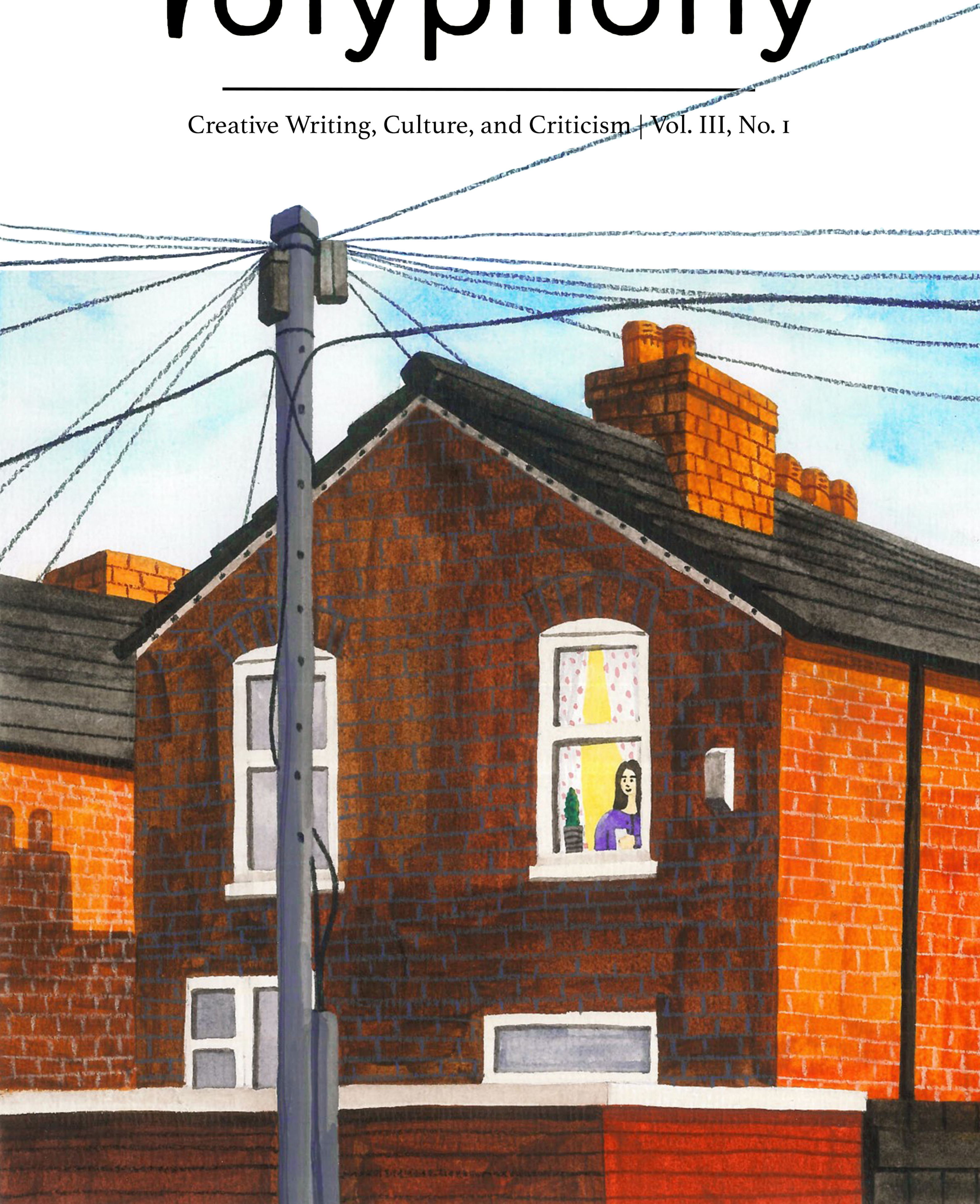
Polyphony

Creative Writing, Culture, and Criticism | Vol. III, No. 1



POLYPHONY

The Undergraduate English Literature, American Studies, and Creative Writing Journal

Editor in Chief:	Daniel Speight
	Devi Joshi
Deputy Editor:	Lauryn Berry
	Rawan Yousif
General Secretary:	Hannah Ao
Creative Writing Editor:	Victoria Langford
	Nina Dahan-Reljich
Associate Editors:	Chloe Franklin
	Daniel Speight
	Hannah Ao
	Lauryn Berry
	Victoria Langford
Publicity & Design:	Bayse Genc
Cover Art:	Jeon Sooyeon

Volume 3, Issue 1.
First Published December 2020, Manchester.

With special thanks to the EAC Department.

Contents

01 Editorial
Daniel Speight 1

02 The Wanderer: A Translation and Commentary
Catherine Watson 2

03 Hierarchy, Ontologies and Agencies in the Late Medieval Worldview
Clare Elizabeth Hardy 5

04 Multi-Directionality, Circularity, and Failed Progress within Dante's *Divine Comedy*
Joseph Lansley 8

05 How did Renaissance writers defend or attempt to validate their work in the period?
Amy Carver 12

06 Words on Fire
Oli Gledhill 14

07 Ellen Ripley and the Xenomorph: The Horror of Monstrous Femininity in Ridley Scott's *Alien*
Zoe Bracegirdle 15

08 *Looking For Langston*: A critical analysis of the ways in which cinema has provided fantasy spaces to reimagine gendered and racialised bodies and desires
Jack Radford 18

09 An Accursed Place: Haiti and the Depictions of Dark Magic in Disney's *The Princess and the Frog*
Charlie Benny 20

10 Angela Yvonne Davis, a Modern Giant
Rhiannon Ingle 24

11 Carla&Tor
Filippa Jansen 27

12 Layers of Femininity: Swift's Dressing-down of Make-Up and the 'Desirable Female'
Dinu Ratnasinghe 28

13 Ideology, Media and Form in Ulysses' Forming of Ireland
Eleanor Martin 31

14 Sara: Poem to her Death
Urussa Malik 35

15 Financial Deregulation in Martin Amis' Money
Cameron Christie 37

16 Paper House
Meena Rose Sears 41

EDITORIAL

This fourth issue of *Polyphony* is the latest in our ever-growing collection of work from talented students across the English Literature, American Studies and Creative Writing department of the University of Manchester. This new issue is unique in that it is the first issue to be published over the transition between two separate editorial boards. Unique, too, is this issue's size: in a distinct increase from Issue 3, we are now bringing you fifteen pieces in total, including two original poems and one original short story. We are proud to be able to publish more content than ever before and are excited about the growth of our journal; not only in terms of publication output but also in terms of our editorial team, our readership, our experience and our community within the EAC department.

In this issue you will find a total of twelve essays, divided evenly by three creative writing entries. Our opening piece, *The Wanderer: A Translation and Commentary* by Catherine Watson brings forth an intriguing exploration of the politics of translation within the classic Old English elegy, notable for the power of its translation as well as the depth of understanding of that very process. We're also delighted to publish essays on cinematic analysis, as well as on cultural criticism such as Rhiannon Ingle's powerful essay *Angela Yvonne Davis, a Modern Giant*, which makes a case for the present cultural significance of the American political activist. *Polyphony*, as always, is incredibly proud of showcasing our creative writing pieces and, no doubt, this issue's creative texts will leave a lasting impression.

I hope you enjoy reading this issue and, as always, thanks to the EAC department for supporting this ongoing endeavor as well as Jeon Sooyeon who has very kindly provided us with one of their artworks for our cover which, I think, aptly captures the tenor of student life over the past few months.

Daniel Speight
Editor in Chief

The Wanderer, Translation and Commentary

CATHERINE WATSON, English Literature

So, he knows he must
lack his beloved lord's counsel,
while sorrow unites with sleep
to bind the wretched lone wolf.
In his mind appears his lord.
He clasps and kisses and lays on his lap
hand and head - as hardly he did before.
In old days he gained from the gift-throne.
The lordless man once more wakes.
He watches grey waves before him,
sea birds bathing, spreading their feathers,
falling frost and the fusion of snow with hail.
Heavy are the wounds of the heart now,
bewailing after their beloved. Grief renews
now the memory of kinsmen permeates the mind.
Greeting joyously and regarding earnestly:
warrior-friends. They fly another path.
The floating spirits fail to bring
known speech. Care is renewed
for he who commonly casts
his weary mind beyond the binding waves.
Therefore, I cannot think in this world
why my spirit does not darken
when I think through man's life,
how brave retainers suddenly left the mead-hall's floor.
Thus, this world fails and falls to ruin each and every day.
A man cannot become wise until he has
his share of winters in this world. A wise man must be patient,
he must not be too hot-tempered nor too hasty of speech,
neither too weak a warrior nor too reckless,
neither too gutless nor too glad nor too greedy,
never to boast too zealously before he knows well.
A warrior must stay his boasts
of bold-spirit until he well knows
which direction his heart's thoughts journey.
A wise man must grasp how ghostly it will be
when this earth's riches all sit barren -
as they now are in areas across the world.
A wind-blown wall stands
frost-covered. Where storm-beaten dwellings
decay, once wine-halls, lords lie,
joy deprived. A noble troop all perished
proud near the wall; some overcome by war
carried on the onward path - one bird carried away
over deep waters, one grey wolf
shared with death, one sad-faced
warrior concealed in an earth-cave.
The Creator laid waste to the world,
until, stripped of the citizens' revelry,
the old work of giants stood empty.

Commentary

The decision to translate lines thirty-seven to eighty-seven of *The Wanderer* is primarily based on the portrayal of a changed perspective. The elegiac verse addresses the mental state of exile – Robert Bjork states that the narrator transitions from conveying 'his personal problems to a universal, eschatological vision'.[1] Therefore, the poem explores the personal woes of exile in the Germanic, heroic world, alongside the transition to a broader, Christian perspective, illustrating the transience of life. The fifty lines chosen for the translation allow the reader to access this transition. This approach to translation itself reflects the inherent domesticating nature of the act of translation. Nevertheless, there is also the intent to suggest a sense of the original text regarding its otherness.

The process of translation makes it impossible to replicate a version of a text that is identical to the original. As Susan Bassnett states, 'perfect translation is unattainable'.[2] This unattainability stems from the difference between the historical and cultural moments that situated the source text, and that situate the translation. Centuries have passed since the creation of The Exeter Book in the second half of the tenth century, which has brought a distinct change in English society.[3] Particularly, the difference between Old English and Modern English ensures that translation from the former to the latter is problematic – Hugh Magennis affirms that the 'English language has changed enormously since Anglo-Saxon times'.[4] This approach to translating *The Wanderer* is thus informed by the inherently altering nature of translation itself. The issue of foreignizing or domesticating is entwined with this nature.

Foreignizing *The Wanderer* would preserve the original text's otherness by breaking conventions known to the target audience. Alternatively, domesticating would create fluency for the target audience by minimising the original's otherness. Magennis states that the fluency of domestication 'brings access to the translated work to a new readership' by 'effacing the essential otherness of that work and reconstituting it in the terms of the culture of the target language'.[5] Domesticating therefore 'distorts' the original text, whereas foreignizing is 'ethical' in its preservation.[6] his suggests that foreignizing is preferable – Magennis asserts that a key function of translation is to 'convey a sense of the poetry of [the] original'.[7] However, the inability to replicate a translated text identical to the original illustrates that a degree of domestication is intrinsic to translation. Bassnett asserts that 'what can be said in one language can never be reproduced in an identical form in another'.[8] If domesticating provides readers with access to the text, then Magennis fails to consider the task of translation: 'to allow readers to have access to texts that would otherwise be incomprehensible to them'.[9] To allow readers access to *The Wanderer*, this translation attempts to ensure excitement while suggesting otherness; the flexible use

of Old English metre and alliterative verse, alongside recognisable Modern English syntax and vocabulary, enables readers to access a sense of the original in a way that resists complete alienation.

