit free interpretation. From this position, standing on the threshold looking both ways, the world can still appear as it does to the majority of artists and ordinary people in the global south; as the outside of a high wall around a charmed circle. There is really nothing to do, but to read while guarding a sense that, though we may dream that finally bridging the gap to the other will bring only peace, meetings on the bridge which are not strange and bewildering, which do not require a genuine appraisal and radical re-negotiation of our own position, and which do not require anything of us which we would not readily give up, are not really honest meetings at all.

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Özet

Seçim Yapanın Bedeli: Orhan Pamuk'un *Beyaz Kale* Adlı Eserinde Global Edebi Yeniden Üretim, Çeviri ve Edebi Form

Bu makale esas olarak Orhan Pamuk'un *Beyaz Kale* romanının İngilizce'ye *White Castle* adıyla Manchester'daki Carcanet yayınevi tarafından ilk çevirisi ve yayınlanmasını konu alır. Pamuk'un eserini pazarlanabilir derecede postmodern ve "Batı ve Doğu temaların melezi" olarak egzotik bularak öven ve kötüleyen okumaları rahatsız etmeyi amaçlar. Aynı zamanda Pamuk'un eserini "taşralı" bir entelektüel ile entelektüel, kültürel ve ekonomik gücün global "merkezleri" ile olan ilişkisini estetik bir keşif olarak anlamayı amaçlar. *Beyaz Kale* Pamuk'un Anglofon edebi sisteme giriş, ya da "ana kapı metni" olarak tanımlanır. Makale, patronların (yayıncıların) ve tekrar yazanların (çevirmenlerin, editörlerin, eleştirmen ve kritiklerin) bu belirli global edebi ürünün biçimi için karar verirken kendi kabul etme kıstaslarını ve saptırma işlevlerini oluşturduklarını

göstermektedir. Bu çalışma Pamuk'un orijinalinin yerine geçen iki anlamlı imajı bir yönüyle global edebi yeniden üretimin şartlarına estetik bir cevaptır; yani Anglofon yeniden yazılımın ve onların estetik, politik sonuçlarının gerekli koşuludur.

Anahtar Sözcükler: Orhan Pamuk, *Beyaz Kale*, çeviri çalışmaları, yayıncılık çalışmaları, ulusal alegori, Üçüncü Dünya yazarı

Space and the Anxiety of Empire
in Matthew Lewis' *Isle of Devils*

Keith Standiford

Abstract: The essay explores Matthew 'Monk' Lewis' anxieties about empire by defining various categories of space that may be derived from his *Journal of a West India Proprietor* and his poem *The Isle of Devils* , an intertext of the *Journal.* The relations between these texts render an instructive account of Lewis' efforts to negotiate between the ethics of aesthetic freedom and the ethics of profit from unfree labour. The essay focuses mainly on *The Isle of Devils,* and identifies four spatial categories: nationspace, colonyspace, Atlantic-oceanspace, and heterotopicspace as meaningful structures in that poem. By examining the relations that exist among those categories, the essay reveals how space produces and accommodates anxiety within the text. The essay establishes a key opposition between the spatial structures of nation and empire. For Lewis, nation represented a mythic space whose essence, purity, and homogeneity could sustain the homeland, even as it might exercise the power to penetrate and transform alien spaces. That power brought on the crisis of desire for empire, with its seductive promise of material wealth and global entanglements. The *Journal* focuses interest on the social and discursive production of Lewis as a colonial subject with clear economic investment in slavery. The poem alludes to the revolutionary threat of Jamaican slavery and dramatizes that threat in settings of the ocean, a formless chaotic space, and a convent, where imperial desire is punished as feminine weakness.

Keywords: *The Isle of Devils*, space**,** Atlantic **,** nation**,** colony**,** anxiety

Matthew 'Monk' Lewis is best known for the literary sensation and social scandal produced by his gothic novel, *The Monk* (1796), and for the theatrical success of his prolific melodramas. However, he is less well known as the author of The *Journal of a West India Proprietor* (1834) which documents his Atlantic travels and his relationships as a slave-owner of two slave plantations in Jamaica. This link to slavery would seem to justify the labels of "paradoxical" and "contradictory" inscribed on his image by some in his close literary circle of romantic authors (Byron, Shelley) and by certain aristocratic friends (royal figures, Lord Holland, and members of parliament). The *Journal* repeats these figures of paradox and contradiction in ways that identify Lewis with profound nationalist anxieties in the wake of an expanding empire. Notwithstanding its titular association with the definitive form of private subjectivity, the *Journal* reveals a persistent preoccupation with the larger public relations of empire to nation. The *Journal* draws on a genealogy of spatial tropes from Lewis' earlier works that situate these two entities oppositionally: empire defines relations that are antithetical and fraught with threats of division and corruption, while nation is framed defensively as a mythic, pure, homogeneous space, sanctified to preserve Englishness inviolate from the designs of heterogeneous others. Focused on the interstitial positioning of the poem *The Isle of Devils* within the *Journal,* this essay theorizes that Lewis displaces the revolutionary threat of empire onto to a failed Atlantic project involving a demon-king/rebel slave, and displaces English nationalist xenophobia and anti-Catholic impulses onto a hapless female symbol of lost Portuguese imperial power. The poem's spatial structures thus assume cautionary and allegorical meanings recovered at the

intersection of national crisis and the aesthetic resolution of that crisis in the heterotopic space of a convent.[1]

In view of its relative unfamiliarity, I want to provide here a synopsis of the poem. From his oceanic island, the protagonist, the Demon-king, raises a storm which wrecks and sinks a ship sailing from Goa to Lisbon. Among the imperiled passengers are the niece, Irza (thirteen years old), and son, Rosalvo (sixteen years old) of the Portuguese viceroy, who are soon to be married to each other. Irza survives but is washed ashore and lured on to the island by its natural beauty and enchanted by the occult power of its Demon-king. Once under his spell, he holds her captive in his grotto, rapes her, and indirectly torments her through the agency of his imps. She bears him two children, the first, a monster child with shaggy limbs and fiery eyes, the second, the antithesis of the first, a child with bright blue eyes, scant gold locks and ivory brow. Some three months after the first child's birth, Rosalvo is swept ashore on the far side of the same island. He tries to rescue Irza, but the Demon-king interrupts him, and dashes out his brain with a club. After three years on the island, Irza's teacher and confessor, a monk, is also found to have been saved miraculously with other monks, and together they return to save her. She is torn between the joy of embracing freedom and the pain of abandoning her child. As the monks in the rescue boat row her away, her demon lover stands on a cliff, holding the fair child high up to view, desperately trying to lure her back. She rejects those entreaties. In a wild rage, the Demon-king dashes that child against the rocks. He then plunges into the sea, drowning both himself and the monster child. Irza returns to Portugal to become a nun, lives a pious life, performs works of charity, bringing comfort and succour to the poor, aged and infirm.

Before proceeding to the central concerns of this essay, I will sketch out here a road map to figure the lay of the discussion. In the paragraph following this one, I preview those theoretical and critical sources I have found significant to my objectives here, either because they illuminate and complement my arguments, or because they represent points of divergence or opposition. This part of the essay gives particular profile to theorists who have addressed ideologies of the nation, nationalism, and Englishness within the context of England's expansion as a colonial power. Next I delineate the key spatial categories that shape the theoretical dynamic and thematic content of the essay. Drawing from a number of Lewis texts that precede the journal and the poem, I identify certain analogues and parallels that suggest the genealogical origins of the spatial trope in Lewis' imaginary. Thus the essay locates the origins of Lewis' conservative allegiances in deep historical roots, and identifies them with xenophobic and anti-Catholic tendencies in his writings. Thereafter, I explore how those roots and tendencies precondition the author's ideas about the threat the exteriority and difference of colonyspace in Jamaica posed to the privileged category of nationspace. In the last two movements of the essay I bring into central focus the relationships my reading of the poem suggests exist between the processual expansion of colonyspace into empire and the production of crisis within the nation. First, I show that Atlantic oceanspace, where the Demon-king holds sway, is the site of displacement for the revolutionary threat posed by sources of terror and resistance, and the epistemes that engender and sustain them. Finally, I show that the heterotopic space of the convent, where

[1] References to journal entries will be identified by date and will appear in parentheses within the text. While *The Isle of Devils* is most commonly encountered as an intertext of Lewis *Journal*, and it is that intertextual relationship which I exploit for the spatial relations of this essay, it should be observed that the poem was first published in Jamaica in 1827 as a separate work, seven years before the publication of the *Journal (1834)*, and then, again separately, in London in 1912.

Irza retreats after her ordeal with the Demon-king, is the ultimate site of displacement for the structural and ideological crisis Lewis is allegorizing in this poem.

Given their centrality to the objectives of this essay, the concept "space" demands some theoretical grounding at the outset. My use of the concept "space" and its specific filiations will be informed by the meanings defined for it by leading cultural theorists during the last quarter of a century. In particular, I have applied Michel De Certeau's construction of space as a more dynamic category than place, focusing on movement and action within a space, and on the category's capacity to prefer or emphasize the possibilities for practice and performance within an expanse (*Practice of Everyday Life* 117**).**[2] The *Journal* covers such a complex expanse, it was imperative to ask how its author's subjectivity and the nationspace associated with it are opened up, entered and altered by differing performance demands. Ian Baucom's reading of the Caribbean writer C.L.R. James provides a pertinent model for thinking about how the space of Englishness has been continually altered by performances in distant colonial places (*Out of Place 158*). It is on the specific relationships that exist among nationality, subject, and space that my use of the concept "spatialization" should be understood. Thus constructed, spatialization defines what Rob Shields calls a "discursive sphere" which facilitates "veiled criticism of social orders and of the categories of social thought often expressed in aesthetic terms and symbolic resistance" (*Places on The Margins 54*). Thus, a putatively fixed, closed, essential cultural category like "Englishness" becomes spatialized, effectively stretched; in this way, it can be opened up, entered, and altered by performances within it.

For the purposes of the present discussion I have reduced the thematic and structural materials of Lewis' journal and his poem to the following four spatial categories: nationspace, colonyspace, Atlantic oceanspace, and heterotopicspace. Each of the categories listed will be shown to function as a trope of space in the two Lewis texts, and the list order represents two interrelated plots that inscribe the oppositional relations of empire to nation. The first is a generic plot that may be composed of different permutations of the categories and may be found quite widely distributed across certain gothic and colonial texts, in Lewis' *The Monk* (1796), in Charles Brockden Brown's *Wieland* (1798), and in Charlotte Bronte's *Jane Eyre* (1847), to mention a few. The second is the spatial plot specific to Lewis' *Journal* and *The Isle of Devils,* and reproduces a narrative of an English subject's desire to order his colonial relationships after stable nationalist values, while deeply troubled by the conditions of a revolutionizing Atlantic and ultimately displacing the trouble to a foreign religious space.

From his first novel, *The Monk* (1796), through his theatrical melodramas, to his last work, *The Journal of a West India Proprietor (1834), Lewis'* imaginary appears to have been shaped, informed, and reshaped by persistent tropes of space. The ideological motives and psychological intensity of the plot that unfolds in *The Monk* are produced as much from the gross architecture of the convent as they are from the smaller spaces of the novel's pious oratories, its private cells, its hidden recesses, and its secret crypts. Adjudged his best known play, and one of the most financially successful, *The Castle Spectre* (which ran for sixty nights at Drury Lane in 1797) dramatizes the uncharted interior space of Hassan's raging passions against the turbulent immensity of oceanic space. On another level, also

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[2] Besides my specific debt here to De Certeau's *Practice of Everyday Life (p.* 117), my understanding of space and spatial theory has been considerably assisted by wider reading in other authors, including Henri Lefebvre, *La Production de L'Espace* (Paris: Anthropos, 1974), S. Kern, *The Culture of Time and Space* (London: Weidenfield and Nicolson, 1983), and D. Gregory and J. Urry, eds., *Social Patterns and Spatial Structures* (London: Macmillan, 1985).

within this play, Lewis unapologetically manipulates the spatial proprieties of dramatic form by "the introduction of negroes into a feudal baron's castle" (*Life and Correspondence 223)*. Staged within the impregnabilities of that castle and its armoury, the struggle between Osmond, the feudal baron, and Hassan, a slave turned misanthrope, becomes a metaphor for the way the dream of empire might transform the fixed discursive plots of nation, or the dire outcomes that result when subjects of nationspace desire empire. Themes of slavery and incest in *The Castle Spectre* intimate the reducibility of that desire to a struggle for control of bodily spaces. The presence of racial others sharing the same close social and cultural spaces with white subjects of nation and empire posed the potential threats of certain forms of hybridity (mixed races, mixed polities). Lewis' preoccupations with these threats recur in his works as a phobia, and are reproduced in his use of literary space and his conception of political space. These two uses converge in the way he uses the trope of a divided body in the figure of Venice as a hybridized political space in *The Bravo of Venice* (1805). Victor Sage categorizes the project of that play as a narrative masquerade which chooses hybrid literary forms to represent conflicting ideological and political systems ("Black *Venice"* 55, 60)

In this essay I will use the recurring incidences of these forms of displacement to account for the tensions surrounding the lineages of colony and empire in the *Journal* and in *The Isle of Devils*. In "Anaconda," a story published three years after *The Bravo of Venice* in Lewis*' Romantic Tales (1808),* the figures of spatial displacement are deployed in settings of intensifying threat and existential terror. As the central subject of imperial desire in that narrative's inner core, Seafield, an English colonist in Ceylon, combines within his name the oceanic and the terrestrial, both entities that underwrite imperial power. The central plot of the story is the harrowing drama of his entrapment within a pavilion outside of which lurks a monstrous deadly anaconda. Lewis performs some spatial manouevres in this story that illustrate the elastic referentiality of the colonyspace-nationspace-empire trope. While the distance between the pavilion and Seafield's house is not that great, the prodigious length of the anaconda and the certain lethality of its constricting grip powerfully amplify the existential space between the protagonist and the affections of his anxiously waiting family and servants. Analogically, the anaconda's terrible exhalations have reduced the pavilion to a "sultry prison", while Seafield's modest sized villa is imaginatively transformed into the sepulchral space of a mansion. The narrative reveals some further displacements of certain human and zoological geographies. For example, either by inattention or deliberate purpose, Lewis displaces the anaconda, a species exclusive to South America, and inserts it into a comfortable domestic habitat in South Asia.[3] Viewed through the lenses of triple-linked spatialities, the anaconda in its extraordinary fluid length and sinuous folds figures the expansive tendencies and predatory threat empire held for colony and nation. The anaconda's zoological exclusivity to South America was refigured as a metonym for a species that could exist anywhere and everywhere within the far flung reaches of empire**.** Its deadly action of constricting its victims and swallowing them headfirst and whole repeated in Lewis' phobic imaginary the potential of empire to suck the lifeblood of colonies and annihilate the differentiating attributes of the nation. Seafield is finally rescued by the cunning and resourcefulness of

[3] For zoological and habitat information on the reptile, see "anaconda,"*World Encyclopedia*. 2005. *Encyclopedia.com.* 28 May. 2009 <http://www.encyclopedia.com>convert endnotes to footnotes. For quotations from Lewis' "Anaconda" I have used the e text found at http://www.litgothic.com/ Texts/anaconda.html. A note from Dr. Dick Collins, of Inchigeela, Co. Cork, Ireland, appended to that text, alerts the reader to the geographical distortion represented in Lewis' narrative setting.

native domestic servants, but he does not long survive his ordeal. The monster's exotic terror had so thoroughly penetrated and overpowered his constitution that even the most skilled care and solicitous attention could not save him. The narrator gravely recalls:

> His malady defied the power of medicine; he seemed to perish away before our eyes; and the physician was at length compelled to acknowledge that all the powers of art were insufficient to sustain any longer Seafield's exhausted frame. Not the unsatisfied demands of nature; not the hunger which gnawed his entrails, or the burning thirst which dried up his palate; not the agonies of his mind, and his painful wrestling against despair: none of these had affected him so fatally. — No; it was the pestiferous breath exhaling from the jaws of the anaconda, which had penetrated into Seafield's close and sultry prison; and whose force, concentrated and increased by confinement, had fallen upon his constitution like a baleful mildew, and planted the seeds of dissolution in the very marrow of his life."[4]

The passage graphically establishes that the anaconda, as a specimen of foreign nature, symbolizes the suffocating threats colony and empire could pose to nation. The word "power" is repeated twice in the excerpt, each time to emphasize that the forces of nation and empire are ineffectual against the power of colonial difference. Gripped in the throes of imminent death, the body is reduced to an image of vital spaces ravaged by hunger and thirst, torment and despair.

Space is only one of three conceptual frames that overarch the complex structures of Lewis' journal and poem. Time is a second, and there is a third dimension which I shall call the interval to fix a point where the first two converge in the conceptual universe of the *Journal*. As the ensuing discussion will show, *The Isle of Devils* covers considerable physical ground; its specific narrative reach stretches from South Asian Goa in the Indian Ocean, to a group of islands in the Caribbean Atlantic, and on to Lisbon along the Atlantic shore of the European continent . Lewis' voyages between England and Jamaica provide the larger frame for that spatial narrative. Time similarly cuts an impressive swath in the poem, from Lewis' record of his own contemporary actions, thoughts and motives in the second decade of the nineteenth century, backwards to the poem's intertextual allusions to Milton's mid-seventeenth century *Paradise Lost* and Shakespeare's *Tempest* (1623), and even farther back to *The Isle of Devils'* relations to the height of Portuguese imperial glory in the mid-sixteenth century. A history of conquest, colonization, slavery and of the persistent desire for global mastery frames all this.

Differentiated by principles of continuity, order and rationality, nationspace permeates the shape of Lewis' travels; its idealized discourses sustain the travelling subject amidst the vagaries of shipboard life, and mediate his encounters with the differences of Caribbean space, Caribbean slavery and the creolized culture that they produced. Nationspace is the capacity of Englishness to spatialize itself beyond the metropole's insular borders and of its subjects' desires to institute its ordering principles to serve the demands of a sea voyage, to model its rule of law, and to remedy the excesses of slavocratic tyranny in the outposts of empire. Lewis notably realized these forms of spatialization in the measures he codified for the reform of slave discipline and management at Hordley, his most disruptive plantation. (*Journal*, entry for March 4, 1818). Despite Lewis' apparent

[4] In an illuminating essay Julia Wright places Lewis' "Anaconda" both as story and symbol within gothic and Orientalist frames of meaning: see her "*Lewis's 'Anaconda'*: Gothic Homonyms and Sympathetic Distinctions," *Gothic Studies* 3:3 (Dec 2001), 262-78

faith in the gothic vigour of spatializing Englishness, the journal and the poem evidence that even then his relationship to that purportedly stable essence was changing. The *Journal* suggests some sources of anxiety and disaffection in his relationship to the nation that might be attributed to changes in class relations, and tensions arising from radical politics. *The Isle of Devils* displaces to an oceanic space the anxieties the author and his class were evidently feeling in response to the parliamentary debates about the West Indian colonies and the abolition of slavery.

According to this definition, the nationspace of Englishness may be understood to exist wherever qualified carriers—a traveler, a ship, a text, a physical structure or institution uniquely affiliated with the nation ---may be located at any given moment. These are the structures in which nation may spatialize, transplant, redefine and reproduce itself as empire (Baucom 34-6). The attributes that render these structures mobile or portable define them as spaces of flow: those same attributes render empire vulnerable, penetrable, open to destabilization and susceptible to loss of potency. These conditions define the categories of colonyspace and Atlantic oceanspace occurring in this essay. Lewis' explicit narration of his Atlantic experience on sea and his circum-Atlantic engagements on land are marked by the same patterns of division (labeled earlier as paradox and contradiction). On sea his consciousness is tormented by the morbid thoughts of tropical disease and natural calamity. Typically, these signs are observed in the intertextual poems, where the imaginary identifies them with the reality of colonial menace, and codes them as disruptive of stable norms of psychic and cultural order. Specifically, in *The Isle of Devils,* the exchanges that produce creolization are distorted through lenses of miscegenation, physical deformation and moral depravity. By contrast, in the *Journal*, the author/proprietor's attention on land in Jamaica is normalized as the interest of an enlightened subject, one absorbed in the processes of production and attuned to the rate of return, while also curious about cultural differences and moved by a sense of social duty (and economic self interest) to ameliorate his slaves' lot. This is not meant to suggest some radical compartmentalization within and between the two texts. I am here only remarking certain dominant tendencies.

What I have formulated above as a causal relationship between spatialization and the production of empire has been formulated by some other theorists and critics as the relationship between pedagogy and performance. Homi Bhabha ascribes the label pedagogy to the myth of the nation as a stable homogeneous essence; to the reality of the nation's penetration by foreign others and its imbrication with the "scraps, patches and rags of daily life" he ascribes the label performance ("DissemiNation" 145*)*. Appropriating this toolkit, Maria Tienhooven develops a reading of *The Monk* that identifies the gothic (conservative) Lewis with the novel's impulses towards ratifying middle class domesticity ("All Roads Lead to England"). She codes the novel's intertexts, its Spanish settings, its Catholic institutions, and their effects as the foreign otherness which might threaten Englishness, and which it must resist and exclude. I take issue with some of the logical leaps Tienhooven makes in building her argument ("All Roads Lead to England"). She fails to complicate her account with the centuries-long history of anti-Spanish feeling reflected in the durability of the Black Legend, and the persistent strain of anti-Catholic propaganda fuelling the serial incidence in England of Catholic conspiracies and Popish plots in sixteenth and seventeenth centuries, and the Gordon Riots in the eighteenth. My reading would complement Tienhooven's in showing that between *the Monk* and *The Isle of Devils* his phobic fixation shifted from the Spanish to the Portuguese; it accounts for this shift by contextualizing the latter work to political events in England and the Caribbean during the first two decades of the nineteenth century. That said, some significant continuities in our readings of Lewis bear particular exposition here. Where Tienhooven unmasks Lewis' intention in *The Monk*

as a design to scapegoat the Spaniards, I unmask his intention in the *Isle of Devils* as a design to scapegoat the Portuguese. Where she notes Cuba as a Caribbean-Atlantic locus of displacement for that novel's Gonzalvo, I note Bermuda, Jamaica, and the broad allusiveness of Atlantic oceanspace as the sites of displacement in the *Journal* and in *The Isle of Devils.* In Tienhooven's critique the sexual repression of the Catholic Church launches Ambrosio unerringly upon his course of rape, incest, and murder, transgressions which ultimately deliver him into the hands of Satan. In my reading of *The Isle of Devils* the tutelage of Irza's Catholic preceptors kept her pure for marriage and pious for the faith but were not sufficient to quell her desire for the forbidden lure of the Demon-king's realm.

Now I want to invoke some constructions of oceanic and Atlantic theory to establish how the ocean functions as a space in Lewis' texts and how its tropic flows penetrate and shape the author's imaginary in *The Isle of Devils*. Lewis' *Journal* documents the four transatlantic crossings and the two Caribbean-Atlantic sojourns in his travels from England to Jamaica. *The Isle of Devils* positions the poem's Demon-king in a mid-Atlantic location. Laura Doyle in her Freedom's *Empire* explores the production of gothic narratives from transactions linking Atlantic oceanspace and colonial terrestrial space, citing the novelistic examples of Lewis' *The Monk* (1796), Charles Brockden Brown's *Wieland* (1798), and Charlotte Bronte's *Jane Eyre (*1847). The terror occasioned in the minds of Lewis' fellow passengers by violent oceanic storms transform the ocean crossings from the serene images of romance and adventure to a space of gothic sublimity. Allusions in the *Journal* to the threat of pirates during these crossings evoke Marcus Rediker's reading of Blake's "Red Atlantic." The political identification of that term with precisely such types as pirates, runaway slaves, and assorted free floating dissidents confirms that the space was permeated with revolutionary energies which were decidedly antagonistic to nationalist myth and corrosive to the power of empire ("Red Atlantic" 117). As my later analysis will show, Lewis' Demon-king shares a kindred affinity with these types, and the Demon-king's political agenda deploys in complex ways the trope of oceanic space that figures "movements from below." Paul Gilroy's *Black Atlantic* privileges the movements of African American poets, writers, and artists across and around the Atlantic for the roles their roots/routes play in reimagining nationspace. But his impetus to theorize the Atlantic in new nontraditional ways with emphasis on its unstable, asymmetrical dynamics intimates the Demon-king's desire for empire as one of those "excentric" projects that is similarly antithetical to the narrow identitarian logics of the nation **(***Black Atlantic* 2-4; 12-19**).** For the Demon-king's objectives, this excentricity is a complex spatial trope which contains the multiple impulses of family, nation, and empire but in this essay's focus his use of that space is being redefined as a project of revolutionary counterorders. I have borrowed the concept of counterorders from Edouard Glissant's work (*Caribbean Discourse* 163-66), but I have adapted and developed it to stand for systems of knowledge, social or political practices which colonial Caribbean subordinated groups might deploy as resistive responses to their oppression. The West African-derived belief systems of obeah and myal fit these formulations distinctively. Lacking secular political power, Caribbean slaves recovered the traditional epistemes of obeah and myal as sources of occult power to help them to negotiate their relations with the slavocracy. With specific reference to the Demon-king, similar epistemes are at least allusively inflected in his relationship to the supernatural, and may be theorized in the roles the ocean and marronage play in his revolutionary design.

A critic whose definition of displacement in Atlantic gothic is suggestive for my own here, Margot Gayle Backus ascribes a similar function to the spatial settings of gothic family romances found in the projects of Anglo-Irish nationalist authors. Backus finds in

authors exemplary of this tradition (Maturin, *Melmoth the Wanderer,* and Sheridan Le Fanu "Carmilla") impulses to displace or externalize the locus of these intense desires (persecution, sexual appropriation, and infanticide) to a "geopolitical space of alterity" and to divorce the persecutor from normal family structures and from humanity (*Gothic Family Romance* 6). Lewis' *Isle of Devils* plots those identical desires, and I categorize the demon-king's strategic positioning in that midoceanic convergence zone of the Atlantic and the Indian oceans as the poem's "geopolitical space of alterity". The texts Backus treats belong to her context of the Anglo-Irish family romance. I am placing Lewis' texts within a set of English nationalist discourses that were lusophobic, anti-Catholic, and opposed to a developing revolutionary Atlantic tradition. This positioning provides an ideological context for interpreting Lewis 'ethnographic coding of the persecuted female as Portuguese and Catholic. On those discursive and ethnographic grounds I will read Irza's story as one of those gothics which, according to Laura Doyle, discipline female desire when that desire threatens the interest of nation and other institutions (family, religion) **(***Freedom's Empire* 220**).**

A brief account here of how Lewis represented those interests personally and discursively will suitably prefigure his relation to the concepts of nation and nationspace. It is not a random coincidence that the author of the gothic *Monk* should also be an ideological subject of the gothic nation. In common with fellow conservatives of his time, Lewis can be identified with a view of the origins of English identity ascribed to a mythic past coextensive with Germanic roots and ancient liberties vested in Parliament (Tienhooven 2-3; McDougall 31-85). Socially and politically, in his actual life, he embraced the class privileges derived from those traditions: he held a seat in Parliament, he inherited landed and slave properties, and he was well connected in aristocratic circles. Metaphorically, in his writings, he represents the nation as unitary, triumphally protestant, and imagines its constitutional power as gendered masculine. Juxtaposed in negative frames, the nation's others are represented as ethnically heterogeneous, governmentally illiberal and despotic, religiously Catholic and repressed, and at frequent risk of subversion from feminine weakness. Defined in a position of moral superiority to these impure others, English nationspace is a pure space: its historical legitimacy is continuous, its racial identity homogeneous.

By contrast early nineteenth century Jamaica functions naturally and symbolically well in the category of colonyspace (as the category is defined in this essay). Focal point of Lewis' travels as recorded in the *Journal,* the colony Lewis found on his two visits manifested most of the key features listed above in the negative frames of otherness. During that period Jamaica was the largest slave society in British America with a highly racially diverse population (blacks outnumbered whites in a ratio of ten to one).[5] Fortune hunters were drawn to the "constant mine" of its fabled wealth, but its equally fabled reputation as a "graveyard" for white men raised in the minds of ideologues the fear of biological, social and moral pollution. (Burnard 506). A significant number of tropical diseases threatened the health and lives of slave and free. Work was extracted with unrelenting rigour. Power was enforced in a regime of inhuman cruelty. That system bred retaliation by passive aggression, sabotage and poison. Sexual licence produced the miscegenation ideologues feared. Willfulness and defiance from slaves and subordinate groups provoked harsh

[5] The ethnic diversity of colonial Jamaica included black slaves from different African cultures, Scots, Irish, and Jews; see Gad Heuman "From Slavery to Freedom: Blacks in the Nineteenth Century British West Indies" in Philip D. Morgan and Sean Hawkins, *Black Experience and the Empire* (London: Oxford UP, 2004) (141)

repressive measures from power elites. Repression often erupted into outright rebellion. The conditions Lewis found prevailing at Hordley (the most disorderly of his plantations) easily repeated in microcosm the social disorder and moral chaos that characterized the larger colonial landscape. Metaphorically, the conditions existing in Jamaica represented to his mind the perfect image of impure colonyspace.

As a record of historical action, The *Journal* provides convincing evidence that Lewis attempted to alter the phenomenology of colonyspace by decisively reforming that space. Figurally conceived, the measures he codified for the reform of slave discipline and management at Hordley may be seen as the spatializing capacities of nationspace acting as a prophylactic in colonyspace (*Journal*, entry for March 4, 1818**).** It is clear from his journal that he reposed a sturdy faith in the curative power and cultural logic of nationspace order. Power, logic, order, and the gothic vigour of spatializing Englishness notwithstanding, the evidence of the journal and the poem shows that, even then, his relationship to that purportedly stable essence was changing. The *Journal* suggests some sources of anxiety and disaffection in his relationship to the nation that might be attributed to changes in class relations, and tensions arising from radical politics. *The Isle of Devils* displaces to an oceanic space the anxieties the author and his class were evidently feeling in response to the parliamentary debates about the West Indian colonies and the political impetus gathering in England for the abolition of slavery. As a record of the history of his interior consciousness, the *Journal* occludes within its interstitial spaces those images of colonyspace which *figure* instability and threaten to erupt into revolutionary terror. Occupying the largest of such interstitial spaces, the *Isle of Devils* displaces this instability and terror to the ocean and to Portuguese others.

Lewis establishes an easy historical and moral equivalence between colonyspace in English Jamaica and colonyspace within the terms of his poem's relations to farther flung Portuguese Goa. Strategically located, Goa was the capital of the Portuguese empire in Asia and headquarters of the Jesuit missions in the East. This colonial outpost equalled if not surpassed the moral decadence of Jamaica. The space Jamaica occupied in the popular imagination of British America for its sugar wealth Goa occupied in the popular imagination of the Portuguese empire for its storied wealth derived from the spice and textile trades (Rao 37-40; Russell-Wood 43-4**).**[6] An important asset in Portugal's control of the spice trade, the colony earned itself envied status as "the jewel of the eastern empire." For its other secular and material attractions it became known as a symbol of corruption and decadence. In addition, within the poem itself, the interpolation of the enchantment plot constitutes a disruption of the Portuguese ship's charted course from Goa to Lisbon, and the alienation of the passengers' deepest most fervent desires from the capital of empire. At the other end of the axis, Lisbon stood preeminent in history, power, and prosperity as the metropole of Portugal's empire. Itself the creature of ancient empires (established by the Romans, captured by the Moors), Lisbon emerged as one of the headquarters of the Spanish Inquisition and a bastion for the defence of the Catholic faith. Positioned within Lewis' ideologic system, the significant relations sketched above reinscribe the scene of Lewis' most virulent anti-Catholic production, *The Monk*.[7] The personal piety and institutional

[6]Notwithstanding the intentionality, allusiveness and symbolism it contributes to Lewis' contemporary concerns, Goa had long declined from its magnificent status as its Portuguese imperial interests were eclipsed by British, French, and Dutch competition in the seventeenth century. See R. P. Rao*, Portuguese Rule in India, 1510-1961* (Bombay: Asia Publishing House, 1963) (37-40)

[7]In an article that lays out convincing accretions of evidence, principally from *The Monk*, Steven Blakemore identifies Lewis with a "virile and virulent [anti-catholic] ideology," linked together with

sacred power symbolized by the abbot (Irza's tutor and catechist) avail nothing in the face of her willful desire to explore the evil place. Similarly, the abbot's prayers and Rosalvo's selfless heroism fail to protect Irza from sexual violation and moral cooption into Satan's imperial objectives. As *The Isle of Devils* occupies the spatial middle between Goa and Lisbon, it truncates the productive flows that sustain Portugal's power. Lewis' heterophobic anxieties find hospitable expression in this space where Irza and Rosalvo's youthful dreams of love, marriage, and fertility are mercilessly shattered.