To poetically convey that *The Wanderer* 'moves from pre-Christian or pagan concerns to Christian ones', the pre-Christian concerns should be addressed first.[10] Therefore, this translation focuses on the idea of exile. In the Germanic world, exile was 'society's worst fate'.[11] Therefore, the sheer hopelessness of exile is communicated in 'while sorrow unites with sleep to bind the wretched lone wolf' (*The Wanderer*, 39-40). In Old English tradition, 'a wulfes- heafod', or a wolf's head, refers to 'an outlaw, who may be killed like a wolf, without fear of penalty'.[12] Moreover, the Oxford English Dictionary defines a 'lone wolf' as 'one who mixes little with others'.[13] The duality of the term 'lone wolf' not only reflects modern connotations of the solitary, but also communicates the Germanic depiction of the exile as so far removed from other humans they become bestial. I also ensured that 'lone wolf' was the first stress in the b-line. Therefore, the 'lone wolf' determines the alliterative power of the line, in turn emphasising the influence of exile in the poem and in the heroic world. The cultural alienation of exile reflects his personal sorrows. 'In old days he gained from the gift-throne' (*The Wanderer*, 44) acknowledges the loss of important aspects of Germanic culture – gift-giving and the joys of the hall. The caesura was placed before 'gift-throne' to emphasise its distance between the narrator and his lord, thus accentuating his state of exile. The narrator not only acknowledges loss, but laments it as personal sorrow.

There was an attempt to maintain alliterative verse in the first section of this translation, to emulate 'the strictures of his [Germanic] culture'.[14] However, in certain lines, creating the alliterative verse caused the meaning to become greatly distorted. To overcome this obstacle, the fluidity of alliteration was maintained using consonance. For instance, 'He clasps and kisses and lays on his lap / hand and head' (*The Wanderer*, 42-43) allows the soft 'l' sound to reflect a sense of tender ambiguity. Using 'clasps' instead of a specifically loving verb, such as 'embrace' or 'cherish', retains a sense of ambiguity about the relationship between the exile and his lord. W. H. Auden's 1930 poem *The Wanderer*, which may be about the experience of being a gay who has not shared his sexual preference with the world, is more decidedly homoerotic than the Old English poem that Chris Jones indicates Auden was 'obscurely alluding' to.[15] For example, 'voices of new men making another love'[16] is less ambiguous about the narrator's relations with men – there is an increased sense of the homoerotic.[17] Yet like the source text, Auden poetically depicts his narrator's personal sorrows using natural imagery: 'suffocating water'.[18] Consequently, there was an intention to emphasise the depth of feeling suggested by sea imagery, by alliterating 'He watches grey waves before him' (*The Wanderer*, 46) – the 'w' sound emulates the sound of moving water. A sorrowful effect is produced by imagery of the falling, lightweight objects of 'feathers' and 'frost', while the stormy weather reflects the turbulence of the narrator's mind. Therefore, *The Wanderer* depicts the mental state of exile. The focus on the individual's mental state thus demonstrates the perspective as personal.

The change from personal, pre-Christian perspective to broader, eschatological perspective begins in 'Therefore, I cannot think in this world / why my spirit does not darken' (*The Wanderer*, 58-59). The narrator questions his mentality's hold, thus questioning the influence of the personal. To signify this transition, the metre was altered by allowing more flexibility in the structure of the poem. The gnomes following 'A wise man must [...]' (*The Wanderer*, 64) remain connected with alliteration and consonance, yet they are each separated by caesuras. Each attribute of a 'wise man' was separated to stress the individual importance of each one. These generalisations punctuate the form of the poem and the narrative of sorrow and exile, as the narrator then chronicles the past – 'A wind-blown wall stands / frost-covered' (*The Wanderer*, 75-76). As Frederick Holton suggests, '[t]he fallen nature of the [...] world is strongly emphasised by the imagery of frozenness and barrenness'.[19] To enhance the sense of barrenness, 'A wind-blown wall' has its own line with no caesura, to emphasise the emptiness of the fallen world. The concept of a world declining reflects the particular historical situation: the manuscript was created during 'a period of a major historical transition', as Germanic paganism transitioned into Christianity, the turn of the millennia approached, and Christian eschatology prophesied the end of the world.[20]

The eschatological perspective is evident in 'The Creator laid waste to the world / until, stripped of the citizen's revelry, / the old work of giants stood empty' (*The Wanderer*, 85-87). In this final line, I decided to avoid alliteration to retain the phrasing and its associations - Richard Marsden explains that calling 'great Roman buildings, and other ancient artefacts, the work of giants is a poetic commonplace'.[21] To reflect the transience of life, the associations were retained– as Christine Fell affirms, '[h]e uses the remnants of a Roman past to focus on transience and mortality'.[22] Richard Hamer suggests that lines eighty-five to eighty-seven refer to The Flood of the Bible. The past tense 'stodon' is used rather than the present 'stondað'. Therefore, the narrator refers to a past world destruction. Also, Hamer suggests 'Yþde' translates to 'flooded' rather than 'destroyed'. This enhances the possibility that the poem refers to The Flood. Subsequently, he indicates that the 'giants' may be 'the giants of Genesis 6:4'.[23] However, the poetic commonplace of 'the old work of giants' reinforces that the narrator is more likely referring to old Roman buildings - in Hamer's own translation he translates 'Yþde' as 'Destroyed', which indicates that the link to The Flood was tenuous. Therefore, the transience of life is emphasised in *The Wanderer*. This conveys a Christian eschatological perspective: life on earth is loaned to its inhabitants by God, so all things must end.

Finally, the title of this translation was determined . Although the two translations which have been focused on – Auden and Hamer - both titled their work 'The Wanderer', other translators sought an alternative name. For instance, Dick Ringler's decided title is 'A Meditation'. The Exeter Book manuscript has no title for the poem it contains; 'The Wanderer' was imposed by early editors with what Christine Fell terms as 'more sense than sensibility'.[24] Fell's comment indicates the editor's attitude of preferring logic over feeling – an attitude which is an inappropriate fit for this translation. The poem deals with the narrator's dynamic mental state. Therefore, emotion and feeling are important. As a title, 'The Wanderer' does convey feelings. The term 'wanderer' is likely the culmination of particular words in the poem – 'anhaga' (*The Wanderer*, 1) can be translated to 'lone one', and 'eardstapa' (*The Wanderer*, 6) translates

to ‘earth-stepper’. Thus, the themes of loneliness and journey are indicated within the title. The Oxford English Dictionary defines ‘wanderer’ as ‘[a] person or thing that is wandering, or that has long wandered (in various senses of the verb)’.[25] Therefore, the idea of a journey is incorporated. ‘Wander’ is defined as ‘[t]o move hither and thither without fixed course or certain aim’.[26] Emotion is reflected in the connotations of loss associated with aimlessness. Moreover, by using the determiner ‘The’, the title signifies the solitary nature of the subject, thus indicating loneliness. Therefore, ‘The Wanderer’ was kept as the title.

When translating *The Wanderer*, the poem was approached by acknowledging the inherently domesticating nature of translation. However, this translation created a sense of the source text by utilising Old English metre, despite altering the metre structure as the poem goes on. As Bassnett states, ’translation can become a means of ensuring the survival of a threatened culture’.[27] Therefore, translating *The Wanderer* enables new readers to access its themes and complexities of mentality, while simultaneously providing insight into a cultural and historical moment that has long ceased.

REFERENCES

[1] Robert Bjork, ‘Sundor æt Rune: The Voluntary Exile of The Wanderer’, in R. M. Liuzza (ed.), *Old English Literature: Critical Essays* (Yale University Press, 2002), pp. 315-327 (p. 315).

[2] Susan Bassnett, ‘Conclusion: Reappraising translation’, *Translation*, (Abingdon: Routledge, 2013), 168-178, (p. 176).

[3] ‘The Elegies of the Exeter Book’, *The British Library* [online] <https://www.bl.uk/medieval- literature/articles/the-elegies-of-the-exeter-book> [accessed 10 January 2020]

[4] Hugh Magennis, ‘Beowulf and Translation’, *Translating Beowulf: Modern Versions in English Verse* (Suffolk: Boydell & Brewer Group Ltd, 2011), 1-26 (p. 5).

[5] Magennis, pp. 1-26 (p. 8).

[6] Magennis, pp. 1-26 (p. 11).

[7] Magennis, pp. 1-26 (p. 4).

[8] Bassnett, pp. 168-178 (p. 170).

[9] Bassnett, pp. 168-178 (p. 169).

[10] Bjork, pp. 315-327 (p. 316).

[11] Bjork, pp. 315-327 (p. 316).

[12] Keith P. Taylor ‘Mazers, mead, and the wolf’s-head tree: a reconsideration of Old English’, *The Journal of English and Germanic Philology*, 94 (1995), 497-512 (p. 509).

[13] ‘lone wolf’, in *The OED* [online] <https://www.oed.com/view/Entry/109964?redirectedFrom=lone+wolfeid38781474> [accessed 11 January 2020].

[14] Bjork, pp. 315-327 (p. 317).

[15] Chris Jones, ‘Old English after 1066’, in Malcolm Godden and Michael Lapidge (eds), *The Cambridge Companion to Old English Literature* (Cambridge: Cambridge University Press, 2013) pp. 313-330 (p. 327).

[16] W. H. Auden, ’The Wanderer’ in *The Collected Poetry of W.H. Auden* (Random House: 1934) pp. 34-45.

[17] Duncan Robertson, ‘Auden’s The Wanderer’, *The Explicator*, 28 (1970)

[18] Robertson, ‘Auden’s The Wanderer’.

[19] Frederick Holton, ‘Old English Sea Imagery and the Interpretation of ’The Seafarer”, *The Yearbook of English Studies*, 12 (1982), 208-217 (p. 210).

[20] Margret Gunnarsdóttir Champion, ‘From Plaint to Praise: Language as Cure in The Wanderer’, in R. M. Liuzza (ed.), *Old English Literature: Critical Essays* (Yale University Press, 2002), pp. 328-352 (p. 338).

[21] Richard Marsden, The Cambridge Old English Reader (Cambridge: Cambridge University Press, 2004), p. 297.

[22] Christine Fell, ‘Perceptions of transience’, in Malcolm Godden and Michael Lapidge (eds), *The Cambridge Companion to Old English Literature* (Cambridge: Cambridge University Press, 2013), pp. 180-197 (p. 189).

[23] Richard Hamer, *A Choice of Anglo-Saxon Verse* (London: Faber Faber Ltd., 2015), p. 182.

[24] Fell, pp. 180-197 (p. 180).

[25] ‘Wanderer’ in *The OED* [online], <https://www.oed.com/view/Entry/225440?redirectedFrom=wanderereid> [accessed 17 January 2020].

[26] ‘Wanderer’ in *The OED* [online], <https://www.oed.com/view/Entry/225440?redirectedFrom=wanderereid> [accessed 17 January 2020].

[27] Bassnett, pp. 168-178 (p. 174).