Combined together as a single formation of colonypsace, the cautionary weight of Jamaica and Goa packs a powerful punch for the kind of ideological work the journal and the poem are made to perform at this point in Lewis' literary project. The two texts yield a complement of themes that presaged dire consequences for individual and nation, if empire was allowed to expand unchecked.

Risks to the individual may be recovered in those conditions that threaten to undermine the travelling subject's psychic stability both during Lewis' voyage and during his stays in Jamaica. *The Journal* codes these implications as tantamount to profound psychic disruptions which undermine and decenter the subject's consciousness. These alterations manifest themselves first in physical form. They coincide with the very space-time dimension in which the poem was composed. Lewis records that the interval of composition was occasioned by a severe bout of seasickness occurring around the time he composed *The Isle of Devils* (Journal entry for May 10, 1816). That malaise engendered complex sensations of nausea, fear and anxiety which furnished the elements of gothic nightmare that are so palpable in the *Isle of Devils.* The reader detects the deeper psychic effects in moments of moral and philosophical reflection, in those periods of retreat during the author's shipboard passage each way between England and Jamaica (entry for December 10, 1815). Others are to be observed in certain (often lurid) visualizations from slave plantation life, read, lived and observed up close which then return, as from a repressed place, to inscribe themselves in other interstitial poems in the *Journal* (entry for May 29, 1816).

For the nation, colonyspace and empire threatened palpable material and moral hazards to the continuity of an untrammeled mythic heritage. Recovered through the lenses of Lewis' poetic imagination, Irza's fate stands as an admonition: at that imaginary nodal point where the Demon-king has established his domain. The hazards of Portuguese entanglements in the East become undifferentiated from the English entanglements in the West. The complex relationships and transactions that take place in colonyspace produce ideologies and desires for empire that become indissolubly linked, in the terms of Lewis' imaginary, with female weakness and willfulness (Irza's insistence on exploring the island). These tendencies feminize the authority and resolve of male power (the failure of the ship's crew and monks to stop her). Further, these contingencies of empire enervate the nation's vital powers and incur risks of miscegenation. Enervation and miscegenation have the effects of depleting the organic purity of the blood lines and ultimately destabilizing national identity. That Lewis extends this trope of empire to identify its effects with demonic terror and satanic global desire is evident from the way he used Milton's *Paradise Lost* and Shakespeare's *The Tempest* as intertexts of his poem. Taken together as they function in the poem, these intertexts of the poem (which is itself an intertext) homogenize the meaning of empire down to an image of European global power under constant threat from internal and external others. The main thrust of the commentary that follows alludes to

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misogyny, homoeroticism, and unnatural demonic relations; "Matthew Lewis's Black Mass: Sexual, Religious Inversion in *The Monk, Studies in the Novel* 30:4 (Winter 1998), 521-39.

both texts, but I shall confine my explicit references to *Paradise Lost,* to highlight the similitudes existing between Milton's satanic protagonist and Lewis' Demon-king.

Milton's *Paradise Lost* extends over an immense conception of space and time. The poet's epic imagination gives form to vast immensities of cosmic space and to the illimitable depths of unplumbed oceans. Written in the age of England's imperial expansion, the poem reflects that time with its high frequency of spatial references to "empire," "colony," and "New World." Its protagonist, Satan, sees Paradise as a space richly suited to fulfil his territorializing desire, and as a base from which to launch a future challenge to God's claim to universal empire. To do this he would use his own guile and subterfuges to exert physical control. He would devise a scheme to colonize Adam and Eve, to exploit their labour and their reproductive potential to further his project of global dominion, just as the Demon-king used his strategies to subvert the empires of later time.

The voyage, the devil, and empire powerfully connect Milton's epic to Lewis' verse narrative. The rich metaphoric and historical values of those three subjects combine to produce Atlantic oceanspace as the fourth spatial category in this essay's conceptual scheme. With six lines from Act 3 of Shakespeare's *Tempest* serving as its epigraph, *The Isle of Devils* strongly suggests the Atlantic as the chronotope for Irza's fateful voyage, her temptation, and her shipwreck. Likewise, the same oceanic setting is the strategic location for the domain of the Demon-king, the devil who incited that temptation and engineered that shipwreck. The nature of both setting and plot repeats Milton's mythic discourse and reinvents it to illuminate the contemporary meaning of Lewis' private anxieties and his nationalist ideology. The temporal uncertainties of empire are strikingly inscribed first in the poem's imagery of Portuguese power and opulence:

> From Goa's precious sands to Lisbon's shore,
> The viceroy's countless wealth that vessel bore:
> In heaps there jewels lay of various dyes,
> Ingots of gold, and pearls of wondrous size:
> And there (two gems worth all that Cortez won)
> He placed his angel niece and only son. (III: 1-6)

Later, that power is violently and mercilessly broken when the tempest fiend, in tones of swelling pride, reports his destruction of the Portuguese ship:

> For I swoop from aloft, and I blaze, and I burn
> While my spouts the salt billows are drinking (I: 11-13)
>
> The barge?—well remembered! 'Tis strong, and 'tis large,
> And will live in the billows' commotion;
> But now all my spouts from the clouds I discharge,
> And down goes the vessel, and down goes the barge!
> Hurrah! I rein lord of the ocean! ("Song of the Tempest Fiend" ll. 46-50)[8]

The tempest-fiend's rhetoric is militant, triumphalist. The action of his song transforms the ocean into a theatre of war in which powers temporal and spiritual, moral

[8] Comprising an additional layer of intertextuality, "The Song of the Tempest Fiend" is a poem within a poem (the already intertextual *Isle of Devils*), in which the speaker's pride and efficiency in performing the bidding of demonic power closely channels Ariel's in performing Prospero's magical designs.

and satanic compete for hegemony over space and over souls. His song also opens up the larger field of dramas that inhere in the ocean as a mythic and philosophical signifier. This signifying discourse comports with what Ina Haberman describes as landbound humans' compulsion to "conceptualize life as a perilous sea-voyage and connect their existence with the element of water". ("Death by Water" 104). As philosophical discourse the poem illustrates the ocean's potential to disrupt the voyager's aims and disorient them with its spatial ambivalence. Ann-Julia Zwierlein associates this potential of the ocean with its capacity to serve as a symbol of the instability of human knowledge ("Satan's Ocean Voyage" 63). As an artifact of Lewis' ideological design, the poem equates Irza's shipwreck with the collapse of Portuguese imperial power. It conflates the price she pays in lost autonomy with the price national subjects of empire would pay in lost cultural value when the scourges of empire were fully tallied. With this design Lewis produces a politics of oceanic space with dual implications: he displaces to an ocean space the violent potential for revolutionary change that existed within the social diversity of colonial populations; and he reproduces from the slaves' traditional belief systems of obeah and myal the value of the ocean as a space of counterorders and an agency of metaphysical threat.[9]

Represented in Marcus Rediker and Peter Linebaugh's figure of the many-headed hydra, the social diversity of colonial populations included dispossessed commoners, transported felons, religious radicals, and slaves ("The Red Atlantic" 111; *Many Headed Hydra* 165). This is a broad and inclusive category that easily attracted fugitives and the disaffected. As such, these ranks naturally magnetized alliances of fugitive slaves, maroons, and pirates. The Demon-king personified those last three identities in the way he combined them into a polymorphous unity, and in the way that polymorphism shaped and defined the space he commanded. To the explicit allusions to *The Tempest* already mentioned, Lewis adds gestures of servility and images of blackness that strengthen the case for seeing the Demon-king specifically as a Calibanic figure, or as the figure of a black slave. The Demon-king's appearance ("All shagged with hair, wild, strange in shape and show"), his eagerness to show Irza the living springs, noontide shades, spice breathing groves, and to select for her sweet roots, cool waters and lovely fruits recall the knowledge Caliban shared with Prospero and Miranda. The demon-king's location on a midoceanic island suggests the conditions of possibility for a masterless fugitive slave who has reclaimed his freedom and assumed the sovereignty of a space at this far exotic remove. As a fugitive slave he could easily be assigned the identity of a maroon, both in his radical separation from centralized state control, and from the closely regulated life and surveillance of a plantation. His

[9] In the colonial Caribbean, obeah was a belief system widespread among the slaves, combining practices of healing, divination, spite and revenge. With origins traced to Dahomey, Nigeria, and Ghana, these beliefs and practices provided Africans uprooted from their native lands with sources of power to negotiate their powerlessness among alien masters and alien spaces. In the Demon-king, Lewis appears to embody an intriguing combination of obeah's traditional uses to punish enemies, thwart competitors for power, and manipulate cosmic sacred knowledge to the demands of secular life. A useful source on obeah's religious and philosophical foundations is John Mbiti's *African Religions and Philosophy* (New York: Praeger, 1969); for scholarship with specific reference to the Caribbean, see J. S. Handler and K. M. Bilby, "On the Early Use and Origin of the Term Obeah in Barbados and the Anglophone Caribbean," *Slavery & Abolition* 22 (2001), 87-100; Alan Richardson, "Romantic Voodoo: Obeah and British culture, 1797-1807," in Margarite Fernandez Olmos and Lizabeth Paravisini-Gebert, eds., *Sacred Possessions: Vodou, Santeria, Obeah, and the Caribbean (N*ew Brunswick: Rutgers University Press, 1997), 171-194; see also T. Banbury, *Jamaica Superstitions or the Obeah Book: A Complete Treatise of the Absurdities believed in by the People of the Island (*Portland, Jamaica: 1894).

"marooned" condition on this remote island extends the possibilities for interpretation to the context of piracy. The Demon-king mimics the behavior of pirates when he wrecks the Portuguese ship, causes the loss of its wealth, and later rapes Irza. Each of those identities, separately and collectively, posed real threats to colonial order. In the aggregate he represents a paradigm of radical autonomy frequently asserted within the pirate hydrarchy.

Rediker and Linebaugh use the concept of hydrarchy to denote a zone of freedom in which sailors and pirates exercised power, set their own rules, and evolved "a maritime radical tradition" (*Many Headed Hydra* 145; see also 155-6). The profile of the Demon-king I have been developing mirrors those elements precisely. I want to exploit the complex referentiality of the concept "hydrarchy" to emphasize how polymorphous forms function to produce the spatial dynamics I am pursuing. Hydrarchy contains the hydra of its many-headed mythological origins, reflecting the social multifariousness of Atlantic maritime communities, the element of watery space (hydro-), and the power (arch-) that inheres in (or may be exercised within) that space. Pirates haunted the seas and marauded on Atlantic islands just as the mythological hydra (the nine- headed monster) haunted the marshes near Argos (an island city).

Considered in this other identity defined above, the Demon-king reminds us that slaves haunted the Atlantic too. Besides their physical presence as human cargo in the Middle Passage, their agency as sailors on the high seas, and their agency as pilots in coastal waters, thousands of slave bodies lay buried beneath the ocean depths. Some had been jettisoned overboard after succumbing to shipboard disease; others suffered that fate as the victims of wanton cruelty; still others were sacrificed for crass economic motives.[10] In the mythic and metaphysical valorization of the Atlantic all these bodies came to represent spectral presences.

The conflation of the Demon-king's identity with black slavery and his appropriation of oceanic space invoke certain specific cultural meanings of the ocean in the metaphysics of African cosmology. The Demon-king's relation to the supernatural invokes the meaning of the ocean as what I am going to call a space of counterorders. The power and meaning of these presences establish the ocean as archival or epistemic space. According to Foucault, epistemes are the total set of relations that unite the discursive practices of a historical period (*Archaeology of Knowledge* 191). Within that formulation, multiple epistemes may coexist at any given time (*Power/Knowledge* 197).[11] As I gloss Foucault, they may represent competing interests or orders. The colonial structures of empire which are thrown into robust contestation in Lewis' poem are instituted and sustained by epistemes of normative order. Slaves and other subjugated groups existing within those structures typically positioned themselves as resistive or counterordering

[10] Certainly one of the most shocking cases of racial terror from the history of the slave trade, the Zong Case documents an incident in which a ship's captain, Luke Collingwood, threw 150 slaves overboard in 1781 to alleviate conditions of disease, malnutrition and water shortage. His action was calculated to secure the insurance indemnity on the grounds of accidental death rather than risk losing that indemnity if the slaves were left to die a natural death. The incident is well known and widely critiqued. For discussions with significant bearings on my present essay, see Ian Baucom, *Specters of the Atlantic: Finance Capital, Slavery, and the Philosophy of History* (Durham: Duke UP, 2005); Marcus Rediker, *The Slave Ship: A Human History* (New York: Viking Penguin, 2007), chapters 9 and 10.

[11] The eminent Caribbean scholar and theorist Sylvia Wynter develops a searching analysis of the episteme and its place in Western intellectual history, but also applies its meaning to the Caribbean, connecting the episteme with myth, water, and marronage, in her "Beyond the Word of Man: Glissant and the New Discourse of the Antilles". *World Literature Today*, 63 (Autumn 1989): 637-647.

forces. Since the operation of epistemic systems is largely invisible and unconscious (some Foucault commentators refer to an "epistemological unconscious"), their hidden or occult dimension is of especial relevance to the space of counterorders which the Demon-king commands.

The foregoing analysis illustrates how the category of Atlantic oceanspace in *The Isle of Devils* transforms the meaning of empire with a dense figural complexity. Transformed by the experience of empire, Lewis' subjective imaginary refigures the sea as a site of gothic nightmare. Drawing on the preexisting mythic narratives surrounding the poem, and from his own experience of it during oceanic travelling, he reproduced the sea as the site of hidden power and moral agency, the space in which to displace the palpable threat and terror he perceived in the condition of his Hordley slaves. The sea, the Demon-king, and his island ("where every leaf's a spell, Where no good thing e'er dwelt", III: 61-62) embody elements of the slaves' belief systems. Those elements starkly oppose different ways of knowing, being, and existing as counterorders to the political imaginary of nationalist secular empire.

The consequences of those differences attain their highest expression in the satanic hero's climactic act of submergence. There, plunging into the ocean with the Demon child that most resembles him; the Demon-king appears to commit a murder-suicide. In my reading of the poem, I retheorize that tragic ending as the voluntary and deliberate action of a supernatural hero. His dramatic submergence in the ocean is not an act of suicide. Rather, it carries with it the threat of resurgence in which he might be imagined to return to repeat the cycle of satanic desire for empire in future episodes of entrapment and forcible impregnation. The sea in the poem thus remains an enduring image of oceanic revolutionary possibility, capable of continually producing meaning in mythic time and space.

What, then, of Irza? The dimension to which the poem's denouement consigns her is this essay's final category, heterotopic space. Both the grotto where the Demon-king confines her, and the convent to which she retreats on returning to Lisbon figure heterotopia in the ways they spatialize the crisis in her personal life as a metonym for the crisis of empire Lewis was contemplating. For Foucault, heterotopias exist between the Real and the unReal. They accommodate crisis and deviation. ("Of Other Places" 26). They destroy, as he puts it, the syntax [structure] of things, even as they include the desire of utopian perfection. Irza's experience of heterotopias may be divided into two phases, her enclosure in the Demon-king's grotto, and her enclosure in the Lisbon convent.

The physical dimensions of the grotto spatialize the ambivalences of crisis in its vast size and depth, and in the unscalable height of its walls. These concrete elements of materiality and impregnability are further reinforced by the clear opening of its "fractured roof" which admits the brilliant light of day. At the same time, though, the brilliance of the real sun engenders certain surreal ambivalences that are the stuff of faery or enchanted space:

> The fractured roof gave ample space for light,
> Through which in gorgeous guise the day-star shone
> On many a lucid shell and brilliant stone.
> Through pendent spars and crystals as it falls,
> Each beam with rainbow hues adorns the walls
> Gilds all the roof, emblazes all the ground,
> And scatters light, and warmth, and splendour round. (VI: 6-12)

Under Foucault's definition, the origins of deviation may be recovered in the causal impulses of Irza's willful curiosity which lure her out of the spheres of her betrothed's gaze and her confessor's protection. Deviation quickly escalates to crisis in this grotto which Irza experiences as the feminine space of gothic torture through the physical pain of rape and childbirth, and the spiritual pain of psychological terror. The desire for utopian perfection is therefore reversed within a demonic domain of real-unreal spatio-temporal consciousness. Produced as a subject or agent of secular empire, possessed with empire's inquiring, appropriative gaze, Irza suffers alienation from stable norms of identity and existence. Her agency as a Portuguese imperial subject is radically altered to the degree that her experience of space is contracted to the limits of the grotto.

While the heroine is ultimately rescued from the space of persecution and moral damnation, the convent to which she retreats reproduces similar paradoxes of heterotopic space. Positioned at a definitive liminal moment in Irza's life, the convent that awaits her matches pointedly the identification of heterotopia with "places reserved for individuals who are in a state of crisis with respect to society and the human milieu in which they live" (*Foucault, Aesthetics, Method 179*).[12] In *The Monk,* Lewis had demonstrated that convents could yield complex gothic intensities: running the gamut of ambivalence from piety to perversion. In *The Isle of Devils*, his deconstruction of romantic myths surrounding marriage and of the discourses that sustain family and social power suggest the continuing figural value for him of the convent as a strong marker for social crisis. As a place of radical enclosure, associated with inward isolation (and withdrawal), the convent is recoded with a spatio-temporal value that is antithetical to the outward-oriented reach of empire. Seen within this context, the convent provides a powerful (albeit extreme) image of the idealized nation, a pure essential, monologic space, unsullied by the taints of empire. The apologists for this view of the nation as a pure space became identified with an anti-empire ideology which framed slavery and the colonial system in a polemical discourse of political paranoia and cultural apocalypse.[13] As such, the convent is a fitting space to displace both the private and public crisis Irza personifies even as she is rescued from the transgressive space of the Demon-king's domain.

On an objective level alone, the narrative and thematic elements of Lewis' journal and his poem render an instructive account of his efforts to negotiate between the ethics of aesthetic freedom and the ethics of profit from unfree labour. This categorical split so powerfully dramatizes the author's subjective tensions as to tempt the reader to focus interest on the private dimensions of authorial interiority and downplay or ignore the texts' broader social and discursive meanings. However, by reducing the narrative and thematic elements to specific spatial categories and by examining the relations that exist among

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[12] Foucault emphasizes that the incidence of heterotopias is universal across cultures, though their form varies from place to place (each society can make them function in a very different fashion). For examples, he names prisons and other places of "retirement". Though he does not name them specifically, convents may be understood to be included in his list of those "places of retirement and isolation, places of compulsory entry, places where an individual has to submit to rites and purifications" ("Of Other Places," in *Diacritic*s, 26). For another critical essay which discovers and explores the heterotopic values of the convent, see Javier Duran**,** "Utopia, Heterotopia, and Memory in Carmen Boullosa's *Cielos de la tierra*," *Studies in the Literary Imagination*, 33:1 (2000), 51-64.

[13] The recurring themes in this anti-empire discourse were miscegenation (a threat to mythic racial and national purity) and contamination (a threat to cultural ideals), pollution (risk of moral degeneracy) and enervation (risks to future leadership through depleted masculinity): see Kathleen Wilson, *The Sense of the People: Politics, Culture, and Imperialism in England, 1715-1785,* New York: (Cambridge UP, 1995).

those categories, this essay reveals how space produces and accommodates anxiety within the texts. Lewis' prior social and political allegiances predisposed him to a myth of nationspace whose essence, purity, and homogeneity could sustain the homeland, and whose spatializing power was always sufficient to penetrate and transform alien spaces. The desire for empire with its seductive promise of material wealth and global power forced that mythic national identity to reckon with the anxieties empire engendered in its two related conceptual arenas of colonyspace and oceanspace. As poetic artifact and timeless myth, *The Isle of Devils* gathers its powerful symbolic energies from the way colonyspace and oceanspace reinscribe the narrative of Satan's preternatural cosmic ambitions into the Demon-king's nefarious design to subvert latter-day secular empire. *The Isle of Devils* problematizes and threatens the nationspace myth because it straddles the impregnable ground between the colony as a geopolitical space of alterity and the sea as a timeless entity, a formless and chaotic space. The poem's allusiveness to the revolutionary threat of Jamaican slavery and to the theoretical threat of rival sea power repeats the anxieties underlying the dire polemics of anti-empire ideologues. Lewis' strategy to appropriate in *The Isle of Devils* the remoteness of the colony and the immensity of the ocean as fitting sites of displacement unerringly reveals an urgent sense of crisis. He experienced that sense as an intelligent and gifted individual and as representative of a class with particular cultural interests in the nation, material interests in the colony, and ideological investment in the ideology of nationspace. The definition of heterotopic space which I have assigned to his choice of the convent as the ultimate gesture of displacement emphasizes the complexity of this crisis for a figure with such diverse motives and allegiances. As a convent, Irza's space of retreat could at once restate Lewis' anti-Catholic phobias and punish imperial desire as a feminine weakness and a feminizing threat to nationspace. As heterotopia, the convent could comprehend the dualisms of the nation's crisis and ironically suggest the ancient gothic origins of the myths that might sustain it.

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Özet

Matthew 'Monk' Lewis'in *Isle of Devils* Adlı Şiirinde Mekan ve İmparatorluk Korkusu

Makale Matthew 'Monk' Lewis'in imparatorluk korkusunu, yazarın *Journal of a West India Proprietor*'da ve onun içindeki bir metin olan şiiri *The Isle of Devils*'daki farklı mekan kategorilerini araştırarak inceler. Bu metinler arasındaki ilişkiler Lewis'in estetik özgürlüğün ve paralı işten elde edilen karın etik olması arasındaki müzakeresini gösteren eğitici bir hikayedir. Makale esas olarak *The Isle of Devils'*ın üzerinde durarak şiirde anlamlı bir yapı oluşturan dört mekansal kategoriyi ortaya koyar: Ulus mekan, koloni mekanı, Atlantik- okyanus mekanı ve heterotopik mekan. Mekanın bu metinde nasıl korkuyu oluşturduğunu ve düzenlediğini bu kategoriler arasında yer alan ilişkiler incelenerek ortaya konulur. Makale ulus ve imparatorluk la ilgili mekansal yapılar arasında bir ana karşıtlık kurar. Lewis'e göre, yabancı alanlara giren ve değiştiren bir güce sahip olsa da, ulus özü, saflığı ve homojenliği ile evi çağrıştıran bir mitik alanı temsil eder. Bu güç, maddi zenginlik ve global karışıklık gibi baştan çıkarıcı bir vaatle imparatorluk isteği krizine yol açar. *The Journal* şiiri, kölelikten açık maddi kazanç eğilimine sahip olamsıyla, sosyal ve söylemsel bir üretim olarak Lewis'i bir kolonyel özne yapar. Şiir, Jamaika köleliğinin devrimsel tehdidi ve bu tehdidin emperyalist isteğin kadınsı zayıflık olarak görüldüğü okyanus gibi şekilsiz ve kaotik bir mekanda uygulanmasından bahseder.

Anahtar Sözcükler: *The Isle of Devils,* mekan, Atlantik, ulus, koloni, korku

"Women kept ignorant on purpose to make them slaves": Bathsua Makin's Orthodox Voice in the Literary History of Early British Feminism

Kamille Stone Stanton

Abstract: Bathsua Makin has been discussed as one of the first women writers in England to define her sex as a sociological group who, more than being connected by merely biological characteristics, share common social, economic and political needs. Makin's writings strongly argue the benefits of women's education on domestic and societal levels. Her reasoning was taken up and clarified in Mary Astell's *A Serious Proposal to the Ladies* (1694 & 1697), an extended and more philosophically engaged work that similarly appeals to women to abandon the distractions of society in favour of exercising their intellects and perfecting their souls. Given the extensive scholarly focus on Mary Astell in recent decades, it is useful at this time to consider more closely the writings of Bathsua Makin in an effort to determine to what extent they were the product of a traditional debate on the human potential of women and to what extent they were the innovative foundation for the later women's advocacy of Mary Astell, England's first feminist.

Keywords: Bathsua Makin, *querrelle des femmes*, female education, Mary Astell, Feminism, Henry Cornelius Agrippa

Over twenty years before Mary Astell (1668-1731) outlined her hopeful projections for a women's college and Judith Drake (*fl.* 1696-1723) proposed her ideal curriculum of women's conversation, Bathsua Makin (1600-1675) wrote *An Essay to Revive the Antient Education of Gentlewomen in Religion, Manners, Arts & Tongues* (1673), in which she argued against custom and for the educability of women. Makin has been discussed as one of the first women writers in England to define her sex as a sociological group who, more than being connected by merely biological characteristics, share common social, economic and political needs. Makin's writings strongly argue the benefits of women's education on domestic and societal levels. Her reasoning was taken up and clarified in Mary Astell's *A Serious Proposal to the Ladies* (1694 & 1697), an extended and more philosophically engaged work that similarly appeals to women to abandon the distractions of society in favour of exercising their intellects and perfecting their souls. Although there is a clear resonance of phrase and perspective between the works of Makin and Astell, the latter never acknowledged any debt to the former. This neglect could be due to political differences, as Makin was a Puritan sympathizing with the parliament while Astell was a fierce Anglican Royalist. Probably most unforgivably to Astell, Makin's work is dedicated to the daughter of James II who would become Queen Mary II, wife of William of Orange, to whom many of Astell's friends would refuse allegiance. Despite any unacknowledged debt, the works of Makin and Astell share overlying concerns for maintaining certain hierarchies, overthrowing custom and reforming the age, while their respective methods, immediate motives and personal allegiances differ. Given the extensive scholarly focus on Mary Astell in recent decades, it is useful at this time to consider more closely the writings of Bathsua Makin in an effort to determine to what extent they were the product of a traditional debate on the human potential of women and to what extent they were the

innovative foundation for the later women's advocacy of Mary Astell, England's first feminist.

Although only twenty years separate the published efforts of Mary Astell and Bathsua Makin, their respective rhetorical approaches to essentially the same subject, the importance of educating women, differ vastly. In her *Serious Proposal*, Astell states clearly in her title that her intended audience is "the Ladies," and in the conversational style of an intimate friend or sister, she dedicates a significant portion of the first part of her essay to reprimanding women for neglecting the beautification of their souls in favour of the beautification of their bodies. Though anonymously published, the title page declares that this is a work written "By a Lover of Her Sex" (Astell 3). Makin, however, courts both sexes for her audience, perhaps keeping in mind fathers of potential students for her school being advertised in the essay. Makin begins by addressing the non-gender specific "reader" and admits hoping that men particularly will not "cast aside this book upon sight of the title" (Makin 111). And undermining any expectation the reader may have of a radical message, the narrator declares, "God hath made man the head ... and ... your husbands have the casting voice, in whose determinations you will acquiesce" (Makin 110). The narrator's orthodox approach to describing gender roles is reiterated throughout the essay in epigrammatic sentiments, such as "Bad women, weak to make resistance, are strong to tempt to evil" and in allusions to ancient and classical sources afforded by a university-level, thereby masculine, education (Makin 113).

Most disturbingly perhaps for the twenty-first century reader looking for signs of female agency, however, is Makin's adoption of a male persona for her essay. The narrator assures the reader, "I am a man myself that would not suggest a thing prejudicial to our sex" (Makin 111). Assuming the authority of a male voice in her discussion of women may seem at first to place her ideas within a framework of paternal nurturance that is more in the masculine Renaissance tradition of essays in defence of women, than anticipating the radical feminist interests of Mary Astell. However, the use she makes of the appropriated power, as will be discussed here, moves her work out of the traditional into something far more progressive.

Twentieth-century readers have been divided concerning the orthodoxy of Makin's employment of a male voice. Frances Teague argues that educated as a man and reared as a woman, Makin's masculine voice and method in the essay are a genuine extension of her experience as a human being (Teague 249). Teague locates instances of doubling in Makin's essay that sometimes allow the female voice to lead and at other times the male. Elaine Hobby concedes that the male persona allows the author to be "judicious, expansive, judgemental without apology or proviso" (Hobby 202). However, she ultimately finds that any space negotiated for women by Makin "is a negotiation made in retreat. ... a retreat to quiescence, a retreat to the home and the schoolroom" (203). Hobby sees any feminist interest expressed by Makin as negated by her unwavering belief in hierarchy. She is bound to the social order with its class system in such a way that, for this critic, is incompatible with moving women forward as a group (203). Hilda L. Smith, however, assesses this tendency to dismiss seventeenth-century feminism due to its traditional entrenchments as part of a contemporary bias. She explains, "We are much less apt to question the breadth or depth of a writer's feminism if she holds Marxist (or even Freudian) values that limit viewing the world wholly from a woman's perspective, than if her constraints are due to orthodox religious or political beliefs" (Smith 82). For scholars of seventeenth-century women's writing, the complications of interpreting Makin's employment of the male voice point to a wider dissatisfaction with the defining of these works as feminist. The orthodox social agendas held by seventeenth- century proponents of women's education have been

an obstacle for present-day readers, unable to identify with such historically specific, hierarchically invested perspectives on women.

However, since the political and religious inclinations of the education debaters can sometimes confuse our understanding of their motives on behalf of women, Nancy Weitz Miller's examination of Makin's use of rhetoric is a particularly useful approach to Makin's ideas. Miller finds that Makin's male voice is part of her desire for consubstantiality, an inclusion with the governing group, in order to achieve credibility and a willing audience for her unconventional assertion of women's educability. Miller asserts that as a seventeenth-century woman presuming to instruct others, Makin's appropriation of the divinely ordained masculine authority is one of many required adaptations to the circumstances (Weitz Miller 276). In exchange for removing herself as a role model for young women, Makin is allowed freedom from the reductive charge that she is merely presenting the radical self-interested views of a minority. Makin obscures her authentic self for the greater cause of education, which if pursued by the public, would make such suppression unnecessary in the future.

Undeniably, gender roles are defined by conventionality in the ideas of Bathsua Makin. After all, Makin, and Mary Astell after her, asserted the education of women as ultimately the way by which men, and thereby the present age, could be reformed. Makin explains in her work's dedication letter that educated women will "either reclaim the men, or make them shamed to claim the sovereignty over such as are more wise and virtuous than themselves" (Makin 110). With concern for the souls of mankind, the Makin argues, "I do verily think this to be the best way to dispel the clouds of ignorance and to stop the floods of debauchery that the next generation may be more wise and virtuous than any of their predecessors" (Makin 111). Warming to the idea later in the essay, Makin asserts more emphatically:

> We cannot expect otherwise to prevail against the ignorance, atheism, profaneness, superstition, idolatry, lust that reigns in the nation than by a prudent, sober, pious, virtuous education of our daughters. Their learning would stir up our sons, whom God and nature hath made superior, to a just emulation. (135)

Leaving behind Makin's deference to men in favour of the equality of souls, Astell similarly begins *A Serious Proposal* suggesting that her learned women would seek "to revive the ancient Spirit of Piety in the World and to transmit it to succeeding Generations" (Astell 18). Astell reiterates this possibility in exactly similar language to Makin when she foresees the "reclaiming of men" (Astell 41). She finally develops this vision by the second part, desiring for women "the Glory of Reforming this Prophane and Profligate Age" and the "carrying [of] a large Train of Followers with us to the Court of Heaven" (Astell 150, 151). To Makin and Astell, as well as to Judith Drake, author of *An Essay in Defence of the Female Sex* (1696), there is excitement in the notion of reforming mankind, as the implied authority to be gained by leading a reformation of manners and morals is tantamount to social and domestic empowerment. The natural "preeminence" of women had been argued already by male authors such as Henry Cornelius Agrippa (1486-1535) and Sir Thomas Elyot (1490-1546); however, Makin's masculine narrator makes efforts to distance the essay from any such claim, stating "I do not (as some have wittily done) plead for female preeminence" (Makin 110). Despite this gesture against the case for female excellence, there is a moral superiority implicit in the idea that women can "reclaim" men from their own weak moral tendencies.