Catherine Watson English Literature

Heirarchy and Ontologies in the Late Medieval Worldview

CLARE ELIZABETH HARDY, English Literature

The late medieval worldview conveyed through the writing of the period was in many ways hierarchical; both in regard to the relationships between species, and in the relationships between humans. The frameworks medieval sources offer as aides to understanding the world, such as the Creation story in the Book of Genesis, or the adoption of the Aristotelean *scala natura*, offer a definitive hierarchy of ontological categories. This hierarchy features in hunting narratives, for example the hunting scenes in Sir Gawain and the Green Knight, where they portray the violence done by humans to supposedly lower species for our profit as acceptable.

However, medieval texts also present non-human beings, from boars to stones, as possessing agency over themselves separate from human need. This agency allows them to interact with and influence humans, thus presenting a worldview that coincides with flat ontology. When describing a flat ontology, Delanda says that

> While an ontology [is] based on relations between general types and particular instances is hierarchical, each level representing a different ontological category (organism, species, genera), an approach in terms of interacting parts and emergent wholes leads to a flat ontology, one made exclusively of unique, singular individuals, differing in spatio-temporal scale but not in ontological status.[1]

This description fits the worldview exemplified in texts such as *On the Properties of Things* nicely. The world is presented both as being divided into a hierarchy of ontological categories and as one in which individual things are able to interact with other individuals irrespective of their perceived importance or function. As such, all things are inextricably interwoven with the rest of the world despite having a distinct ontological status, meaning that they are also individuals with the agency to interact with others.

The idea of the medieval worldview being distinctly hierarchical is encapsulated in medieval translations of the Bible. In the Wytcliffite Bible version, God says that mankind will be 'souereyn *[he will be the sovereign (ruler)]* to the fischis of the see, and to the volatilis of heuene, and to vnresonable beestis of erthe, and to ech creature, and to ech crepynge beest, which is moued in erthe *[which moves on earth]*'.[2] This version of Genesis places humans above all other beings on earth and provides a theological basis through which to shape a hierarchical world view. The word 'souereyn' takes it even further by placing humans above other species of animal, giving humanity sovereign control over them which, like the power of medieval ruler, is ordained by God. In Genesis 2 Adam's place at the top of this hierarchy is confirmed by him naming the other animals. We are told God shows Adam the creatures of the Earth 'hat he schulde se what he schulde clepe tho; for al thing that Adam clepide of lyuynge soule' (2.19). As such, Adam's control over the natural world extends into the language that governs it, which is especially important given the significance placed on language in the Biblical Creation story. After all, it is through language that God brings the world into existence — because of commands he 'seide'(1.3). With this given, Adam having the power to dictate each creature's name consolidates his position of authority over animals and makes him hierarchically close to the Divine.

The hierarchical nature of the Biblical Creation story is not just restricted to the placement of different species, however, but also the intra-species gendered hierarchy present in human society. In Genesis II the creation of man is expanded upon. Whilst the first verse implies that God created man and woman together, saying 'God made of nouyt hem, male and female' (1.27), the second verse states that man was created first, and given dominion over the Earth alone, then followed by woman. The inclusion that 'settide hym in paradis of likyng, that he schulde worche and kepe it' (2.15) conveys that 'paradis' was made for man alone, with him alone given the authority to work and use it. Woman is created later from Adam's rib to be his 'helpere' (2.20). This sets up the hierarchy as not just an interspecies one, but as a gendered one that categories and prioritises different types of human. This, however, seems to contradict Genesis I where God moulded both man and woman of 'nouyt' (1.27). This contradiction captures the complexities of the late medieval world view that was both hierarchical, with men placed above women, and allowed for an ontological viewpoint that women and men were created equally in the same way, thus giving them the same amount of value and state of being. The later narrative of the Fall of Man in Genesis, in which Eve is the first to eat from the tree of knowledge and so is condemned more strongly, reinforces the idea that women are naturally lower in the hierarchy than men. Although above other living things, woman is placed below man in this hierarchy of existence.

The hierarchical nature of the medieval worldview is something we can seen played out in the medieval hunt and in narratives about it. Drawing on the theological framework set out in Genesis, hunting narratives reflect a hierarchy structured around violence that confirms man as sovereign to all other living things. An example of this is the extensively detailed hunting scenes in *Sir Gawain and the Green Knight (SGGK)*. In these passages we can see men using control over the natural world for their own gain. The hunters take 'venysoun', 'brawen' (*SGGK*, p.90) – which they then eat– and 'fox felle' (p.106), and many characters described as wearing fur in the poem.[3] Crucially, the hunt is also used as entertainment, offering Bertilak 'blys abloy'(*SGGK* p.68) as well as the resources hunting provides him with, reflecting a hierarchy in which non-human life is less valuable and so able to be disposed of for sport.

As such, *SGGK* establishes a species hierarchy but it is important to acknowledge that, like in the Bible, it also establishes a gendered hierarchy. Although in real life women did participate in hunts,

in *SGGK* the act is a strictly gendered one. Bertilak and his men hunt whilst his wife stays in the home. As within the Wytcliffite Bible's Genesis 2, dominion over the natural world is attributed to men alone. Similarly it is 'the noblest' (*SGGK*, p.66) that go out and hunt, establishing a class distinction in which hunting is the pursuit of lords and knights. This is reflected in medieval forest laws designating certain areas of land as Royal Forests in which only the king could hunt. The interweaving of the hunting scenes with the scenes of courtly love between Gawain and Bertilak's wife also highlight how hunting is also associated with nobles. In making hunting the sport of the nobility this again confirms the medieval worldview as a hierarchical one.

The hunt also establishes a secondary hierarchy of other animals. Firstly, animals are categorised as companion species or quarry. Dogs, such as Bertilak's hunting dogs in SGGK, are not hunted. This indicates that they are of a higher position in the hierarchy, yet they are still 'bidden the maysterez' (*SGGK*, p.90) and are therefore further down the hierarchy than humans. Like the foxes, the deer and the boar they are used by humanity not for their meat or fur, but to help obtain such things. This highlights the anthropocentrism of the hierarchy as animals are categorised in relation to how humans use them. The quarry is then divided by which animals are used for food and which are not. Both the deer and the boar are butchered for meat but the fox is not.

The poet includes many lines focused on how Bertilak divides up the animals. In contrast to the extended detailed scenes of butchery included for the other animals after the hunt, the fox is only given the lines 'and sythen thay tan Renaude and tyrven of his cote' (*SGGK*, p.106). Here we again see the value of different animals determined by their use to humans. Savage argues that the successful hunt of certain types of animal held a higher prestige in the middle ages. He argues that the perception of these animals is reflective of how the wife's prey, Gawain, can be seen in different parts of her pursuit.[4] Therefore, the fox's lesser value is ratified through itsassociation with Gawain betraying Bertilak by succumbing to his wife's seductions. This further confirms a hierarchy of species that is centred on humans and how they impact other species. The hunt in *SGGK* makes it clear that all living things do not exist equally in the late medieval worldview.

Despite the hunt being the seemingly natural consequence of a hierarchy that places other ontological categories below humans, the hunting scenes in *SGGK* goes some way to present the quarry as having their own agency and autonomy. Anthropomorphism frames the hunt as a contest of equal parties. The fox unlike the other animals is given a name, 'Reynarde'(SGGK, p.106), the name of the cunning, devious fox from many medieval stories. The fox is not meant to be understood as the same Reynarde of these stories, but as sharing his traits and personality. This attributes cunning to the fox, which suggests he has agency and intention behind his actions by giving him decidedly human characteristics.This could be said to present a worldview in which animals are on a level playing field with their human hunters. There is also a focus on the response of the deer, that they 'brayen and bleden' (*SGGK* p.68). By focusing on the deer's suffering in this moment we come to understand them as individuals capable of feeling. Yet, despite recognising the pain of these creatures we are meant to understand that this hunt is a victory, not a tragedy, thus reinforcing that the suffering of non human beings is not cause for concern because they are lower down the hierarchy. Animals, therefore, are framed as being below humans within the hierarchy of existence but also as having agency irrespective of their position.

In a similar way that the animals in *SGGK* are suggested to have agency, in late medieval writing more broadly we can see that within the hierarchical understanding of the world space is allowed for the coexistence of multiple agencies. The notion that the medieval worldview was both hierarchical and allowed for multiple agencies and ontologies is evident in the prominence of the idea of the *scala natura* or the ladder of nature in late medieval writing and art. The *scala natura* set out a clear hierarchy of existence from the inert and lifeless, such as stones, at the bottom through to plants, animals, and humans ultimately culminating with the Divine at the top. Yet as Cohen puts it in his essay *The Sea Above*, the *scala natura* is 'built from slippery steps'.[5] This idea is reflected in medieval art that shows the ladder as being a staircase with the possibility to move up and down, such as Ramon Llull's *Ladder of Ascent and Descent of the Mind*. Cohen notes that in Pope Gregory's version of the ladder was centred around humans as they shared characteristics of all the beings on the scale above and below.[7] Pope Gregory's framing of the *scala natura* points to a worldview structured around an anthropocentric hierarchy and yet at the same time promotes the idea that all of creation is intertwined. The medieval conception of the world in this case is both hierarchical and able to encompass an ontology of enmeshment, in which all existence is interlinked and interacting with each other. In acknowledging the shared characteristics of humans with other categories there is some suggestion of an equality of existence.

In challenge to the idea of an anthropocentric hierarchy is that in the late medieval worldview the agency to impact and act over humans could be given to even supposedly inanimate objects, such as stones. Occupying the lowest position on the *scala natura*, stones were widely viewed as lifeless matter. In Trevisa's text *On the Properties of Things*, stones are described as 'clene withoute soule and withoute felyng'.[8] Yet many sources give them an agency that implies some sort of vitality. Trevisia in the same text describes precious gems as containing 'grete vertue'.[9] This not only suggests that they have the power and agency to have an effect the wider world but also implies they have a moral quality as well. The text then goes on to give example of how stones can impact humans. Gold for example 'hath vertue to comforte and to clense superfluites'.[10] The gold has a tangible impact on the world around it and can interact with other individuals, namely humans. It can therefore be seen as an interacting part within a flat ontology as much as it is part of a distinct ontological category. In some cases texts go even further than this and suggest that rocks possess something resembling an actual life force. In Trevisa's account pearls 'bredith in fleissh of schellis'.[11] Although he clearly states that stones do not contain life, his description of pearls as 'breading' suggests that they have a vitality that is akin to what we might expect from a living being. The pearl is not merely inert matter with no impact on the world around it, but can grow and reproduce.

It is clear in medieval texts that stones are one of many interacting parts that make up the whole world. They have an agency that

confirms that these supposedly lifeless objects have a vitality. This shows that the medieval worldview, as well as being hierarchical, also encompassed a more flat ontology where all existing things have the ability to impact humans just as humans impact them. Stones do not exist simply to be subject to the will of humans but can be active forces in the world. As Robertson comments,

> the rock occupies the lowest rung on this ladder, [but] it is nonetheless part of the reciprocal linkages that [binds] all things together in this ontological chain. Yes, the rock may be inanimate, but it is part of a teleological cosmos, connected with the divine in its essence.[12]

These reciprocal links between stones and humans are what illustrate that the medieval worldview acknowledged an interconnectivity between categories.