Early Feminism's Reliance on the *Querelle des Femmes*

Makin's approach to the discussion of the education of gentlewomen owes more to the assertion of female pre-eminence, part of the *querelle des femmes* genre, than she is here willing to admit. The tradition of the *querelle des femmes* is a series of works beginning in the late middle ages and continuing throughout the Renaissance defending and attacking women in turns with grand rhetoric and authoritative lists of excellent or villainous female figures taken from ancient and classical history and the Bible. However, these exchanges can be understood better as a platform for exhibiting one's rhetorical skills, than as documentation of an actual public controversy. The fabricated nature of the genre is signified by some of the surnames assumed by its authors, such as Anger, Swetnum and Sowernum. Despite the staged quality of the debate, the works were widely read, and the arguments for and against the goodness of women were often rehearsed by other authors. As explained by Ekaterina V. Haskins, the defences of women in the *querelle des femmes* primarily perpetuated the idealisation of women as chaste, faithful and dutiful with little or no attempt at a genuine examination of their inferior status (288). However, while Haskins presents Judith Drake's *Essay in Defence of the Female Sex* (1696) as the first work to appropriate the genre with creativity only to tweak its usual message, I would argue that Bathsua Makin actually did this in 1673. By the time Makin wrote her *Essay to Revive the Antient Education of Gentlewomen*, the *querelle des femmes* was well established, thereby providing already familiar rhetorical devices through which Makin could make her argument and be assured of an understanding, if not sympathetic, audience. Despite her essay's explicit gesture to remove itself from the scope of the debate by disregarding female pre-eminence, Makin designates her position by devoting a significant portion of her essay to the listing of "women worthies," an important method of argumentation used in the *querelles des femmes*. While the cataloguing of women brandishes the author's learning, this strategic situating within the older genre also serves to further establish the authority of the male persona delivering her ideas in the essay.

Many of Makin's rhetorical devices originated outside of the budding pro-woman tradition. One argument that was appropriated by most published seventeenth-century feminists and seems to have been initiated by the *querelle des femmes* is that of the insidious nature of custom. Henry Cornelius Agrippa excessively defended women with his *De Nobilitate et Praecellentia foeminei sexus* (1532), which was translated rather freely into English in 1542 and converted into heroic couplets with *The Glory of Women: or a Looking-Glasse for Ladies* (1652). It was then liberally translated into English again with *Female Pre-eminence: or the Dignity and Excellence of that Sex, above the Male* (1670). Each version of Agrippa's essay sets forth an argument against custom. *The Glory of Women* declares that women's "liberties" are thwarted not by God's will but by "humane tyrannies," and this arbitrary governance by men has resulted in women's present social and intellectual inferiority (Agrippa 43). The author explained:

> 'Tis true indeed, 'tis so, and that's the cause,
> 'Tis man presuming on Jehovah's Laws:
> They are by mans precepts abolished.
> By use and custome th' are extinguished:
> For when the woman in the world is come,
> She's caus'd to live an idle life at home. (Agrippa 43-44)

This translation's discussion of "custome" speaks to a general complaint of women's subordinate position, her forced "idl[ness]." However, the grievance expressed in the later *Female Pre-eminence* is much more specific. This work asserts:

> 'Tis a proud self-flattering Conceit of the *Bearded-Tribe*, to arrogate all Learning to themselves, or think the *noble* Female Sex incapable of making generous *flights* towards the top of *Parnassus*. ...Why then should they not with the same *advantages*, make at least an equal progress in *Literature*? 'Tis true, our male *Dictators* strive to *monopolize* Learning, and having by a brutish custome *barr'd* the Doors of the Muses Temple against Women, do now pretend they are *unable* and unfit to enter. (Agrippa 59-60)

The complaint as it is translated here is concerned specifically with education's inaccessibility to women. Ignorance is imposed on women by custom, only to be naturalised and used as evidence of their inability to learn. Where the rhymed translation does not name the heights from which women are "barr'd," the prose version mis pointedly concerned with their exclusion from the world of "Literature." Working from within this debate, Makin, then, transforms Agrippa's argument against custom into a recognisably masculine badge of power.

Makin establishes from the work's outset her intention to utilise the contemporary debate on custom by including a letter to all women and especially to Lady Mary, the daughter of the Duke of York (later James II), in which the first topic to be addressed is the power of custom. Makin begins with the concise but weighty declaration: "Custom, when it is inveterate, hath a mighty influence: it hath the force of nature itself" (109). The speaker immediately identifies custom as the cause of women's deficiencies, in order to counter any prejudices the reader may bring to the essay. The speaker continues, "The barbarous custom to breed women low is grown general amongst us and hath prevailed so far that it is verily believed (especially among a sort of debauched sots) that women are not endowed with such reason as men, nor capable of improvement as they are" (111). Rehearsing Agrippa's argument is another method by which Makin draws upon established authority to bolster her masculine voice. However, she interrupts herself during her extensive catalogue of "women worthies" in order to distance herself from his work again. She declares, "My design is not to say all that may be said in the praise of women—how modest and chaste many have been, how remarkable in their love to their husbands, how constant in religion, how dutiful to their parents, or how beneficial to their country" (136). Indeed, although Makin is using the same rhetorical method and utilizing his argument against custom, she has adjusted the method to suit her own purposes. Makin's list of "women worthies" is made up of those who have used their learning and been active in making good judgements throughout history. She contemporises the female worthies device by inserting her friend Anna van Schurman, adding herself in the postscript and advertising the curriculum of her school "lately erected for gentlewomen" (149). Makin's contemporisation of the "women worthies" device separates her work from that of Agrippa and the *querrelle des femmes*, both of which have lists composed primarily of women who have demonstrated the idealised female qualities of great faith, humility or loyalty.

However, Bathsua Makin was not the only advocate of women's interests to utilise the rhetorical tradition of surrounding the concept of custom. The discussion of custom surfaces again in the work of Mary Astell as a very important part of her argument that women and men have equal souls deserving the same educational cultivation. However, where Makin peppers her essay with tags alluding to the already established argument

against custom, Astell extensively develops the argument to suit her case. She begins *A Serious Proposal* by invoking the argument in the form of a challenge to women, "[D]are to break the enchanted Circle that custom has plac'd us in, and scorn the Vulgar way of imitating all the Impertinencies of our Neighbours" (Astell Pt. 1; 7-8). Where Makin simply states and repeats that if a custom is bad, it should be discontinued, Astell breaks the argument apart and analyses its pieces. Astell specifies how custom is bad: "As Prejudice fetters the Understanding so does Custom manacle the Will" (Astell Pt. 2; 93). She specifies for whom it is bad: "Why shou'd not we assert our Liberty, and not suffer every Trifler to impose a Yoke of Impertinent Customs on us?" (Pt. 1; 73). Most importantly, Astell shares her vision of how custom can be disempowered: "The only way then is to retire from the World, as the *Israelites* did out of *Egypt*" (Pt. 1; 33). Astell also thinks through the consequences for the woman who rejects custom. Astell warns, "For Custom has usurpt such an unaccountable Authority, that she who would endeavour to put a stop to its Arbitrary Sway and reduce it to Reason, is in a fair way to render her self the *Butt* for all the Fops in Town to shoot their impertinent Censures at" (Pt. 1; 33). In view of the spectacle likely to be made of women learning, Astell sees retirement as the only logical solution.

An Innovative Path Toward a Conservative Vision of Female Agency

The answer offered by Makin, though ultimately less separatist than that offered by Astell, is more socially pragmatic. Each step of Makin's method is calculated to avoid risk: it is a consistent conclusion for her rational argument made in a sensible voice within an established genre. In offering her solution, Makin is adamant that the traditional hierarchy, as it is known by the seventeenth century, is to remain firmly intact. She assures her readers, "My intention is not to equalise women to men, much less to make them superior. They are the weaker sex ..." (Makin 136). And twice Makin states that God made women to serve men (110, 129). Although this upholding of social stratification is unmistakable, there is a temptation to read these statements as part of the masculine disguise assumed for ensuring a positive reception to the educability of women. Makin's admission that "To ask too much is the way to be denied all" acknowledges that there is indeed more that could be requested (110). This justification for her conservative approach to female empowerment suggests that the writer advocates submission to the gender hierarchy not because it is implicitly right, but because it is the most practical manner by which women can negotiate a bit more liberty.

Regardless of whether or not Makin sees education as an opportunity to equalise the sexes, she most certainly is not advocating a toppling of the economic hierarchy. She reiterates throughout her work that her designs are for "persons that God hath blessed with the things of this world that have competent natural parts" (Makin 128). Similarly, Astell seems incapable of identifying with women outside of her own class. She explains, "For unless we have very strange Notions of the Divine Wisdom we must needs allow that everyone [is] placed in such a Station as they are fitted for. And if necessity of the world requires that some Person shou'd Labour for others, it likewise requires that others shou'd Think for them" (Astell Pt. 2; 148). For Makin and Astell, the social hierarchy is not constructed by mankind, nor humankind even. Rather, the acceptance of one's station is the fulfilment of his/her destiny as God's will on earth: it is part of a larger plan. The commitment of Makin and Astell to what they see as God's ordained hierarchy creates problems for some readers such as Elaine Hobby, who, as discussed earlier, ultimately discounts this approach to female agency as a "retreat to quiescence" (Hobby 203). However, I think that a further examination into the

more subversive sentiments expressed in Makin's work should ease the present-day reader's suspicions of these early feminists' inadequacy.

In creating a conventional male voice for her essay, Bathsua Makin has fashioned a fictional, masculine character who is dedicated to protecting women against further attacks on their collective honour during an age that is so lost to depravity that it allows "women [to be] kept ignorant on purpose to be made slaves" (Makin 111). Like the chivalrous act of metaphorical battling on behalf of a woman's reputation, the masculinised Makin challenges, "Let any [men who] think themselves aggrieved ... come forth fairly into the field against this feeble sex with solid arguments to refute what I have asserted, I think I may promise to be their champion" (111). In the spirit of a rhetorical joust, the writer arguing from inside this male character's costume is free to make the occasional aggressive contention. Working within this traditional voice, one such antagonistic assertion declares, "Brutes, a few degrees higher than [man] drills or monkeys (which the Indians use to do many offices), might have better fitted some men's lust pride and pleasure" (129). The cartoonish suggestion of men satisfying their lust with monkeys is in no way softened by the traditional refrain which follows it, reassuring the male reader that women are intended as "help-meet[s]" to their husbands (129). Similar imagery is evoked again when the author refers to "this apish kind of breeding. ... [by which] such marmosets married to buffoons, bring forth and breed up a generation of baboons, that have little more than apes and hobby-horses" (139). The earlier suggestion of men coupling with monkeys has been developed to its natural conclusion, the propagation of more monkeys resulting in the present age. Combative and immodest to say the least, it need not be said that such arguments from a gentlewoman would have been scandalous enough to obscure the value her proposed solution, even to the extent of disqualifying her perceived worth as an educator of young ladies. However, in addition to allowing the author to utilise more sordid, yet effective and accessible, persuasive reasoning, the traditional cloak also allows her the authority to convey her important message, "Let women be fools, and then you may easily make them slaves" (141).

It cannot be disputed that there is a conformist element in the works of seventeenth-century feminists, perhaps an unforgivable quality for present-day readers who would wish to find more obvious evidence of subversion. However, the writings were not composed for twenty-first century veterans of feminism, and therefore they were presented in such a manner that would be more likely to sway their contemporary audience. The traceable gestures toward preserving the gendered hierarchy Makin's work need not discredit its intellectual innovations. Makin utilised the tools and framework of conventional rhetoric in order to minimise the hazards of presenting her unconventional arguments. Indeed twenty years later, Mary Astell would build upon the arguments already made by Makin and others such as Margaret Cavendish, Duchess of Newcastle and Hannah Wooley, however she would not be writing under many of the same restrictions. This freedom would allow Astell to focus more extensively on the particulars of women's oppression, writing as a woman about women. Far from seeing Makin's advocacy of female education as a negotiation made in "retreat *to* quiescence," perhaps her work should be understood as a negotiation made from within the already established trenches of quiescence (Hobby 203) (emphasis mine).

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Özet

Kadınlar Köle Yapılmak İçin Bilerek Cahil Bırakıldılar": Bathsua Makin'in Erken Britanya Feminizminin Edebi Tarihindeki Ortodoks Sesi

Bathsua Makin, kendi cinsini sadece biyolojik özellikleriyle değil, ortak sosyal, ekonomik ve politik ihtiyaçlar yüzünden birleşmiş bir sosyolojik grup olarak belirlemiş, İngiltere'nin ilk kadın yazarlarından biri olarak tanınmaktadır. Makin'in yazıları kadınların ev içi ve ev dışı eğitimlerinin yararlarını kuvvetli bir biçimde desteklemektedir. Bu yaklaşım Mary Astell'in kadınların kendi akılları ve ruhlarını mükemmelleştirme yolunda çalışmalarını destekleyen ve toplumun engellemelerine izin verdirmeyen aynı konudaki daha geniş ve daha felsefi olan *A Serious Proposal to Ladies* (1694& 1697) adlı eserinde konu edilmiş ve açıklanmıştır. Son yıllarda Mary Astell'e verilen akademik önemin yanında Bathsua Makinin eserlerinin de kadınların insan potansiyelleri üzerindeki geleneksel çatışmaların bir parçası mı yoksa İngiltere'nin ilk feministi Mary Astell'in de olduğu gibi daha sonra gelen kadınların girişimlerinin esası mı olup olmadığının detaylı incelemesini yapmak yararlı olacaktır.

Anahtar Sözcükler: Bathsua Makin, *querrelle des femmes* (kadınların tartişmasi), kadın eğitimi, Mary Astell, feminizm, Henry Cornelius Agrippa

A Murdochian Reading of *Sir Gawain and the Green Knight*

Zeynep Yılmaz Kurt

Abstract: Twentieth Century English novelist and philosopher Iris Murdoch alludes to *Sir Gawain and the Green Knight* in her novel *The Green Knight*. By re-creating the chivalric and supernatural atmosphere of the Middle Ages in her novel set at the closing years of the twentieth century, Murdoch discusses morality as a concept related to metaphysics rather than religion. Three characters, Lucas, Clement and Bellamy, counterparting Sir Gawain in different aspects in Murdoch's novel, are put on moral quest by Peter Mir who functions as the Green Knight with his enigmatic personality. Her modern characters' quest at a time when metaphysics are denied totally is juxtapposed with that of Sir Gawain's. By reconsidering religious extentions of Gawain's commitment, Murdoch proves morality not as a virtue acquired through religion, but as a human faculty that connects to metaphysical reality. Love according to Iris Murdoch is the basic human virtue that helps to transcend to this absolute reality. Like Gawain's egoistic self love which he realizes to be vice in the end, Murdoch's characters can achieve trurth only when they quit their illusory reality in favor of truth.

Keywords: Iris Murdoch, *The Green Knight*, *Sir Gawain and the Green Knight*, morality, metaphysics

Studies of the "re-invention" of the Middle Ages in popular culture have frequently focused on how and to what purpose this material is represented in modern adaptations. (See Frayling and Eco). Eco, especially, categorizes the medieval influences on different modern cultural products under various headings. One of Eco's categories on representation of the Middle ages is the use of this period "as the site of an ironical revisitation", which Frayling explains as "a way of commenting on today's less colourful mores" (Eco 69, Frayling 208). King Arthur and his Knights of the Round Table, a legend reflected in *Sir Gawain and the Green Knight*, is the most popular medieval material for re-invention. Iris Murdoch's 1993 novel, *The Green Knight,* is among these modern adaptations of *Sir Gawain and the Green Knight.*[1]. Murdoch's re-invention of *Sir Gawain and the Green Knight* in *The Green Knight* conforms to Frayling's definition as her purpose is to discuss morality-religion relationship by recreating the strong hold of morality in the Christian Age as oppposed to the Modern Age.

Though Iris Murdoch alludes to *Sir Gawain and the Green Knight* as an intertext in *The Green Knight* her main concern is not with its religious context as the culmination of Christian principles, but with de-contextualising its moral implications beyond religious boundaries. Through her modern characters, who try to cope with life in an age in which the existence of God is questioned, Murdoch asserts her belief in morality as essential to man's spiritual well-being.As an intellectual who studied and taught classics and philosophy at Cambridge and Oxford, Iris Murdoch believed in moral reality allied with metaphysics rather than religion. She presents the Platonic idea of "good" as an alternative to "God" in the

[1] See Barry Windat, "Sir Gawain at the Fin De Siecle: Novel and Opera". *A Companion to Gawain Poet*. D.Brewer, J. Gibson. eds. GB:Boydle and Brewer, 1999.

modern world, and love as the basic human faculty that provides the spiritual energy to achieve good in the metaphysical realm. This paper aims to discuss Iris Murdoch's use of the Gawain story to explain the concept of love as real or illusory. By associating her twentieth-century characters to "Sir Gawain" and the "Green Knight" in the medieval romance, Murdoch acquires a larger scope to discuss her philosophy while reconsidering , at the same time, Gawain's moral quest in terms of personal self-realization rather than religious duty: even though my main aim is to read *The Green Knight* with reference to intertextual usage of *Sir Gawain and the Green Knight,* Murdoch's novel also provokes a different perspective on the original text as a trial of Gawain through love. Like Gawain who behaves unselfishly by taking the Green Knight's challenge to King Arthur's Court on himself, Murdoch's characters learn how to unself themselves. Like Gawain's selfish acceptance of the girdle to protect him, Murdoch's self-indulged characters fail morally until they are revived by the interference of Peter Mir in their lives, like the Green Knight.

Intertextuality is developed out of the influence theories that evaluate literature as a cultural product. Julia Kristeva reinforces this idea by using the term "text" instead of work when she claims that "each word (text) is an intersection of words (texts) where at least one other word (text) can be read" (in Clayton and Rothstein 19). If the text rewrites itself beyond its own culture, in Kristeva's terms, then the writer's authority is denied totally. Later poststructuralist theorists (such as Roland Barthes) claim that any produced text is not the voice of a single person but represents many different discourses within a culture.[2] Thus, the meaning of any text should not be sought in the source text, but in the target text, which weaves the source into the text as reader perceives it. Barthes believes that, "a text is made up of multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not as was hitherto said the author" (in Rajan 73). The further considerations of intertextuality, thus, lead up to reader-response theory which considers any literary text as "a triangulated system [consisting of culture, writer, reader], since the text does not become 'text' until it is read" (Chambers 145). Reader response criticism conceives any textual interpretation as the reflection of the reader's own context of meaning. For them, "[w]hat one sees in a text, what one 'discovers' there, depends on what he is looking for" (Watson and Ducharme 476). Thus, this study approaches *The Green Knight* as Iris Murdoch's own reading of *Sir Gawain and the Green Knight*, to which she, "responds [...] in the light of [...] [her] own experiences, tastes, and values and in the process recreates or resymbolizes it into something new" (Watson and Ducharme 476).

The Green Knight centers on a circle of friends in London in the 1990s. The novel opens when the eccentric and apparently threatening Peter Mir appears in the circle. He proves later, however, to have been an intruder in a park the evening that Lucas aimed a blow at his brother Clement, just out of jealousy. Interfering at the crucial moment that Lucas is about to hit Clement on the head with a club, Peter Mir himself becomes victim to the blow after which Lucas and Clement claim that Peter Mir, who is believed to have died after the blow, was trying to rob him. Both Lucas and Clement are members of the circle. Lucas is a respectable historian, whose character, Clement believes, is affected by his education in history: "His chosen mentors in that land had taught him pride, contempt for the weak" (152) Lucas is a modern man who disregards metaphsics. He asserts that "Now that God is dead, we are presented with the truth, yes, the truth remains but it is on a short lead. Anyway, we are nothing and it matters not what we do" (254). Truth in the modern

[2] See, Victoria Tesera. *Literature, Criticism and the Theory of Signs*. Philadelphia: John Benjamins, 1995.

age, as Lucas perceives it, is the denial of God which accompanies metaphysics. His feelings about his brother, Clement, whose parents adopted him before Clement's birth are also complicated. He reveals his motive for the attempted murder of his brother as:

> " … my mother preferred him to me" (249). So, he blames Clement, of whom he has been jealous since his childhood. Lucas confesses that "I live in hell, and have done so since I was a small child ... One reward of living in hell is a certain kind of courage. I do not fear anything, certainly not morality (252)

Lucas justifies himself for his egoism and disregard of morality. As opposed to Lucas with his assertive egoism, Clement is deluded by his love for him. He convinces himself that his brother didn't mean to kill him, and he attempts to "de-realising" it: "I am sure Lucas didn't want to kill me, he couldn't have done, it was a charade, he just wanted to frighten me!" (220, 188). When Mir appears in the circle of his executioners months later, he wants to become part of it as well as enact the blow scene with Lucas. With the fear that Mir might harm Lucas, Clement goes on lying about Mir's being dangerous. In private, however, Clement is confused by his love for Lucas and his lies. He feels positioned in a fake reality, "I am condemned to lead an utterly false life –now and –how can it end? It can't end. I've got to go on and on living with lies and mystifications" (218). He questions himself: "Why, when one has been unjustly beaten, should one bring back the rod? Was this too something to do with childhood, was it because of something owed, since Clement had, by existing, ruined Lucas's life?" (151) Bellamy is another character who is troubled about reality. Bellamy accepts his "homosexual tendencies", "he did prefer his own sex, but seemed to find no difficulty in remaining chaste" (24). In his attempt to achieve "Truth" he "had exiled himself from warmth, friendship, love, and all the ease and comfort of the affections" (153). He gives up his job, his flat and his dog, Anax, and moves into a room while waiting to be accepted into a monastery. Anax, who is left with friends suffers. "He grieved and waited [for Bellamy] ... Sometimes he pretended to be happy, sometimes, quite accidentally, he was happy because for an instant he forgot and then remembering was a greater grief" (182). Bellamy is attracted by religious principles that he believes will help him to become good. Rather than seclusion, Father Damien advises him to "find some regular work in the service of others; keeping in mind the possibility that this may in the end, to be your whole true way", which Bellamy disapproves at the beginning (39). Mir's later interaction with not only Lucas and Clement, but Bellamy as well prepares the ground for Murdoch's moral discussion of modern man's dilemma and her concept of love as the most important virtue. Peter Mir is represented throughout the novel as an enigmatic figure that helps these characters realize their moral dilemma which they manage to solve by achieving truthful love in the end of the novel.

Discussing Murdoch's philosophy in relation to Christianity Alan Jacobs suggests that Murdoch shares the same concern with morality as Christianity even though she handles it in a different way. Jacobs suggests that Murdoch's focus "is directed [to] a single letter, the letter 'o': the presence and absence of that letter can determine the grounds of our moral lives" (1). Both in her philosophical writing and her novels, however, disprove Jacob's claim, for Murdoch's concern is with to metaphysics rather than religious principles. Metaphysical self-realization or moral perception, for her, is essential to man's spiritual well-being, with or without Christianity. She asserts that,

> [m]orality has always been connected with religion and religion with mysticism. The disappearance of the middle term leaves morality in a situation which is certainly more

> difficult but essentially the same. The background to morals is ... a non-dogmatic essentially unformulated faith in the reality of good (Murdoch, 1970: 74)

She believes in the existence of an ideal reality beyond the physical, in which "good" is the highest in the hierarchy of forms. "Good", which Murdoch defines as "the source of light which reveals to us all things as they really are" is the source of moral energy in Murdochian philosophy – as an alternative to God in traditional religion (1970, 70). Love is the only human virtue that leads man to absolute truth in his moral search for good. Murdoch develops a "religion of love" as a substitute for the loss of belief in traditional religion in the twentieth century.

Murdoch's moral philosophy originates from her conviction that man is basically dominated by his ego, and she discusses in all her writing ways to defeat one's ego which, she believes, is possible only through truthful love (Murdoch 1970, 52). In all her novels she portrays even her most sophisticated characters as dominated by their egos. Love, contemplation of attention to others, for her, is the only means to obstruct selfish indulgence in egoism. Murdoch defines love for others, as a virtue in itself that transcends man from his physical existence into metaphysical being. Defined as an "unsentimental, detached, unselfish, objective attention" to others, love is "the faculty which is supposed to relate us to what is real and thus bring us to what is good" at the same time (1970, 66). Good exists as an ideal, a source of energy or "the magnetic centre towards which love naturally moves" (1970, 102). She defines love in its different manifestations: egoistic self-love, illusory love directed to an evil source, and sacrifical love for others.

As opposed to the medieval ages atmosphere of strict moral values identified with Christian principles in *Sir Gawain and the Green Knight*, *The Green Knight* is set in the Modern Age, a time with no belief in metaphysical reality at all. Relying on the strength of his religious creed Gawain sets out on a difficult journey, in the process of which he realizes his frailty as a human being. In his study of the cultural aspects of Middle Ages, Frayling emphasizes the God-centered structure of the Middle Ages: "In the strange landscape of the European Middle Ages everything stood for something else, and that something else was God" (Frayling 39). *Sir Gawain and the Green Knight* is associated with different aspects of medieval life among which is the representation of Sir Gawain as a knight symbolizing moral perfection in Christian terms. In a recent study of *Sir Gawain and the Green Knight*, Hardman states that this work is a justification of virtue in pious terms (8). In other words, it is a work reinforcing the validity of the religious virtues of the Chivalric knight, "Sir Gawain", in the context of Christian mores. As the product of an age of strictly practiced traditional Christianity, this work reflects the moral code of the time through the portrayal of the perfect knight who does not fail despite the extremely hard and tempting circumstances at the beginning**.** Thus, Gawain sets out on his search in accordance with medieval aristocratic Christian society's knightly codes. He is "noble, religious, decent, graceful, eloquent, compassionate, humble, grave [...] capable of both love and chastity [and] frank in attitude". (Stone 20). In never hesitating to accept the Green Knight's challenge and offer his life as fair exchange, Sir Gawain proves himself as one of the worthiest Knights of the Round Table. His knightly perfection is represented by the "pentangle star" on both his armor and shield: (*Sir Gawain and the Green Knight*, Line 620)

> And Gawain wears it by right, on his bright
> Armor, faithful five ways and each way
> Five times, a noble knight in any gleaming castle
> And worth of that star. (623-636)

Gawain is depicted, on the surface, as a perfectly pious Christian character through whom the ideal Christian moral principles are promoted. In other words, the moral virtues of the knight are regarded as a natural extension of his belief in Christianity. Religion and morality are interrelated in Gawain's world. Gawain sets out on for his journey for the love of God – in a mood of "moral seriousness" (Putter 38) which is highlighted in his pentangle as follows,

> His five senses were free of sin;
> His five fingers never failed him;
> And all his earthly hope was in Christ's
> Five wounds on the cross, as our creed tells us;
> (Lines 640-646)

Here, both the source and the target of virtue are Christian precepts. Gawain's "quest" is a predestined imposition upon his perfection which leads him into an experience through which he realizes his limitations as a human being.

Alluding to *Sir Gawain and the Green Knight* in title as well as characters and themes, *The Green Knight* centers on the circle of upper class intellectuals who have a long standing friendship in the last decade of the twentieth century**.** Louise and her maiden daughters, Aleph, Sefton and Moy, are encircled by Bellamy (a friend of her dead husband from Cambridge), Clement, an actor (another friend of Louise's dead husband from Cambridge), Clement's historian brother Lucas, Louise's school friend Joan and her son Harvey, and the dog, Anax. The intrusion of Peter Mir into their lives, incites them all with an ontological awareness about their condition. They all find themselves on a kind of moral quest, like that of Sir Gawain, however, not in a world where mores are defined in accordance with strict religious principles, but in a world devoid of metaphysical sustenance. By juxtaposing the aristocratic world of the Middle Ages and the middle class world of the late twentieth century, Murdoch asserts morality as the essential need for man's spiritual fulfillment regardless of time and place. Murdoch draws a parallel between the moral quest of Sir Gawain as an ideal Christian hero and her own characters who exist in a time when precepts of traditional religion have lost all their meaning. The common ground that makes Murdoch bring these two worlds together is her belief in ego as the only obstacle in making moral choices, and the need to kill one's ego through "love for others" in pursuit of good as the only virtue in the moral quest. She suggests that selfless love is the greatest virtue and egoism is the worst human vice.

To introduce her main theme of love as a moral bridge to transcendental reality, Murdoch interfuses the real with the fantastic, the natural with the supernatural in an atmosphere paralleling that of *Sir Gawain and the Green Knight*. *The Green Knight* opens in a real place, a house in Kensington Gardens in London, with real upper class characters - Louise and her school friend Joan. The novel opens with Joan stating that "Once upon a time there were three little girls - ... And they lived at the bottom of a well" (Murdoch, 1994, 1). Opening the novel in a fairy-tale atmosphere introduces reader to the extraordinary events that associated with Gawain's world. After Joan's introductory speech the narrator reassures the reader that "the little girls mentioned were Louise's children" who, in fact, are maiden girls between sixteen and nineteen leading normal lives in the real London of 1990s (*The Green Knight* 1). *Sir Gawain and the Green Knight*, also opens with a natural, life-like depiction of Camelot until the intrusion of the Green Knight, who seems to be challenging the courtiers as a supernatural being. The work turns out to be a blend of

natural and supernatural, or everyday reality with magic and fantasy. Like the Gawain poet who aims to make it "nearly impossible to decide in which of the two worlds we might be", Murdoch blends the real with the fantastic (Putter 55). *The Green Knight*, similarly, presents realistic aspects of daily life as well as fantastic elements such as characters with magical or supernatural powers or the ability to metamorphose, in order to assert that human existence is not limited to visible reality only.

The youngest and most emotional of the girls, Moy, is endowed with some supernatural powers such as moving stones through an unseen power – which she calls "telekinesis" (260). Her sisters Aleph and Sefton are aware of her potential supernatural powers, suspecting her of "being a witch", an aspect of her character that identifies her with Morgan, the enchantress in *Sir Gawain and the Green Knight* (428). Aleph feels the same strain not only in relation with Moy but with all of them, including herself, as if they exist in a different layer of reality when she says "as if we are in a fairy tale" (263). This conviction is enforced in the later stages of the novel by presenting them as if, for example, they are "Sleeping Beauty[ies])" or any other "fairy-tale damsels" (49,11). Though they live in the real world of the twentieth century England physically, they are set in a remote atmosphere spiritually. Their moral innocence, at the same time, bestows a supernatural quality on them which opens the way for Peter Mir's intrusion as "someone to come to break the enchantment, someone from elsewhere" (94, 12). So, through these fairy tale or enchantress qualities ascribed to the girls, a supernatural atmosphere paralelling that of *Sir Gawain and the Green Knight* is recreated for the Green Knight to intrude in the twentieth century setting.

The re-invented supernatural atmosphere of the novel gives way to introduction of the "Green Knight" - the magician and enchanter – as Peter Mir to break the spell. Initially, Peter Mir is associated with the Green Knight due to his appearant resurrection. He claims that "Well, I was dead, you know, but they revived me" (95). Mir is identified as a huge man with green accessories as well as bearing a name which means "peace" in Russian – just as the Green Knight holds a branch of holly as the symbol of peace (*Sir Gawain and the Green Knight*, lines 265-66). Just like the Green Knight who comes to defy King Arthur and his court at Camelot, Peter Mir appears "as a man, just folding his green umbrella ... He was a tall man" and has a "large booted foot" and a "huge giant hand" (93,94,219). He appears another time with a "green tie" or wears a "dark green tweed jacket" (122,103). His gradual intrusion into the life of the circle is paralleled with gradual revelation of his extraordinary abilities such as performing miracles and magic, and metamorphosing himself. Mir himself considers his transformation from his vindictive self to the good as a kind of metamorphosis (300). While defying Lucas, for example, "The figure of Mir, suddenly rising up in the gloom, broad shouldered, rectangular, seemed uncanny, unnaturally tall", for Bellamy who witnesses the scene (124). Lucas also feels that "he [Mir] might go up in a puff of smoke ... Metamorphosis" (225). The enigmatic nature of Peter Mir is retained to the end of the novel. Just like the Green Knight he appears in and disappears from the lives of the characters as a supernatural force that makes them question the physical and metaphysical boundaries of their moral attitudes.