This interconnectivity of categories indicates that the medieval worldview encompassed multiple agencies and ontologies. This can even be seen in the Bible, which formed the basis for much of the hierarchical worldview of the late middle ages. In Genesis II it is said that 'God formede man of the sliym of erthe' (2.19). So too are the animals and plants. Even rocks, as Trevisa notes, come forth from the 'erthe' (2.9). Humans are therefore inextricably linked with the rest of the world by their physicality. They are made from the very same matter as lesser beings, even the inanimate. Although placed higher in a hierarchy of categories by Divine Will, humans are very much just one part of an interconnected, interacting whole in the medieval worldview.

The statement that the late medieval worldview was both hierarchical and made room for a wide range of ontologies and agencies is an appropriate way to summarise the rich and complex worldview presented by the writing of the period. Whilst a clearly defined hierarchy of ontological categories is evident in many texts, including massively influential religious docterine, each of these categories were understood to be made up of individual parts with their own agencies that interacted with other individual beings both above and below them in the hierarchy. The categories were not separate, but interlinked, and sharing similar aspects of existence with each other.

REFERENCES

[1]Manuel Delanda, *Intensive Science and Virtual Philosophy*, (London:Bloomsbury Academic, 2013) p. 51

[2] *Wycliffite Bible* (c.1380s) from Genesis 1-2:5 (Two Early English Versions with Modern English glosses), Genesis 1.26. Further references to this text will be made in parenthesis directly following quotations.

[3] *Sir Gawain and the Green Knight* ed. trans. James Winny (Toronto: Broadview Press, 2011) p.78 Further references to this text will be made in parenthesis following quotations and will be denoted as (*SGGK*, p.)

[4] Henry L Savage, 'The Significance of the Hunting Scenes in *Sir Gawain and the Green Knight*' in *The Journal of English and Germanic Philology*, Vol. 27, No. 1 (Jan 1928), pp. 1- 15 p. 2

[5] Jeffery Jerome Cohen, 'The Sea Above' in *Elemental Ecocriticism :Thinking with Earth, Air, Water, and Fire*, ed Jeffery Jerome Cohen and Lowell Duckert (Minneapolis:University of Minnesota Press, 2015) pp. 105-133, p .105

[6] Ramon Llull, *Ladder of Ascent and Descent of the Mind*, 1305

[7] Cohen, p. 105

[8] John Trevisa, *On the Properties of Things: John Trevisa's translation of Bartholomaeus Anglicus De Propritatibus Rerum* Vol II (Oxford: Clarendon Press, 1975) p. 827

[9] ibid, p. 828

[10] ibid, p. 828

[11] ibid, p. 856

[12] Kellie Robertson, "Exemplary Rocks' in *Animal, Vegetable, Mineral:Ethics and Objects* ed. Jeffery Jerome Cohen (Washington DC: Oliphaunt Books, 2012) p. 99

Clare Elizabeth Hardy English Literature

Multi-directionality, circularity, and failed progress. Modernism and Dante's *Comedy*.

JOSEPH LANSLEY, English Literature

One strand of modernism, in Seamus Heaney's account, 'at once restored and removed Dante in the English speaking literary mind.' By claiming to hold Dante separate from contemporary culture, certain poets posited the Florentine as an arch-signifier, the fixed source of meaning and value, 'written on official paper'.[1] The contradictions inherent in this exaltation were appropriated, by an alternative form of modernist writer, to explore the cultural implications of a particular capitalist crisis of value creation. Emerging over the 1920's, and culminating in the Great Depression, was a tension that was always latent in the capitalist system; namely the conflict between exponential economic expansion and the relatively fixed stock of gold – held, until the early 1930's, as the arch-source of monetary value. In staging the disintegration of the exalted modernist Dante, such texts as Dorothy Richardson's *Interim* and Samuel Beckett's 'Dante and the Lobster' address the conflict between a stable source of value and mediums of exchange – both monetary and linguistic – possessing their own causal dynamics. In each text Dante, the aloof prime-meaner, is re-assimilated into economies of meaning making. Value thus ceases to be a linear reference to a fixed point, and instead becomes circular, a process of *différance* endlessly referring to other signifiers of value without foundation. For Richardson and Beckett, this marks a crisis of teleology itself.

Karl Polanyi identified the collapse of the gold standard as the 'link between the disintegration of the world economy since the turn of the century and the transformation of a whole civilization in the thirties'.[2] In protecting the gold standard, a signifier of value outside of the market, from the ever more sophisticated banking techniques involved in capitalist accumulation, governments ultimately came to sacrifice the fundamental social institutions of modern capitalism.[3] To oppose the rise of private banks' credit creation, central banks seized on a slowdown in lending in 1929 to contract the money supply, ultimately producing the Great Depression and setting the scene for the Second World War.[4] Underpinning this extreme behaviour was an attachment to a referential conception of value; money signified value by a linear reference to the external gold stock. Currency was conceived of as a neutral medium of exchange, as opposed to the 'real' economy. The causal power emerging from private credit creation produced a civilisation-wide crisis because those involved could not conceive of a value system without a gold stock separate from the play of mediums of exchange. The tension producing this conflict, between 'real' value and its artificial manufacture, became a defining feature of the twentieth century. Modernism's handling of Dante can be read as a cultural coming-to-terms with this social rupture.

Dante is to the textual economy of Dorothy Richardson's *Interim*, what a gold standard is to a monetary economy. He is never fully present nor fully absent; rather, it is a fixed notion of Dantean values that underpins the dynamics of the economy Richardson constructs. Exchanges of meaning take place denominated in Dantean ideas and so, like gold, Dante cannot be exchanged with regular commodities. As Daniela Caselli observes, 'He is certainly a marginal presence [...] but herein lies his significance'.[5] The economy of *Interim* depends on the notion of a Dante-stock that is fully present elsewhere – outside of the text, as it were, and valorised by this absence. *Interim* charts the conflict between the 'outside-text' value store of Dantean principles and the pervasive rise of textual credit-creation. As the former is assimilated into the latter, the cultural logic drawn from Victorian realism and 'true' literature falls into crisis, as value becomes subservient to monetary capital, and truth is subsumed in linguistic distortion.

The 'Dantean values' referred to in *Interim* can be reduced to a subordination of the medium of exchange to the exchanged object. As Miriam Henderson leaves an (unquoted) lecture on Dante, she is aware of a 'new definition of vice': 'Money can't produce money', we are told; 'dissipation of value without production' is forbidden.[6] Money, the medium of exchanged, is denied causal power in the real economy. It is given as unnatural that it should be able to impact real goods and labour. This can be traced directly to Dante on usury.[7] What allows this economic concern to permeate the text at large is the movement of Miriam's consciousness to apply it to concerns of emotion and meaning: 'It was wrong to imagine affection [...] dreaming and brooding was a sort of beastliness ... love was actual and practical [...] That was the truth about everything'.[8] The economy of *Interim*, and the denial of causal power to mediums of exchange within it, is not limited to money and commodities, but is conflated with the dynamics of love and imagination. The evaluation is also extended to a notion of arch-truth. Dantean ideals are the aloof and fixed source of 'truth about everything'. This furthers a general concern of Dante's, the subordination of style to truth. The pagan Virgil is quickly credited as the source of Dante's 'noble style' in the *Commedia*, but it is Dante, with his constant emphasis on Christian truth, who is allowed into paradise.[9] Language as a medium of exchange is subordinate to truth just as money is subordinate to the real economy.

It is on this Dantean foundation that the first part of the text is constructed. Miriam faces a polyphonic array of European languages and hints of formal disintegration, but the text maintains a stabilising commitment to scientific truth as prior to language. 'People arrived independently at the same conclusions in different languages and in the world of science they communicated with each other. That made Cosmopolis'.[10] This seems to gesture towards Dante's thinking in *De Vulgari Eloquentia*, wherein diverse Italian

vernaculars are posited to exist already in a united form. Though scattered in reality, they are 'brought together by the gracious light of reason'.[11] Differences among actually spoken languages are trivial before the arch conceptual structure, reason, that is prior to the means of communicating it. The first six chapters of *Interim*, in entertaining ideas of 'cosmopolis', follow this notion, tying scientific realism to a particular conception of Dante.

Transcendental scientific reason is closely associated with the text's attempt to maintain a certain continuity with Victorian realism. It is Miriam's own man of science, the doctor von Heber, who ostensibly makes the realist novel true. 'The things that are beginning to be called silly futile romances are true. Here *is* the strong silent man who does not want to talk and grin'.[12] Von Heber does not 'talk', he simply *'is'* – his existence is one of total being, and is not defined by the linguistic medium of exchange. He is evidence of the continuation of Victorian thinking, embodied by allusions to Tennyson.[13] This system of science and realism takes its definitive demarcation, between the thing and the medium of exchange, from the half-presence of Dante. The Dantean distinction is necessary if meaning is to be directly conveyed. The text exists to convey reality, and it is not a causal factor in the reality is conveys. Language moves meaning, and money moves value and does not itself feature in the process. This is the essential feature of Interim's take on a Dantean world order.

In the seventh chapter, the system undergoes a shock. The narrative moves from a relatively steady flow to a series of fragments, and for two chapters any sense of a linear narrative vanishes. The formal textual medium comes to the fore, leaving little room for all else. This process hinges on one fragment in particular: 'Bathing in the waters of Lethe and Eunoe unworthily is drinking one's own damnation [...] Perhaps happiness is one long sin, piling up a bill......'.[14] Just as the formal fragmentation turns against the relatively orderly narrative that precedes it, this conception of Dante's experience drinking from the Lethe and Eunoe at the end of the *Purgatorio* is a direct reversal. Dante's previous role was in opposition to credit creation, yet here his actions are associated with debt, 'piling up a bill'. Notably, Dante drinking from the Lethe is notable as one of the few times when the *Commedia* draws attention to its own formal structure. 'Since all the sheets/made ready for this second canticle are full/the curb of art lets me proceed no further'.[15] Cut short by artistic necessity, the reality of the episode is obstructed by formal conditions. The poetic medium has a causal impact on the 'truth' produced by the *Commedia*.

This rupture with the posited Dantean values, wherein the medium of expression must always be anterior, allows for *Interim*'s association of debt with happiness. The happiness alluded to is based largely on Miriam's interactions with von Heber. Von Heber, the 'realist novel', is true, scientific, and exists independent of 'talk'. Yet here the happiness he inspires is associated with debt, the work of money, a medium of exchange.

The reason for this emerges in the final section. Following a return to cohesive narration, it is revealed that von Heber has been driven away by the manipulations of Mendizabal. This latter is the novel's great antagonist to the Dantean way of thinking. He flits between various languages, is attributed several nationalities, and goes absolutely ballistic at Miriam's considerations of cosmopolis. It is revealed that Mendizabal has manipulated the house into thinking that he and Miriam are having an affair; he has used words and appearances to conjure social capital as *ex nihilo*.[16] Von Heber has left the country as a result, raising the question: if von Heber's 'truth' can be acted upon by Mendizabal's fictitious capital, then how can a hard divide be drawn between the two economies of meaning making? The 'real' economy of von Heber has proved to exist on the same causal plane as Mendizabal's racket of counterfeit value creation. The 'truth' of von Heber is thus subject to the play of the medium of exchange.

The interaction's economic nature is highlighted with a gesture of anti-Semitism: 'He had boasted. She adore me; hah! I tell you she adore me, he would say [...] A *Jew*'.[17] This emphasis on Jewishness seems to evoke the hostile stereotype of the Jew as usurer. This image of the Jew as manipulator of money is brought to bear on Mendizabal's artificial boasting – both involve the wielding of the medium of exchange for a causal impact on reality.[18]

Mendizabal's victory marks the failure to maintain Dante as an external store of value. Caselli notes, in discussing the text's notable absence of Dante quotations, that 'To speak Dante's words would amount to treating them like fictitious capital'.[19] Incorporating Dante's words into the textual economy would, Caselli proposes, be to profit from that store of value without adding to it. The absence of Dante is an attempt to maintain him as aloof of the text, removed from both contemporary capitalism and contemporary literature. *Interim*, in addressing the contradiction of a fixed standard in the face of increasingly pervasive fictitious capital and credit creation, charts a very similar dynamic to what would occur in the world economy over the decade following its publication. The act of keeping the value source fixed and aloof generates a crisis, until the very maintenance of the gold standard depends on credit creation – happiness with the truth and realism of von Heber is in itself a debt, it requires an illusory lack of awareness of the causal impact of credit that has become intertwined with the textual economy. We learn from the Dante lecture that 'it was wrong to imagine affection [...] love was actual and practical'.[20] Artificially maintaining the fixed value of von Heber is in itself imagination – it is fictitious capital. Just as the world economy would shortly come off gold and enter into crisis, *Interim* loses touch with its Dantean values, and consequently Victorian realism. Despite moving to emphasise continuity, what emerges is the unavoidable reality of the twentieth century and modernism as a hard break with the linearities and teleologies of the past.

If *Interim* depicts a collapse of Dantean linearity, a treatment of the resulting state of circularity can be found in Samuel Beckett's early work. Like Richardson, Beckett's initial writings commandeer the desire for a gold-standard Dante, only to exploit its contradictions and trigger a crisis of value. The disintegration of the Dante standard is demonstrated most starkly by cross-referencing the 1929 essay 'Dante...Bruno.Vico..Joyce' and the 1934 short story, 'Dante and the Lobster'.

In 'Dante...Bruno.Vico..Joyce' ('DBVJ') Dante emerges, on the surface, as an external measure of literary value. The dependent variable under analysis, the quality of James Joyce's contemporary work, is calculated with reference to Dante because the quality of the latter is taken as exogenously fixed, outside of the analysis and

independent of it. The essay asserts that Dante found a 'corruption common to all the dialects' of Italy in *De Vulgari*, and thus took 'the purest literary elements from each'.[21] It seems to be accepted uncritically that there is such a thing as a 'pure' language, as opposed to a 'corrupt' language. But in truth 'DBVJ' places great strain on this uneasy distinction. Dante is drafted in as the precursor to Joyce in building one's own synthetic language. In the 'pure' language thus constructed by Joyce, we are told, 'form *is* content' – the meaning, or truth, of the language is subsumed by the medium of exchange.[22] But in both the *Commedia* and *De Vulgari* Dante is at pains to stress the distinction between Virgilian 'style' and his own Christian 'truth', the language that is spoken and the conceptual structure of reason that it represents. By implicating Dante in the exposition of Joyce, Dante is already implicitly challenged and made contingent. It is thus always an unstable position when Dante is placed above and beyond the essay's analysis.

By the time of 'Dante and the Lobster', the assimilation of Dante into the analysis is made explicit. The short story explores the dynamics of an integrated, endogenous Dante. The circularity of this structure is emphasised in the text's opening, as a kind of three-way relational ontology is established between author (Dante), oeuvre (Belacqua/the *Commedia*) and reader (also Belacqua). A spatial conundrum is immediately introduced, blurring inner and outer. 'Belacqua was stuck *in* the first of the canti of the moon [...] Beatrice was *there*, Dante also, and she explained the spots on the moon to *him*' (emphasis mine).[23] Belacqua exists twice in the *Commedia* in this instance, both as a character stuck in *Purgatorio IV* and a reader stuck in *Paradiso II*, thus occupying two positions at once in the would-be linear progress of the poem. He also, through reading, seems to occupy the same space as Dante – the pair share a pronoun. All this serves to collapse the spatial divide between the reader and the book, inside and outside of the text. The paradox foregrounds a contradiction within the notion of an arch-Dante, in that Dante is here instantiated, brought to life, by interaction with a reader. The whole notion of a Dante aloof of and prior to his readership, as the standard from which they can build, is fallacious when the reader is acknowledged to be an indispensable part of 'creating' Dante. Equally indispensable to the 'creation' of the modernist Dante is the oeuvre through which he can be read, as author, thus raising the question – does Dante create Belacqua, or does Belacqua create Dante? It seems the three features of reader, author and oeuvre are composed by their interrelations.

With this uprooting of the fixed, foundational Dante, 'Dante and the Lobster' proceeds to demonstrate an ensuing collapse of teleology. The text puts the *Commedia*'s two principle failures of progress into dialogue. First off, there is the explicit reference to Belacqua, whose appearance in *Purgatorio IV* as the one pilgrim not bothering to make his ascent, elicits Dante's first smile. Dante finds Belacqua funny because the latter's stasis is no serious opposition to the former's teleological creed. So clearly beneath Dante, the poet is not implicated in Belacqua's sluggishness.

'Dante and the Lobster' takes this moment of arbitrary stasis as its starting point, but with this as a base it brings to a head another, far more offensive, challenge to the *Commedia*'s progress narrative. Belacqua, in his Italian lesson, brings out the 'superb pun' from *Inferno XX*: 'Qui vive la pietà quando è ben morta'.[24] The moment referenced is the more troubling instance of stasis in the *Commedia*. The line is spoken by Virgil to Dante when the latter cannot help but cry at the sight of soothsayers, contorted into a circular form, 'chanting litanies'.[25] What stands out, however, is the poem's direct address at this moment: 'Reader, so God may let you gather fruit/from reading this, imagine, if you can,/how I could have kept from weeping'.[26] The implication is that Dante, even after his vision, does not understand how he could have avoided weeping with pity; Dante has not progressed, from pilgrim to poet. It is left to the reader to fill in the moral gap, ceding ground to the reader as a necessary part of the text's composition. This instance of stasis is more traumatic than humorous. Dante is implicated, and the whole teleology of the poem with him.

The reason Dante cannot separate himself from the soothsayers becomes apparent with reference to the canto's opening. 'Of strange new pain I now must make my verse,/giving matter to the canto numbered twenty/of this first *canzone*'.[27] This is another instance of explicit reference to the formal construction of the poem, and thus acknowledges the speaker's existence as poet. The very process of 'giving matter' via text diverts from linear temporality. If Dante the poet exists contingent on the textual medium, as implied by his blending with Belacqua discussed above, his existence is by necessity a repetitive process. Dante, as a figure of spiritual progress, exists through historical time by the constant reiteration of his text by the reader. The poet's appeal to the reader to participate creatively in the moral advancement between pilgrim and poet is what binds Dante to the soothsayers. Both have disrupted the linearity of time, and both are thus condemned to an existence of repetition.

'Dante and the Lobster' exists in the exploitation of this paradoxical space. Exploring the condition of *Canto XX*, Belacqua's whole existence is a process of repetition. His toast-making ritual makes this clear – he obsessively repeats a ceremonial process in preparing lunch. The result of this repetitious existence is that, much like the soothsayers Dante mourns, temporality starts to come apart at the seams. His toast ritual, as repetition, is viewed not as it is in the present but in its pre-ordained outcome: 'He *would* devour it with a sense of rapture and victory, it *would* be like smiting the sledded Polacks on the ice. He *would* snap at it with closed eyes, he *would* gnash it into a pulp, he *would* vanquish it' (emphasis mine).[28] The cyclical nature of the ritualistic repetition breaks the relationship between the subject and the present moment, which is vital to teleological progress. If the future appears to exist in the present, advance becomes impossible.

The circular, interrelated existence of Belacqua the reader, Belacqua the character and Dante is then brought to bear on the Dantean gold standard, held dear by Ottolenghi the Italian teacher. When Belacqua expresses a desire to pick apart *Paradiso II*, he is told that Ottolenghi 'would look it up in her big Dante when she got home'.[29] Much as in the first section of *Interim*, Dante is not to be referenced, but exists fully present offstage, outside the text. It is at this moment that the crisis of the 'superb pun' and *Inferno XX* emerges. Belacqua expresses a desire to translate the 'qui vive la pietà' line, in response to which: 'She said nothing. Then: 'Do you think' she murmured 'it is absolutely necessary to translate it?".[30] The great challenge here to 'big Dante' is in the realisation that, in order to reiterate the line in another linguistic context, the essence must be altered. There is

no way of putting the line in English without some mutation of the content.

This seems to cause real trouble for Ottolengi shortly afterwards. "Where were we?' said Belacqua [...] 'Where are we ever?' cried the Ottolenghi, 'where we were, as we were". The disruption of the original by its repetition in another language collapses that notion of a Dante who speaks 'truth' independent of 'style', and transcends temporal contexts in the process. Instead, Dante comes to depend on the backdrop against which he is recreated. The notion of a gold-standard Dante gives way to a permeable 'process' Dante, altered by the creative contribution of each reader's iteration, in each language and each culture. Rather than one arch-Dante moving linearly through historical time, there is an endless series of Dantes, a circular movement contingent on repetition. Thus, as the Dantean gold standard collapses, teleological structure goes with it, and we are left ever 'where we were, as we were', without progress.

The Dantean gold standard was conceived, in part, as a cultural point of reference ostensibly untouched by capitalism. The disintegration of that Dante, aloof of the cultural and economic market, carries with it a sentiment of all that is solid melting into financialised air. *Interim* is very different from the extremely grotesque nature of 'Dante and the Lobster', but the texts are placed on a continuum by a sense of circularity as an inescapable centre of gravity. *Interim*, written before the Depression and the pinnacle decade of Dante-fetishism, is occupied with the impossibility of drawing a line from the realist past to the formalised present. 'Dante and the Lobster', meanwhile, is an unflinching exploration of the baseless stagnation forecast in *Interim*. Both texts observe that a Dante idolised in modernity will always be shaped by the conditions that demanded such an idol. The dialectical implications of this acknowledgement produce a dynamic far more all-encompassing than esoteric considerations of literary status. The re-assimilation of Dante into that literary medium of exchange on which his exaltation was based marks not just a failure of progress, but a notion of progress becoming incoherent. The refusal of Dante's authority takes place on a more fundamental level than the rebuke of an overvalued poet. By seeming to embody the essence of teleology and advancement, Dante served as the symbolic foil against which an era of baseless value could be properly wallowed in.

BIBLIOGRAPHY

[1] Seamus Heaney, 'Envies and Identifications: Dante and the Modern Poet', *Irish University Review*, vol. 15, no. 1, 1985, p. 16.

[2] Karl Polanyi, *The Great Transformation* (Boston: Beacon Press, 1971), p. 20.

[3] Ibid, p. 1.

[4] Milton Friedman, and anna J. Schwartz, *The Great Contraction, 1929-1933*, (Princeton: Princeton University Press, 1965).

[5] Daniela Caselli, 'Dante's Pilgrimage in Dorothy Richardson', *Comparative Literature*, vol. 69, no. 1, 2017, p. 93.

[6] Dorothy Richardson, *Interim* (New York: Knopf, 1920), p. 116.