Murdoch's characters, who are not depicted as struggling with ordinary concerns of daily life, are generally sophisticated and conscious of philosophical depths of life. Murdoch develops her main argument through three characters especially, Lucas, Clement and Bellamy. The novel opens with the moral complications caused by Peter Mir's "resurrection". Even though Peter Mir main target is Lucas, who behaves egoistically both in aiming to murder his brother and in hitting the innocent Peter Mir on the head and then declaring him a thief, Clement is also to blame for helping Lucas. Clement's love for Lucas distracts him from moral behaviour so that he takes Lucas's part against the man who

almost died while trying to save his life. He hides the club with which Lucas hit Mir, and keeps quiet about the facts until Mir reappears into their lives. Bellamy, on the other hand, is fixed on the romantic illusion of monastic seclusion in his attempt to become good through the practice of religious dogmas. All three characters are cut off from the "truth" by indulging in some illusion, as Murdoch understands it. Considered in relation to *Sir Gawain and the Green Knight*, these three characters counterpart Sir Gawain in different aspects. Bellamy represents Sir Gawain in his armour and pentangle at the outset of his journey. The pentangle represents perfection in religious terms, but only in theory, as it is carved on his armor rather than into his flesh. Bellamy's attraction to monastic order is an ideal only that clashes with human reality. Clement, on the other hand, parallels Gawain in his capacity for love at the outset. Clement's love, however, leads him into error for it is not directed to a pure source. "False love moves to false good" (Murdoch, 1970: 102). Clement's misleading love for Lucas parallels Gawain's taking the ideal image of perfection for human reality. Lucas is the egoistic character in the novel who aims to murder Clement. Thus, Bellamy represents Gawain's religion as an institution rather than a virtue in itself, Clement represents Gawain's capacity for loving others, and Lucas represents Gawain's self-love that is highlighted in his acceptance of the girdle. By setting her characters as questing modern knights in a godless universe, thus, Murdoch draws a parallel with Gawain's medieval world dominated by Christian values. Hers are not Arthurian Knights in search of virtue on horseback; their quest, however, seems to be even more difficult than that of the Knights of the Round Table in a world devoid of metaphysics.

Sir Gawain's tri-partite critical representation in *The Green Knight*, as opposed to his self-sacrificial love for others by taking the blow on himself, shows Murdoch's attempt to discuss human frailty by juxtaposing the virtue of love for others as opposed to self-love. In her novels and other writing, Murdoch reveals her belief in the person of Jesus Christ as a perfect model for her idea of love for others or the virtue of sacrificing oneself for others. Sir Gawain, thus, stands for "imitatio christi", an image that can be explained as a kind of spiritual devotion to follow Jesus Christ as a divine model.[3] Gawain's acceptance of the Green Knight's challenge among all the other knights cannot be explained only in terms of Christian obligation as perfect knight only. He owns "goodness" and "faithfulness" as the worthiest of all his virtues represented on his pentangle,

> And the fifth of his five was love and friendship
> For other men, […] (Lines, 651-652)

The love he feels for King Arthur is the main reason that makes him sacrifice himself among all other knights of the Round Table.

Sir Gawain's moral truthfulness and his chaste resistence to the temptress, Lady Bertilak, fails him only when he accepts the green girdle to save his life. He is defeated by his ego, his self-love that is reflected in his fear of death as a mortal. The green girdle that he wears - as opposed to the pentangle - in the end, symbolizes the human frailty that Gawain discovers in the process of his moral quest: "The green bar which now crosses the pentangle signifies that its unity is broken" (Clein 118). In other words, Gawain, who behaves "unselfishly [by] taking the Green Knight's challenge in place of King Arthur" (Sadowski 436), is dethroned of his perfection as a mortal because of his fear of death, and his mortality. The girdle turns out to be "an emblem of self-love" as opposed to love for

[3] See Sadowski, and "Imitation of Christ". *The Catholic Encyclopedia*. Vol. 7. New York: Robert Appleton Company, 1910.

God and fellowman (Barron qtd. in Clein 117). Sir Gawain's virtue is identified in the end, however, with his acceptance of the limits of his perfection symbolised by his wearing the green girdle. For Murdoch, "Humility is a rare virtue and an unfashionable one and one which is often hard to discern [...] The humble man, because he sees himself as nothing, can see other things as they are." (Murdoch, 1970: 103) Sir Gawain's killing his ego through humiliation is the greatest virtue that he acquires through his quest.

Clement counterparts Gawain's loving self in *The Green Knight*. He bears a deep love for his brother despite Lucas's constant bullying of him since their childhood. Having an "affectionate nature", Clement "was not capable of hatred (82). Even after Lucas's attempt to murder him he continues to worry about Lucas rather than himself, and takes part in the crime commited against himself by keeping quiet. Lucas, on the other hand, extends his despotic attitude in childhood, in the manner of a "master and slave" relationship, into their adult life (81). As the child adopted by Clement's parents before Clement's birth, Lucas hates Clement – for taking away all the love of the parents. Lucas, in this sense, is overwhelmed by a selfish envy that he never hesitates to admit when he says "I have always wanted to kill you, ever since the moment when I learnt of your existence" (88). Lucas is dominated by self love, by his ego. Bellamy disowns his dog, Anax, who suffers of this separation a lot while he is preparing for seclusion.

Referring to Gawain's quest as the "pursuit of higher spiritual values, attained through a series of tests and trials of physical, psychological and moral nature" Sadowsky defines it in universal terms that can easily be adapted to modern characters (52). The emphasis on physical survival in the medieval quest is replaced by psychological survival in *The Green Knight*. Murdoch's characters's spiritual quest, however, is Gawain's quest reversed. Gawain starts his quest as a perfect Christian knight with great confidence in his virtues. What he realizes, however, in the end is that he betrayed his ideal self when his mortal being was under threat. Murdoch reverses this process in her modern heroes who, in fact, are illusioned from the very beginning: Bellamy's obsession with goodness leads him to a fake conception of the virtue of monastic seclusion rather than trying to achieve it in the real world. Clement's love is directed to an evil rather than good source. "When true good is loved, even impurely or by accident, the quality of the love is automatically refined", but when evil is loved as in Clement's love for his sadistic and egoistic brother one is misled into illusion as exemplified in Clement's taking part in his brother's lies and crime (Murdoch, 1970: 102). Lucas, rather than responding to Clement's affectionate attitude, is motivated by a selfish envy. Like the Green Knight who initiates Sir Gawain's moral dilemma between his virtue and his life, Mir's resurrection leads Murdoch's knights into a moral dilemma between truth and illusions.

For Mir both Clement and Lucas are in wrong, Clement is graceless to the man who died for him and Lucas to the man who stopped him from commiting a crime, and "your graceless response", Mir says to Lucas, "was therefore a crime" (124). Lucas believes in legal justice only when he admits that, "I confessed before the law of the land that I had damaged you, and I was acquitted. That was justice" (123). For Mir, however, justice means "an eye for an eye and a tooth for a tooth". So, he offers Lucas the "Gawainian" game, "blow for blow", when he speaks as follows,

> The punishment must fit the crime, being neither more severe, nor less. In some countries, as you know, some crimes, stealing for instance, are punished by the severance of a hand. So in this case, your just punishment would seem to be the reception of a blow upon the head delivered with equal force. (126)

The enactment of the blow, like the Green Knight's attack of Sir Gawain, is the climax that transforms Murdoch's "Gawain" characters. Both Clement and Bellamy, who witness the enactment scene between Lucas and Mir, undergo a moral transformation. The enactment of the blow scene is a phenomenon that recurs in almost all of Murdoch's novels. Hauk defines the function of this kind of occurences as having "the effect of diminishing [the] significance [of the self] in the universe, of moving the center of meaning away from [the self] toward a dimly intuited source of meaning" (152). This is the moment of spiritual illumination, moral transformation from illusion to reality, in Murdochian philosophy.

Bellamy concentrates on Mir with all his attention. His trance-like concentration on Mir makes Bellamy feel as if he is moving upwards from the ground, then looks up on to the sky where he sees a light which he first thinks is a star, then a meteorite finally an "aeroplane on fire":

> Bellamy tried to cry out. Suddenly there was a light shining close to him. He saw Peter Mir as if he were burning, only he was not being consumed, he was simply composed of light, and grown taller, a pillar of light, burning, shining. (281)

Bellamy is shocked as well as attracted by this vision as a miracle, a spiritual experience, which, in fact, leads him to self-realisation. He understands what Father Damien, the priest whose approval for his secusion he has been waiting for, meant by advising him not to "seek God outside of [his] own soul" (113). Clement, similarly, is led to question himself by the same vision. He is "confused" with himself. "What about me? Am I some *alter ego* of my brother, enacting some minor ordeal of my own [...] I am not a hero, not a chevalier […] just a wretched sinner and failure" (128,432). Clement perceives his moral failure.

The paralel drawn between Peter Mir's mysterious first appearance in the life of the circle as a threat, with The Green Knight in *Sir Gawain and the Green Knight* is furthered through Mir's functioning as the agent of, especially, Clement and Bellamy's moral self-realisation. Peter Mir's initial introduction while watching their houses, as a stranger, worries them all. His mysterious intrusion into their lives as an observer first, then as a man seeking justice, threatens their peaceful lives. Gradually, however, Peter Mir transforms in nature into a positive force that helps them face the truth. He is referred to as "an angel [who] is a messenger of the divine," just like the initially threatening Green Knight who later proves to be a supernatural force that initiates Gawain's process of self-realisation (299). Mir fulfills his duty before he disappears at the end of the novel, during a party he gives at his house. Bellamy and Clement believe that Mir performs miracles during that party. The house itself is like a "fairy palace" with its enchanting atmosphere (334). Mir heals, for example, Harvey's long injured leg just by touching it. As Mir moves his hand over it, Harvey "could feel Peter's hands moving slowly around, under his foot, over his foot, round his ankle. He felt an electrical thrill in the sole of his foot. Then it seemed as if an electric shock, then another, had passed on up his leg. The shocks were warm, slightly painful, but exhilarating" (338). After this touch Harvey's leg is healed totally. Clement, on the other hand, explains the transformation that he and other characters underwent after Mir's party as a kind of rgeneration. He is convinced that they have all been offered a "love potion". Clement says to Bellamy "do you remember that drink which we had at Peter's place before dinner, that 'special'? Now we see what it was – it was a love potion!" (448) They agree that Peter Mir was "[c]oming from some other court upon some other planet" as "an angel" (455,456).

Two young characters, Harvey and Sefton, represent the transcending power of love in the end of the novel. They both have been depicted throughout the novel suffering as they look for love from the false sources: Sefton thinks she is in love with Lucas, and

Harvey feels the same about Aleph. Their discovery of each other, though they knew each other throughout their lives, as equals in love transforms both into a realm of alien existence. They are confused:

> "Well, it is startling, I am startled."
> "Because it is so sudden."
> "Because of what it is."
> "Yes it is like nothing on earth."
> "We are made divine ... " (439).

They feel deified by transcending to truth, to metaphysical reality through love. They both feel "transfigured" into some "Indian gods" (440). Love trancends them from physical to the metaphysical realm.

Deluded, similarly, by his love for his impure brother, Clement also realizes his love for Louise, who has been in love with him all along, when the spell is broken. Bellamy who has been suffering because of his rejected homosexual love years ago, realizes that the only truth resides in the idea of love rather than in seclusion, and accepts Emil as a lover. Lucas achieves truth, supposedly, by eloping with Aleph, whose name, originally Alethea, "means truth" in Greek. All kind of love, either heterosexual or homosexual, have a regenerating power as long as it is directed to a pure source. Through Peter Mir's symbolical "love potion", "all spells are broken and [they] are all set free" from illusion into in their moral quest.

Consequently, *The Green Knight* discusses problematics of metaphysics in the twentieth century. By dissociating morals from religion, Murdoch intends to redefine metaphysics in the Modern Age as the only source of spiritual energy. By alluding to *Sir Gawain and the Green Knight*, Iris Murdoch intends to discuss the relevance of morals even in the Modern Age when Christianity has lost its power. She reconsiders Sir Gawain's moral quest in accordance with her concept of love as the greatest virtue leading to the good in moral self-realisation. Good, another one of Gawain's knightly virtues, as suggested in "And Gawain, / The good sat beside Guenevere," is privileged over God, and religious devotion is replaced by love for others. As the reader of *Sir Gawain and the Green Knight*, Murdoch re-defines Gawain's quest by portraying his defects in three different characters, in *The Green Knight*. She admits Gawain's virtue in "vow[ing] to wear the girdle as a token of his imperfection or weakness", in his final act rather than the initial one (Clein 124). Wearing the girdle, for Murdoch, means, "condemn[ing] the selfish part into suffering, to death" (1970, 104).

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Özet

Sir Gawain and the Green Knight Adlı Eserin Murdoch Tarzında Okuması

Yirminci yüzyıl Ingiliz romancı ve filozofu Iris Murdoch *The Green Knight* adlı romanında *Sir Gawain and the Green Knight*'a atıfta bulunur. Murdoch, yirminci yüzyılın son yıllarında yer alan romanında Orta Çağ'ın doğa üstü ve kahramanlık amosferini yeniden yaratarak, ahlaki değerlerin dinden çok metafizikle açıklanabileceğini tartışır. Murdoch'ın romanında, Sir Gawain'in değişik özelliklerini karşılayan üç karakter, Lucas, Clement ve Bellamy, enigmatik kişiliğiyle Green Knight rolünü üstlenen Peter Mir tarafından ahlaki bir arayışa sürüklenirler. Metafizik gerçekliğin tamamen inkar edildiği bir dönemde yaşayan modern kahramanların arayışları Sir Gawain'in ki ile yanyana konmuştur. Gawain'in macerasının dini boyutunu yeniden gözden geçirerek, Murdoch ahlakın dini kurallarla kazanılan bir erdem değil metafizik gerçeklikle bağlantılı bir kavram olduğunu vurgular. Iris Murdoch'a göre, sevgi bu mutlak gerçekliğe ulaşmayı sağlayacak tek insani erdemdir. Gawain'in bir kusur olduğunu sonunda anladığı egoizmi gibi Murdoch'ın karakterleri de gerçeğe ancak aldatıcı gerçeklikten kurtuldukları zaman ulaşırlar.

Anahtar Kelimeler: Iris Murdoch, *The Green Knight*, *Sir Gawain and the Green Knight*, ahlak, metafizik

Suat Karantay. ed. *Turkish Short Fiction: An Anthology Vol.1*. Istanbul and Eden, South Dakota: Çitlembik/ Nettleberry Publication, 2009, p/bk 295 pp. ISBN 978-9944-424-47-9

byLaurence Raw

This collection of 43 stories brings together translated work by Turkish writers past and present, almost half of whom are women. Familiar names from the past such as Nazım Hikmet are combined with more recent luminaries – Adalet Ağaoğlu, Ayla Kutlu, Nazlı Eray and Erendiz Atasü. The book included previously unpublished work by writers who made their name in other areas of Turkish literature, like Talât Sait Halman and Gőnül Pultar. Apart from Hikmet, most contributors come from the same generation, having grown up in the immediate post-1945 period and published their first work in the 1970s and 1980s. Hopefully the second volume in the series will incorporate examples of younger writers' work.

Inevitably in a book of this nature, there will be stories that appeal to some readers but not to others. Hikmet's "The Loving Cloud" (Sevdalı Bulut), translated by Yurdanur Salman, tells a fairytale of a cloud, a little girl Ayşe, a black-bearded man called Seyfi, and a dervish which extols the virtues of innate goodness in the face of adversity ("You must know that good people, good beats, and good clouds never really disappear. Those who love never die" (25). Adalet Ağaoğlu's "Oh, No! Hurray!" (Ooof! Ohhh!), translated by Dilek Şenürkmez and Suat Karantay, looks at the sense of alienation experienced by a migrant from the country to the city: "Should he return to the village? What if he goes back? But since his wife's death his daughters have gotten married and moved away. So he is very lonely there. Hüsrev is getting sick and facing death all alone in a room. He hadn't imagined he would be afraid of anything else, other than this" (41). Erhan Bener's "The Trout" (Alabalık), translated by Nebile Direkçigil, focuses on the experiences of Semin, a middle-aged woman married to a Turkish diplomat, who enjoyed an affair in her youth with Olaf, a young Norwegian man. Olaf died shortly after leaving her, a victim of gas poisoning during the Vietnam War. Meanwhile Semin settled down to a respectable if monotonous existence comprised of "bits of conversation exactly alike, where only the blanks were filled in. The splendid Bosphorus. Istanbul, the pearl of the world. Cappadochia. Atatürk. Shish kebap. Armenian terrorism. The two communities in Cyprus. The trustworthy ally on Nato's southern wing" (51). Semin's affair becomes a fading memory of "sounds and beings, feelings and images […] that could never again be what they originally were" (52).