[7] Dante Alighieri, *Inferno*, trans. by Robert and Jean Hollander (New York: Anchor Books, 2002), XI, 103-111.

[8] *Interim*, p. 116.

[9] *Inferno*, II, 86-87.

[10] *Interim*, p. 94.

[11] Dante Alighieri, *De Vulgari Eloquentia*, trans. by Steven Botterill (Cambridge: Cambridge University Press, 1996), XVI.

[12] *Interim*, p. 173.

[13] Ibid, p. 173.

[14] *Interim*, p. 195.

[15] Dante Alighieri, *Purgatorio*, trans. by Robert and Jean Hollander (New York: Anchor Books, 2003), XXXIII, 139-141.

[16] Ibid, p. 246.

[17] Ibid, p. 250.

[18] For a discussion of Jewishness in Richardson's work, see: Maren Linnett, '"The Wrong Material": Gender and Jewishness in Dorothy Richardson's *Pilgrimage*', *Journal of Modern Literature*, vol. 23, no. 2, 1999, pp. 191-208.

[19] Caselli, p. 101.

[20] *Interim*, p. 116.

[21] Samuel Beckett, 'Dante...Bruno.Vico..Joyce', in *Disjecta*, ed. by Ruby Cohn (New York: Grove Press, 1984), p. 30.

[22] Ibid, p. 27.

[23] Samuel Beckett, 'Dante and the Lobster', in *More Pricks than Kicks*, ed. by Cassandra Nelson (London: Faber and Faber, 2010), p. 1.

[24] Ibid, p. 11.

[25] *Inferno*, XX, 9.

[26] Ibid, XX, 19-21.

[27] Ibid, XX, 1-3.

[28] *Pricks*, p. 6.

[29] Ibid, p. 11.

[30] *Pricks*, pp. 12-13.

Joseph Lansley English Literature,

How did Renaissance writers defend or attempt to validate their work in the period?

AMY CARVER, English Literature

This essay will attempt to demonstrate that throughout *A Sweet Nosegay* Isabella Whitney successfully defends and validates her standing as an early modern female poet. Through an analysis of her writing that spans the entirety of the Nosegay tripartite I will attempt to illustrate the primary methods Whitney employs to assert her literary authority as a female writer. This essay does not intend to reduce Whitney's experience as a writer to the confines of gender, but rather intends to explore how gender in relation to the contemporary attitudes around her may have informed her choices when writing. The methods I have identified as primary points of analysis are comprised of Whitney's conscious fashioning of a marginalised poet-speaker and the successful establishment of a narrative of poetic intellectual labour that causes her denotes currency to her work. The effectiveness of Whitney's subversion of early modern literary tropes, specifically the female legacy, is also briefly considered in relation to the crucial value of Whitney's poet-speaker's distinctly female voice.

Whitney's decision to present her poet-speaker as a single itinerant worker was a conscious one, in that it serves as a method to validate the authorial agency of her work. In the opening line of *The Auctor to the Reader* the audience is alerted of the poet-speaker's predicament: "This Harvest tyme, I Harvestlesse, and serviceless also".[1] It is made immediately known that the speaker's unemployed status has informed her decision to publicly circulate her writing in an effort to gain financial stability. As an unmarried woman of relatively low social standing, being only associated to the aristocratic sphere through service, Whitney's decision to go to print was situated at a challenging crossroads of early modern attitudes. Kim Walker provides a succinct summary of the dangerous social consequences that were associated to printing as a female: "If writing for a public audience could be interpreted as unchaste, then writing for financial gain could be read as a form of prostitution."[2] The act of paying a woman for her actions in early modern England, even when that was the purchasing of her published work, becomes profanely eroticised.

This association between female circulation of print and the trade of sex runs parallel to the contemporary assumption that the stereotypical maidservant Whitney's poet-speaker seems to embody would have been inherently sexually promiscuous and uncouth.[3] Laurie Ellinghausen critically elucidates that Whitney is acutely aware when she writes of the societal forces that were working against females who were either outside of the domestic sphere or chose to openly proclaim their profession as a writer. Therefore, when Whitney presents her speaker as, someone like herself, "an unemployed maidservant, she specifically aligns herself with a group that was prone to prostitution in imagination as well as in fact".[4] It then follows that Whitney's poetry reclaims the voices of females pushed to the edges of early modern society. Her unbroken use of the personal pronoun 'I' throughout the entire tripartite that makes up A Sweet Nosegay grants a permanent subjectivity to the objectified minority speaker. Whitney's poetry becomes defensive as it serves as an active rejection of the era's tendency to only legitimise women's presence on the insistence of their chastity and silence.[5] In light of this, Whitney's poetry is not just validated but necessitated on the grounds that it "invokes the experience of numerous sixteenth-century women" whose narratives would have otherwise been excluded from the early modern canon on the grounds of their mythologised sexual misconduct.[6]

As a result of this marginalised poetic persona, Whitney's poet-speaker inhabits a liminal space that is positioned distinctly outside of the vein of cultural approval. Yet, Whitney validates this precarious site of authorship that flirts dangerously with threatening the prevalent social order through demonstrating a nuanced respect of and adhering to the same public rubric that has rejected her. In Whitney's epistle 'To her Sister Misteris. A.B' in *A Sweet Nosegay*, the poet-speaker's understanding of her social inferiority as a woman out of service is made evident in the self-deprecating observation "I to writing fall".[7] The debilitating connotations of a "fall" point to the speaker's own recognition of her decline in the social hierarchy and she can now only "longes thereto" of the culturally sanctioned life of "huswifery" that her sister so wholly embodies with "a Husband" and "a house".[8]

Despite having explicitly proclaimed her status as an unemployed female writer earlier in the *Nosegay*, Whitney's poet-speaker seems to express a residual longing to re-join the social sphere that has outcast her. This is arguably evident when she expresses to her sister that her turn to writing is a temporary occupation which she intends to prelude a successful marriage match: "But til some houshold cares mee tye,/My books and Pen I wyll apply".[9] The continued perpetuation of such societal adherence pervades her epistle *A modest meane for Maides In order prescribed* in which Whitney's speaker is the loose "rolling stone" who offers her sisters essential domestic advice.[10] The "prescribed" nature of the poem may not just stem from its instructional tone but also in its remedying quality. If it was the counsel that she provided that informed the success of her sisters' stints as maidservants, then Whitney's poet-speaker would be able to defend her restoration to a position of service. At this level, Whitney's awareness of the public function of print becomes evident. *To her Sister Misteris* is to be interpreted by her audience as an expression of her loyalty to the social stratum. Thus, through her consistent adherence to social order and hierarchy throughout *To her Sister Misteris* and *A modest meane* Whitney establishes a discourse of authoritative validity to her poetry.

It is Whitney's precarious site of authorship, no longer part of the domestic sphere and pushed into the periphery of orthodox society, where the presentation of her writing as intellectual labour carrying value is warranted. As noted above, the audience is immediately alerted to the pure necessity of the speaker's work - she has nothing else to do as a result of her loss of service. Therefore, the condition of the poet-speaker's rejection from the domestic sphere justifies Whitney's turn to the mercantile presentation of her literary work. The "gathering and makeing up" of the *Nosegay* elevates the performative act of writing poetry to a process of exerting mental labour in the intricate framing and rearranging of the "Flowers".[11] It is in this transformative configuration that the poet-speaker's words begin to take on the value of a commodity. The poems are to be consumed, exchanged, "not onely receave them" and even benefitted from, "may thee comfort/bring" in a manner akin to currency.[12]

The original printed edition of *A Sweet Nosegay* shows that a variety of Whitney's friends and family members responses to her writing were included in the centrally positioned *Certain familiar Epistles.*[13] It is of note then, that this prefatory address to George Mainwaring was printed in the original publication without a corresponding response. The textual silence on the recipient's end becomes a subliminal, yet effective, tool in the presentation of Whitney's work as intellectual labour. Whitney's speaker is exceedingly "willinge to bestow some Present", suggesting that the *Nosegay* is in some way beneficial.[14] However, the speaker establishes that this exchange is conditional: the addressee must not only "respect my [the speaker's] labour" but also "accept" it as her own possession.[15] The lack of printed reply enforces upon the character of George Mainwaring the acceptance of the poet-speaker's propositions. Through figuratively constructing George Mainwaring's unchallenging acceptance of the poet-speaker's narrative of intellectual labour, Whitney argues her own case of textual ownership to her audience. Whitney's actualised authorial agency begins to emerge from the process of her intricate poetic labour which imagines its own public recognition and dissemination. It is from this imagined worth of her poetic labour that her advent as a professional commercial writer is defended.

Patricia Brace notes in her reading the validation that arises from the shift from the initial presentation of the metaphorical garden as distinctly domesticated and feminine to its eventual configuration as "a literary marketplace" rooted in a sphere of, presumably masculine, economics.[16] I am in no place of disagreement of her view that the shift from the domestic sphere to a mercantile one is apparent in *A Nosegay*, it does indeed effectively negotiate the "uneasy relationship between gender and the economics of print".[17] However, this shift does not correlate to a complete erasure of the distinctly female character that has been so carefully constructed to permeate *A Sweet Nosegay*.

Such purposeful retention of the feminine voice is explicitly evident in Whitney's *Wyll and Testament*, where Whitney's masterful subversion of the female legacy informs and validates her damning social critique of urban early modern London.[18] Wendy Wall's insightful analysis of early modern female publication enlightens upon the era's trend of women writers only being printed upon the condition of their imminent death, their work being made available to the public representative of continuing a familial legacy from mother to child. Whitney elegises her own leave from London, "The time is come I must departe", in the familiarised form of the farewell, establishing the dominant framework that will validate the expression of her voice to the public.[19] It is this culturally appropriate, precisely feminised form that allows her to take up arms against the social inequalities of London in her ironic bequeathing of the city's contents to itself.

Wendy Wall's description of Whitney's orchestration of *A Sweet Nosegay* as a "heterogeneous and complex material artefact" appropriately embodies the multi-faceted defence and validation methods that Whitney so confidently and intricately interweaves throughout her *Nosegay*. In her distinct assertion of the female voice she makes a dignified claim for the progressive social acceptance of female publication as an act of the living, reasoned by anything other than death.

BIBLIOGRAPHY

[1] Isabella Whitney, Mary Sidney and Aemilia Lanyer, *Renaissance Women Poets*, ed. by Danielle Clarke (London: Penguin, 2000), p.4.

[2] Kim Walker, '*Women Writers of the English Renaissance*', Twayne's English Author Series, ed. by Arthur F. Kinney (New York: Twayne Publishers, 1996), p. 146.

[3] Laurie Ellinghausen, 'Literary Property and the Single Woman in Isabella Whitney's *A Sweet Nosegay*', *Studies in English Literature, 1500-1900*, 1, 45 (2005), p.4.

[4] Ellinghausen, p.3.

[5] Patricia Phillippy, 'The Maid's Lawful Liberty: Service, the Household, and "Mother B" in Isabella Whitney's "A Sweet Nosegay", *Modern Philology*, 4, 95, (1998), p.441.

[6] Phillippy, ibid.

[7] Whitney, p.12.

[8] Whitney, pp.12-13.

[9] Whitney, p. 13.

[10] Whitney, p.11.

[11] Whitney, p.4.

[12] Whitney, p.4.

[13] Isabella Whitney, 'A Sweet Nosegay', in *Early English Books Online* <http://eebo.chadwyck.com/home> [accessed 29 October 2019].

[14] Whitney, p.3.

[15] Whitney, p.3.

[16] Patricia Brace, 'Isabella Whitney, A Sweet Nosegay', in *A Companion to Early Modern Women's Writing*, ed. by Anita Pacheco (Oxford: Blackwell, 2002), p.99.

[17] Brace, p.98.

[18] Wendy Wall, 'Isabella Whitney adn the Female Legacy', *ELH*, 1, 58, (1991), p.35.

[19] Whitney, p.18.

[20] Wall, p.42.

Amy Carver English Literature,

Words on Fire

OLI GLEDHILL, Creative Writing

On the back of her horse, the Queen,
Still only a child, watched her kingdom fall.
Horses are highly intelligent, it knew
That she should not feel selfish for grieving.

Every child born as the kingdom's fire burned
Would be cursed; they would never speak,
Only sing, and the Queen wondered:
If they could have one wish, would it be to speak?
She would never understand why words
With meaning only came to her when the moon
Smiled through the trees.

While the young Queen mused at the flames
fighting In the wind, the horse thought:
Perhaps the kingdom would still stand
If the young Queen had spent less time
Thinking and pondering
About absolutely nothing.

Because sometimes words are just words
And eloquence does not extinguish fire.

Oli Gledhill Creative Writing

Ellen Ripley and the Xenomorph: The Horror of Monstrous Femininity in Ridley Scott's *Alien*

ZOE BRACEGIRDLE, English Literature

Ridley Scott's 1979 sci-fi horror *Alien* gestures consistently towards the themes of gender and sexuality. More specifically, *Alien*'s premise spotlights the monstrosity of the female and maternal body and the subsequent destruction of masculinity that comes as a result. Through the lens of psychoanalytic theory and the perspectives of theorists such as Sigmund Freud, Julia Kristeva and Barbara Creed, an analysis of *Alien* can be centred around the themes of gender and sexuality, focusing on the integral part these themes play in the development of the film's characters. Scott's body-horror highlights Hollywood's 'cultural desire for and fear of the parahuman and non-human…the invasion of the boundaries of the human', in turn presenting 'a battle between the human and the non- or para- or quasi- or post-human' that serves cinema's 'devotion to mutant'.[1]

This essay will discuss three theses. Firstly, the belief that *Alien*'s preoccupation with gender and sexuality is seen most clearly in the portrayal of its characters. Secondly, the aforementioned academics will be used to theorise that Scott's text relays cultural fears about femininity and the maternal - including the threat that these pose to patriarchal masculinity. These fears are kept central to the film's development, as a result of the high importance of the male audience. Lastly, the argument that *Alien* can be analysed as a feminist piece due to the atypical female characters the film introduces.

One aspect of the film's emphasis on gender comes via Scott's presentation of the antagonistic and otherworldly alien.[2] It is a monstrous 'organism' whose lethal attacks upon the passengers of the *Nostromo* result in 'displays of gore and bodily dismemberment'.[3] The hermaphroditic and ambiguous nature of the creature is of high importance when considering its monstrosity. Part female and part male, *Alien* introduces us to a villain that simultaneously personifies Barbara Creed's 'monstrous-feminine',[4] and H.R. Giger's vision of a phallic 'instrument of evil'.[5] The alien is a 'phallic mother' in Creed's terms.[6]

The existence of an asexually-reproducing female monster and the prospect of successful reproduction without the presence of a father is what Creed describes as 'what it is about women' that men find 'shocking, terrifying, horrible, abject'.[7] The lone mother's 'generative power' is what provokes male anxiety.[8] It is her 'archaic' womb that amplifies fears surrounding female reproduction and epitomises a patriarchal nightmare. The independent alien mother uses the male characters to assist in the birth of additional alien offspring. One of her victims, Kane, is used 'only as a host body' before the newborn 'murderously gnaws its way through' his stomach.[9] By using Kane as a 'male mother', Scott continues to blur the lines between the genders, causing additional 'male-female confusions'.[10] Other male characters, Dallas and Brett, also fall victim to the monstrous-feminine attributes of the creature. These men are used merely as egg incubators, further highlighting how Scott's film demonises the reproducing capacity of its villain. The female gender and body consequently become tantamount to something we should fear.

The alien's phallic components cause further anxiety for the film's male characters and the audience. The constant imagery regarding homosexual rape is done deliberately to unnerve male movie-goers. *Alien* 'is a rape movie with male victims', one 'made by men that exploits a particularly male fear' of birth.[11] That unnatural birth comes as a result of the assault suffered by Kane. Both male and female characters are penetrated by the lethal phallus-shaped alien tongue, but it is the attack on men that writer Dan O'Bannon wanted to utilise to further the male viewer's discomfort. The 'homosexual oral rape' imagery was intended to 'make the men in the audience cross their legs' by means of protecting their own genitalia.[12] O'Bannon confessed that the 'metaphorical dramatisation of the male fear of penetration' was an attempt at fictitious 'payback' for the years that cinema's 'sexually vulnerable' women suffered attacks from male aggressors. This verifies how *Alien*'s gender politics may be considered feminist.[13]

Alien is a film abuzz with Freudian imagery. One example of this is the appearance of the Xenomorph's teeth. This plays into a male psychoanalytic fear of castration. Freud argued that 'man's fear of woman' is directly linked to this 'fright of castration'.[14] H.R. Giger's design fundamentally captures every possible subconscious and psychodynamic fear held by men about women. Rather than only showcasing the 'woman as victim of the […] male monster', *Alien* allows its monstrous female to assume the role of assailant, in effect revolutionising the horror genre by ensuring that female characters are not simply confined to one archetype.

However, the domination of a phallic brute over the movie's female characters may also symbolise issues surrounding gender – specifically, gender hierarchy and patriarchal culture. The death of Joan Lambert, the *Nostromo*'s navigator, illustrates one example of the sexual symbolism on show. It is implied that Lambert's death occurs as a result of a violent rape committed by the extra-terrestrial being. We observe the creature's phallic tale wrap itself around Lambert's leg, hoisting itself up towards her genitalia before the scene cuts. The alien's bi-gendered capacity leaves the *Nostromo*'s residents susceptible to the possibility of deadly penetration or pregnancy. Both of the creature's sex organs are sullied.

Sigourney Weaver's portrayal of a typically masculine heroine sets *Alien* apart from traditional horrors. Scott's protagonist defies gender norms, becoming a figure that critic's label 'pretty revolutionary…a survivor and a heroine as opposed to a victim.'[15] As aforementioned, *Alien* presents multiple varied opportunities for its female characters. Ripley is yet another example in *Alien*'s demonstration of female behaviour that we don't see 'very often' on screen.[16] It is with this in mind that it becomes obvious to analyse *Alien* as a feminist piece.

Ellen Ripley commands the *Nostromo* as an unsexed and dominant figure. Scott presents her as a woman with an absence of sexuality. She is strong-willed, confident and firm. Weaver's protagonist also strays from the 'scream-queen' stereotype that dominated much of 70s cinema: 'In an era of airbrushed poster girls batting their eyelashes, Ripley showed us it was okay to be strong, intelligent and straightforward.'[17] She is authoritative and imposing, letting her male co-workers follow given orders. She is 'in command' of the ship and its inhabitants. Xan Brooks labels Ripley 'the first action heroine' and credits Scott for daring 'to put a woman centre-stage'.[18]

Concerning her appearance, Ripley's uniform throughout the film is neutral and identical to that of the men, providing no possibility for sexualisation and allowing equality. She wears minimal to no makeup and is unabashedly unglamorous. Compared to other female leads of the 1970s, Ripley is of her own variety. Using Sandy Olsson from the 1978 classic *Grease* as an example, Ripley proves a polar opposite. Characterised by her hyper-femininity, Sandy exists within the storyline for the purpose of showcasing her romantic ties to Danny. Tight clothing and heavy makeup aid in Sandy's sexualisation. Ripley, on the other hand, avoids succumbing to the male gaze throughout the majority of the film, showing another dimension to women on-screen.

While Ripley displays some masculine traits, her femininity must not go unnoticed if we are to thoroughly analyse the film's treatment of her character. Directing the men on board the *Nostromo* proves a challenging task for Ripley as a woman. She suffers belittlement and clashes frequently when offering advice or displaying authority: "Get started. I'll be right down," Ripley says, to which Brett replies, "Why the hell is she coming down? She better stay the fuck out of my way." It is clear that the men seem threatened by Ripley's feminine authority, often choosing to ignore her suggestions by way of proving they are more intelligent and knowledgeable, even when it comes to putting the others in danger. Ash's defence of his decision to ignore Ripley's safety protocol demonstrates this: "Maybe I've jeopardised the rest of us, but it was a risk I was willing to take."[19]

It is only when the men become belligerent with Ripley that she displays some traditionally feminine traits such as being emotional and sensitive, for example: "I wanna hear the god-damn explanation! I wanna… (sobbing)…" Ripley surrenders to her emotions in a break from her usual coldness, embodying the distraught female archetype that Lambert usually represents. Ripley's heightened emotion seems to be a result of the environment in which she operates: 'A homosocial setting, where her very femininity makes her alien and troublesome'.[20] Ripley needs to be subordinate in order to succeed in patriarchal society, so her stubbornness proves problematic: "Open the hatch … Ripley. This is an order. Do you hear me?" Dallas commands, but Ripley refuses, replying, "Yes. I read you. The answer is negative."[21]

The only feminine authority that goes unchallenged is 'Mother', the *Nostromo*'s computing system, proving that only 'unemotional and technological women can give orders to men.'[22] The authoritative human woman on the other hand, proves too much of a threat to the supremacy of the patriarchal male. Ripley's masculinity and rejection of the gender binary can be seen as the cause for her trouble. The alien's aggression towards her as a non-conventional woman mirrors that of her male co-workers and can be seen as a patriarchal assault on women who don't conform. Ash's attack on Ripley illustrates a perfect example of this. During a disagreement, Ash becomes physically violent towards Ripley in an event that ends with him forcing a pornographic magazine down her throat. The ever-prevalent rape imagery is repeated during his attempt to correct Ripley and force her to perform like an appropriate woman: one ready to be subservient to and used by men like those in the magazine. Ida Sanggaard Hansen labels this effort to defile the forthright heroine 'an attempt to punish the female protagonist for endeavouring to deconstruct the gendered hierarchy on which patriarchy rests' and 'create a passageway for a feminist community.'[23] Ripley's survival can therefore be seen as a victory for women.

For the male population, Ripley represents the abject. Introduced by Julia Kristeva, the abject is a concept that symbolises the ambiguous boundary that provokes disgust or anxiety and thus must be expelled. In this context, Ripley embodies the gap between male and female, provoking male horror. According to Kristeva, the abject 'does not respect borders, positions, rules.' The abject is 'the in-between, the ambiguous, the composite'.[24] This definition clarifies how Ripley's gender ambiguity makes her the abject to *Alien*'s male characters. Choosing to deliberately ignore the rules set by her male colleagues, Ripley's defiance makes her the male enemy. Kristeva continues: 'the attempt to establish a male, phallic power is vigorously threatened by the no less virulent power of the other sex, which is oppressed…That other sex, the feminine, becomes synonymous with a radical evil that is to be suppressed.'[25] The efforts to eliminate or silence Ripley are therefore part of a patriarchal plan to retain power.