Halman's "Ottoman Fugue," a partly autobiographical tale written originally in English, concentrates on living between two cultures; of growing up in Istanbul and singing the anthem of the US Navy with alternative lyrics ("We are the boys of Theodorus/ Come 'n hear our happy chorus,") and subsequently teaching Ottoman poetry in America, where most students identified it as "exotic."

Other stories comment directly on Turkish politics. Ayşe Kulin's "In the Shop Window (the 80s)" (Vitrinde (80'li Yıllar), translated by Hande Őzdemir and Jean Carpenter Efe, looks at Turkey after the 1980 military takeover, making a deliberate pun on the word "Evren" – meaning the universe – to refer to General Kenan Evren, who assumed responsibility for governing the country: "Those who dared – and managed – to escape from *Evren* were only putting themselves at the mercy of the danger, illness and evil that existed outside the glass cocoon […] Those who remained in *Evren*, those in the shop window, were secure" (178-9).

Several stories are translated by the same people, including Karantay himself and Jean Carpenter Efe. Sometimes this produces a rather repetitive type of discourse, comprised of short sentences beginning with personal or possessive pronouns: "The man's bags were like lead. His arms had stretched. Then he came across another man with a corpse in his arms. He was baffled" (60); "She held her burnt hand under the water. She gazed out the window at the winding road […] She saw herself walking with a young man along a forest road. In the snow" (190). Having said that, there are stories which benefit from this rather staccato style: Vüs'at O.Bener's "The Trap" (Kapan), translated by Yasemin Tuksal and Suat Karantay, is only two pages long, but is written in a stream of consciousness form: "See, I cannot approach you when sober. Even though I see you as the blue lightning rending the sheer darkness. Still I have to try" (38). Still, I have to say I prefer Erendiz Atasü's vivid evocation of being in England (translated by the author herself in collaboration with Elizabeth Maslen) in "Roses Engraved in Marble" (Taş Üstüne Gül Oyması): "Innumerable ways exist of scorning people. I learned one under England's cloudy sky, which is not to learn people's names. I worked in a clean, white, odorless laboratory where no one called me by my name. The owners of the dark sky sometimes used to make up names resembling those of their own language for those from the Middle East, Asia and Africa, meaning they were ready to mingle a little with that specific foreigner […] I was never called by a false name and remained 'that girl whose scholarship is paid by our government'" (260).

The blurb on the back cover claims that the book maps out "the complex landscape of contemporary Turkish society […] while at the same time addressing universal human themes such as love and belonging, alienation and identity." I am not certain what "contemporary" means in this sentence, especially where issues of identity are concerned. While the book certainly focuses on alienation and belonging, there has been little attempt to approach the issue from a pluralistic perspective. Most of the contributors received their education in Istanbul or Ankara (excepting Osman Şahin, who graduated from the Dicle Teachers' Training Institute). Although some of them have experienced hardship (notably Hikmet), it is clear from their résumés that they have enjoyed privileged existences as lecturers, lawyers or journalists. Other voices from outside the Turkish mainland, or from the country's rural hinterland, or those from different ethnic or religious origins should have been included if the book was truly representative of contemporary Turkish writing. I'd also have welcomed a more helpful introduction, while Feridun Andaç's look at Turkish short fiction (translated by Efe) produces a useful survey of those writers who have developed the genre since the late nineteenth century, it does not outline its unique literary and/or stylistic qualities.

Nonetheless, *Contemporary Turkish Short Fiction* is an important book, as it brings a whole corpus of material to the attention of non-Turkish speakers which hitherto has not been available. I am convinced that future volumes in the series will build upon the solid foundations provided by this work.

Reading Between the Paragraphs **by Alireza Mahdipour, Beau-Bassin: VDM Publishing House (Mauritius), 2009. P/bk 305 pp.**

by Laurence Raw

Designed for undergraduate students of literature, *Reading Between the Paragraphs* offers a resource-book of strategies for teachers. It is divided into three parts: the first offers a detailed study of a single short story (H. H. Munro's (aka Saki's) "The Open Window"); the second looks in more detail at the opening paragraphs of several short stories (including Edgar Allan Poe's "The Black Cat" and "The Cask of Amontillado"); while the third part offers an anthology of short stories briefly introduced in the second part. Throughout the book the main focus is on student-centered activities, based on the belief that to encourage them to read closely not only enhances their language skills, but makes them understand that reading is a source of "appreciation and delight" (2).

In Part One Mahdipour offers a sentence-by-sentence breakdown of "The Open Window," not only commenting on Munro's use of language, but including a series of prompt questions designed to engage the reader's attention ("Discuss the point of the story. How is it developed" (19). This book can be utilized by students at a variety of educational levels, as the author provides a helpful glossary of difficult words and phrases at the end of each page. Although students are encouraged to develop their own perspectives, Mahdipour realizes that this might be difficult (particularly for those living in nonwestern contexts, who might be unacquainted with Munro's cultural references). Consequently Mahdipour offers a "suggested interpretation" for each sentence. However the author stresses that is only a "suggested" rather than a "definitive" interpretation: students have to become creatively involved with the story, rather than accepting a preordained view. Perhaps there ought to have been a concluding paragraph to this part (helping readers fix in their minds what they have learned from the story), but I nonetheless applaud the author's efforts to encourage close textual analysis. This is evident in Stage Two, which considers in more detail Munro's choice of words and phrases in "The Open Window".

The second part focuses particularly on short story openings. This is an adroit move on Mahdipour's part, based on the logical assumption that the first two paragraphs of any piece of writing have to attract the reader's attention, so as to encourage further reading. He looks in detail at the openings of several tales, asking students to focus on setting, character, plot and point of view. Once again Mahdipour is concerned to render his book accessible to as wide an an audience as possible; to this end he offers his own intepretations as a template to guide the reader's response. The stories analyzed include works by Poe, Jack London, Saki, Kate Chopin and Nathaniel Hawthorne. I'd like to have seen more analysis of the genre and how differs from other forms of prose fiction (what makes a good short story? Is it economy of writing or the management of form?), but the section nonetheless implements the author's stated purpose in the book – i.e. to encourage close reading.

The final section of the book reprints all twenty-two short stories, the first paragraphs of which were analyzed in the previous section. Each paragraph of each short story is numbered to aid the reader's comprehension. The book concludes with an appendix, containing the opening paragraphs to other short stories not covered in the previous three sections. They include Hemingway's "The Old Man and the Sea", Kafka's "Metamorphosis" and Poe's "The Masque of the Red Death".

Engagingly written in an easily accessible yet rigorous style, *Reading Between the Paragraphs* offers an ideal introduction to close analysis of the short story, as well as providing a comprehensive resource-book for teachers and students who are interested in developing their literary critical skills. I recommend it to all types of institutions teaching literature, whether at the secondary or tertiary levels.

Janet Wolff, *The Aesthetics of Uncertainty* (Columbia University Press: New York, 2008), 184 pp. + 20 pp. b/w photographs, hardback ISBN: 978-0-231-14096-6, £20.50.

by Gizem Tongo

In the twenty-first century, it is clear that there are no longer solid and stable claims to absolute value or truth, which brings with it the impossibility of total consensus, of authority, and of neutral, objective, exterior perspectives on the nature of culture and history. Aesthetic debate in the aftermath of the critiques of postmodernism, feminism, and postcolonial theory has had to confront new questions about value emerging from the collapse of the older universals and certainties. In *Aesthetics of Uncertainty,* Janet Wolff has written an important contribution to these unfolding debates around the loss of faith in 'universal' values and consequent dilemmas about aesthetic judgments. In a time of postmodern challenge or as Wolff refers to, of 'postcritical aesthetics', Wolff's book "makes a case for the uncertain, the indirect, and the oblique in art practice and in aesthetics."(1) In addressing the issues of ideology in cultural production together with visual representations of the Holocaust, the roles played by gender and ethnicity in our understanding of twentieth-century English art, and what she calls the 'return to beauty' in the postcritical context and its relation to feminist critique, Wolff has taken the debates forward in influential and indeed in many helpful ways.

This book contains six essays by Wolff, of which five have been previously published. In addition to an introduction and an afterword that deal with general issues of aesthetics in the contemporary moment, the six chapters of the book are divided into two sections. The first focuses on feminist art practice and English twentieth-century art, and discusses the problems of aesthetics by developing an account that resists a radical relativism of aesthetic judgments, that is; "one possible response to the collapse of any idea of transcendent universals and the recognition of the situated nature of all judgments."(12) Taking up the 'uncertain aesthetic' theme, the next section comprises case studies, focusing on visual representations of the Holocaust, Jewish identity as portrayed by the artist R.B Kitaj, and refugee artists and modernism in 1940s Britain. Wolff is interested in general in the fate of aesthetics after cultural critique, by which she means the multiple and diverse challenges in the past three decades to the "notion of a 'pure' aesthetic and of universal and transcendent values in art"(33). It is the prime purpose of Wolff's book to make a case that aesthetics has been confronting the same challenge as moral and political philosophers today, that is; "to establish a new discourse of value without a foundation in certainties or universals"(5). What this might mean is clarified during the discussions of the first two chapters.

In the first chapter, "Groundless Beauty: Feminism and the Aesthetics of Uncertainty", Wolff discusses the question of how to develop a critical approach that explores the negotiation of values without embracing discredited universalisms or total relativism. She is especially interested in feminist art practice - more specifically the idea of the return to beauty of the 1990s. The aim of this chapter is to defend this movement in terms of a postcritical aesthetic, and to make the case that the aesthetic is not the enemy of feminist politics or art practice. Wolff here suggests that aesthetics can usefully take its lead from recent work in moral and political theory.

The second chapter, "English Art and Principled Aesthetics" deals with the problematic status of twentieth- century English art. Wolff here argues for a reconsideration of the dominant discourse of modern art, which was defined by New York (in particular the

Museum of Modern Art and certain key curators and critics), and characterized by a Francocentric prejudice. Wolff points out that this narrative was confirmed and rendered material in the collections and layout of the major art galleries, in art history books, and in college and school curricula. Reviewing the works of Gwen John and of the Bloomsbury Artists– among them Vanessa Bell, Roger Fry and Duncan Grant, all of whose work is illustrated in Wolff's chapter – Wolff concludes that the past couple of decades have seen a radical rethinking of this orthodoxy, which has led to the exclusion and denigration of other artists and movements. This is so because figurative and realist art has been revalued and presented in major exhibitions and is highly visible in the art market today. And although English modern artists have not become better known in New York, as Wolff asserts, "at home they have received a new respectability, and gained a new respect, through the work of scholars, curators, and gallery owners."(34)

The next chapter, "The Iconic and the Allusive: The Case for Beauty in Post-Holocaust Art", moves away from the emphasis on modern art and takes up again the question of beauty (as discussed in the first chapter) in order to tackle the particular question of whether the concept of 'beauty' is inappropriate to describe post-Holocaust art. The aim of this chapter is to try to ascertain whether the privileging of the allusive over the figurative and the iconic is more then a personal preference in post-Holocaust art. Wolff is concerned to emphasize that the experience of the beautiful need not be the occasion for the neutralization of pain and horror, but instead can be a way in for the viewer, who may then be able to engage with the subject matter on its own terms. In all cases –Morris Louis, R.B. Kitaj and Ben Shahn –Wolff opts for work that gives visual pleasure and manifests its own particular beauty. Wolff, in other words, expresses a preference for a certain type of post-Holocaust art that is "allusive and indirect, realist but not literal, perhaps semi-abstract while avoiding total abstraction"(72). Therefore, it is the opposite strategy to the aggressivity of the literal depiction of horror, for Wolff, whose risk is the alienation of perception at the expense of understanding.

With R.B. Kitaj, the subject of the fourth chapter, "The Impolite Boarder: Kitaj's 'Diasporist' Art and Its Critical Response", Wolff is able to deal with a painter of talent and reputation (judging by the large number of works Wolff reproduces), whose career has nevertheless provoked certain negative reactions, particularly in Britain. Wolff asserts that this negative reaction was "due to his vocal and literary-verbal expression of Jewish identity"(96). This theme of 'antisemitism in Britain'(89) plays a crucial role in the chapter in which Wolff also rejects an essentialist view of 'Jewish Art'. Wolff acknowledges that the features of a work that make it 'Jewish,' will be a matter of the trace of experience in the text, "a trace that is never immediate, but multiply mediated (by cultural meaning, aesthetic conventions, and other signifying practices)" (97). As such, we cannot talk about diasporist art, or Jewish art, in terms of intrinsic content or particular style.

Returning to the issue of modernism in Britain in her fifth chapter, "'Degenerate' Art in Britain: Refugees, Interness, and Visual Culture", Wolff discusses the generation of artists in exile who emigrated to Britain as adults in the 1930s, such as Ludwig Meidner, Oskar Kokoschka, John Heartfield, Kurt Schwitters, and Jankel Adler. The question Wolff wants to address here is the fate of avant-garde art in exile in Britain. For Wolff, radical visual art, such as Expressionism, post- Cubism, and Dadaism remained alien to British visual culture in the prewar years (113). Thereby, if European modernism managed to thrive in certain marginal locations in Britain in the late 1930s and early 1940s, according to Wolff, "it had by no means gained general acceptance in the London art world" (113). As some scholars have pointed out, art historians and critics such as Antal, Wind, Gombrich and Pevsner influenced the development of British visual culture by introducing

new approaches and broadening the more parochial gaze of art history in Britain. As far as the artists in exile in Britain were concerned, Wolff concludes; "for the most part this cultural transformation came too late" (116).

Her final chapter, "The Sociological Image", is about the recent fascination with what she calls an 'imagistic sociology'. Wolff redefines the kind of sociological description as something that "operates micrologically by paying attention to the detail, the fragment, the small scale as a way of illuminating the broader social scene" (120). Wolff, here, distills the views of such thinkers from the early twentieth century as Georg Simmel, Walter Benjamin, Siegfried Kracauer, Ernst Bloch, Georg Lukacs and Theodor Adorno into general approaches that work with the detail and the small scale as a way of illuminating the broader scene. Wolff justifiably criticizes the reductionist approach of explaining visuality in terms of textuality. As Wolff points out, since the 1970s the development of visual studies has provided us with a variety of increasingly sophisticated tools with which to understand how the image works. And although the written text is equally opaque, and potentially just as open to multiple interpretations, Wolff maintains that "the point is that visuality and textuality are neither identical nor reducible to one another" (133).

Aesthetics of Uncertainty provides an exceptionally clear analysis of some crucial issues concerning modernism, feminism, beauty, and art outside the modernist mainstream of New York and France. Wolff has advanced debate about the central issues of aesthetic judgment and the relationship between ethics and aesthetics in our twenty-first century world. Even though the reader seems to have to do some work, from time to time, to tie the chapters together, *Aesthetics of Uncertainty* is a significant contribution to the contemporary debates on aesthetic judgment and the postcritical aesthetic. The reader is also enlightened by the obvious talents of many artists, such as Kathleen McEnery, Gwen John, Vanessa Bell, Roger Fry and Duncan Grant, whom dominant stories of modern art seem to neglect. Two very important arguments recur in Wolff's book. The first is her insistence that many critics now seek a return to aesthetics or a return to beauty. The second is her critique of the separation of the ethical and the aesthetic. However, a good deal more needs to be said about this issue than Wolff covers in her book, which does not attempt to analyze contemporary radical art practices, and the particular ways in which these practices can be produced in order to suggest better alternatives to the art market, and hence to the established boundaries of the status quo; that is to say, radical art practices for which the aesthetic, the ethical, and the political have never been separate from the very beginning.

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