In an out-of-character display of blatant female sexuality, *Alien* 'let[s] [Ripley] down' with an unnecessary scene near its end. Whilst preparing to sleep, Ripley undresses, giving the male audience a hint of the womanhood previously denied. Here, Ripley becomes available for sexualisation and male consumption. 'It is as though the makers were so alarmed by what they had unleashed', comments Xan Brooks, 'that they tried to rein her back at the last minute'.[26] This scene reveals to us that 'Ripley's body is pleasurable and reassuring to look at', and that underneath her hard exterior, 'she signifies the "acceptable" form and shape of woman' after all.[27] It seems that gratifying female sexuality is used to combat the monstrous displays of gender we see within the text.

From the above analyses I believe it is clear that gender and sexuality play a central role in *Alien.* The film has a complicated relationship with these themes, presenting them as intertwining entities that work alongside each other to offer a text that simultaneously vilifies women and empowers them. Whilst not wholly feminist, *Alien* was radical in its presentation of several new roles for women on-screen, namely the heroine and the aggressor. On the other hand, *Alien* is a text that relies on deeply entrenched male fears of the feminine for its horror tactics. The pervasiveness of patriarchal attitudes and stereotypes makes intensifying these fears an easy task, however. In the words of Aristotle, 'woman is literally a monster' after all.[28]

REFERENCES

[1] Andrew Bennett and Nicholas Royle,*An Introduction to Literature, Criticism and Theory* Third Edition (Harlow, England: Pearson Education Limited, 2004), p. 225.

[2] *Alien*, dir. Ridley Scott (20 th Century Fox, 1979)

[3] Barbara Creed, *The Monstrous-Feminine: Film, Feminism and Psychoanalysis* (London: Routledge, 1993),p.29

[4] Ibid, p.vii

[5] Daniel D. Snyder, *The Horrible Philosophy Behind the Star of 'Alien,' H.R. Giger's Xenomorph* (2017) lt;https://psmag.com/social-justice/horrible-philosophy-behind-star-alien-h-r-gigers-xenomorph-81641gt; [accessed 22/05/2019]

[6] Creed, p.vii

[7] Ibid

[8] Julia Kristeva, *The Powers of Horror: An Essay on Abjection* (New York: Columbia University Press, 1984) p.77

[9] Ibid, p.vii

[10] James H. Kavanaugh, *"Son of a Bitch": Feminism, Humanism, and Science in "Alien"* ([n.p] The MIT Press,1980), p.93-94

[11] Xan Brooks, *The First Action Heroine* (2009) <https://www.theguardian.com /film/2009/oct/13/ridley-scott- alien-ripley>[accessed 16/05/2019]

[12] Ximena C. Gallardo and C. Jason Smith, *Alien Woman: The Making of Lt. Ellen Ripley* (New York:Continuum, 2004),

[13] Mark Kermode, *All fright on the night* (2003) <https://www.theguardian.com /film/2003/oct/19/features.review>; [accessed on 23/05/2019]

[14] Sigmund Freud, *Fetishism* (London: Hogarth and Institute of Psycho-Analysis, 1924-1950), p.154

[15] Brooks

[16] Ibid

[17] Martin Baker, Kate Egan, Tom Phillips and Sarah Ralph, *Alien Audiences: Remembering and Evaluating a Classic Movie* (Hampshire: Palgrave MacMillan, 2016), p. 15 [Cultural and Media Studies eBook]

[18] Brooks

[19] *Alien*, (1979)

[20] Ida Sanggaard Hansen, *Feminism – Is the Leading Female Character Strong? The American Representation of the Tough Woman in Action Movies* (unpublished master's thesis, University of Aalborg, 2018), p.41

[21] *Alien*, (1979)

[22] Hansen, p.42

[23] Jeffrey A. Brown, *Dangerous Curves: Action Heroines, Gender, Fetishism, and Popular Culture* (Mississippi: University Press of Mississippi, 2011) p.153-154

[24] Kristeva, p.4

[25] Ibid, p.70

[26] Brooks

[27] Creed, p.23

[28] Jane M. Ussher, *Managing the Monstrous Feminine: Regulating the Reproductive Body* (New York:Routledge, 2006) p.1

Zoe Bracegirdle English Literature

Looking For Langston: A Critical Analysis of the Ways in Which Cinema has Provided Fantasy Spaces to Re-imagine Gendered and Racialised Bodies and Desires.

JACK RADFORD, English Literature

The endlessly elusive and experimental film, *Looking for Langston*, is a piece that provides director Isaac Julien with an opportunity to explore the black male body through the ideas of visibility, representation, and identification. Julien employs cinema as a space of fantasy, filling this film with ethereal atmospheres, perplexing visuals and audio, and narratives that are difficult to trace. Through Julien's incorporation of such features as the blurring of voices and dream-like montages, the audience begins to notice the importance this film places on seeing and being seen, desire and being desired.

This essay hopes to articulate how and why these experiences are so important to this fantasising of the gendered and racialised body, both positively and problematically. Through articulating the importance of aspects such as film as a medium, cinematography, and the intertextuality that links this text so neatly with the Harlem Renaissance, this essay will explicate the worth and value of the concept of visibility that Julien understands and communicates so poignantly to his audience.

What initially seems critical to understand is the value of cinema as a site of fantasy, particularly for the black male body. The form of cinema, and the way in which Julien utilises it, allow for an interesting analytical engagement with notions of seeing and being seen – even the action the film centres around is the 'looking' *for Langston.* Distinct in Julien's film is the ethereality of the piece: the dream-like montages of film and audio that often seem not to belong with one another, the smoke and lighting that obscures the mise-en-scène somewhat, the employment of 'cinematic tableaux vivants'.[1] Creating this ethereal atmosphere, as Löbbermann articulates, 'helps queer subjects to simultaneously be visible and get lost from history, "lost from the evidentiary logic of heterosexuality"'.[2] The subjects in question and their relationship with visibility is consistently explored and even problematised through Julien's cinematic choices.

Langston simultaneously portrays how the black body is commodified through gaze, through incorporating aspects such as the photography of Robert Mapplethorpe.[3] Yet the text also celebrates being visible through this medium of cinema, or even simple visibility more generally; scenes of dancing, of jazz, of laughter, all signify this idea of the joy of being present and visible.[4] What this achieves then, is a paradox within the act of gazing and being gazed upon.

There is an urgent need for such representation and for visibility. However, *Langston* must offer these whilst navigating the dangers of caricature, commodification, and misidentification; all of which both black and gay communities have fallen victim to through the stage of fantasy that cinema has provided.

Tracing these ideas of identity and representation becomes something that seems crucial to Julien's work. There is a particular interest in the ideas of temporality, and through the aforementioned ethereal aspects of the film, temporality becomes something of a blur- something nonlinear. Kara Keeling's work has brilliantly observed the consequences of Julien's treatment of temporality and how this impacts ideas of identities; stating that *Langston* 'presents a temporality organized affectively via "desire"' and explains that there 'is a sort of "making visible" in the present what had been hidden through the struggles of the past'.[5] What is brought to the reader's attention here is the way in which Julien's emphasis is far from a linear documentation of the historical facts of the Harlem Renaissance. Instead, this film is driven by this action of 'looking', and this active search arguably presents many more questions than it does answers. Despite this, Keeling notes that throughout the film Julien still 'searches for and locates a black gay male past as a component of a present production of black gay desire and identity'.[6] This merging and blurring of linear temporality is a way in which Julien makes prominent the concept of cinema and visibility being a crucial way in which the history of Hughes' identity is not simply in the past, but must and can be recognised and seen in the present – perhaps the documentary is not about finding a geographical location of Langston Hughes, but Julien's cinematic and fantastical folding of temporality attempts to reveal in the present what both him and the Harlem Renaissance represented in the past.

Cinema is not only portrayed as vital to gay and black identities in terms of its medium, but also simply as a location. One of the poets that provide the audio for several scenes in the film is Essex Hemphill, a contemporary writer and activist at the time of this film's release. Their poem *Le Salon* is an explicit piece discussing a sexual encounter that occurs in a cinema, and begins with the narrator 'lowering [his] pants/before [another's] mouth' (Julien, 2005). Employing this non-diegetic reading of this poem allows Julien to give weight to the setting of a cinema, underlining how it has acted as, what Brett Farmer calls, '[an] important [venue] for male homosexual encounters', where homoeroticism can be enacted in secrecy.[7] Needed, as outside 'homosexuality was a sin against the race, so it had to be kept a secret, even if it was a widely shared one' (Julien, 2005).

The recognition of the cinema as a place that allows the physical enactment of sexuality to take place can be extended when the properties of such a location are observed, such as visibility being obscured by darkness, which facilitates the keeping of their 'secret'. This can be observed throughout the film, both in the visuals and in the soundtrack. As well as the scene in the cinema, *Langston* also exhibits a second section which employs these ideas of secrecy and obscurity.In this, the protagonist, Alex, stands next to the oppressive image of a barbed-wired wall, almost completely concealed by the

darkness of night. Contrasting this scene with that of two men in leather meeting in a graveyard and kissing, again obscured by darkness, (Julien, 2005) the latter image encourages a dominant reading of liberation and a lack of containment. What confuses this comparison is the shared concealment of night. In the graveyard, this lack of visibility becomes a release of judgement and thus a release to act upon their desires for one another, which complicates the symbolism of this aforementioned shot of Alex.

One way to interpret this would be to divulge into these ideas of visibility – it could be yet another way in which Julien is attempting to investigate the experience of being seen, which is dichotomised through the disparate images of restriction against release. Yet, even within this image of release, the audience witnesses restraint– as any freeing of desire has to be constrained to secrecy, this invisibility. As such, this paradox of visibility offers an affirmative need, as well as a potentially dangerous experience, through this contrast of emancipation and limitation; thus interrogating what visibility means and what it provides for these marginalised bodies.

Seeing and desiring the body is an act that Julien explores through the way in which his film presents the body as an object of lust and desire. There are a number of moments in the film in which sexualisation and arguably even objectification occurs; one that seems prominent involves Alex — attired in a suit — approaching Beauty — appearing nude — in a rural landscape, while a reading of Richard Bruce Nugent's *Smoke, Lilies and Jade* provides the non-diegetic audio (Julien, 2005). Within Nugent's reading, the audience hears a blazon-like metonymising of Beauty's body, listing 'hands and knees…firm thighs…rounded buttocks…lithe narrow waist' and so on, (Julien, 2005). What this draws the viewer's attention to is the way in which Beauty is so thoroughly commodified into composite parts that there is no longer a whole. In this inclusion of Nugent's work, Julien informs the viewer that 'there is a space opened for the possibility of the black male body as beautiful, as ideal, yet as a visual erotic object to be desired', providing the film yet again with this paradox of being visible.[8] Of course, in being viewed, Beauty is made visible as both a black body and as being beautiful. However, in providing this poem with the visual of well-dressed Alex gazing upon the body of Beauty, Julien allows the power dynamic in this interaction to come to the forefront, perhaps uncomfortably so.

The breaking down of Beauty's individual whole exposes the potential dangers of viewing an object as one of desire, again allowing Julien to problematise notions of visibility; seeing what makes Beauty *beautiful* is, strangely, what allows Beauty to become invisible. He is aestheticised until he is reduced to only his aesthetic components, losing any notion of an individual entirely.This severe objectification is present elsewhere in the text, and perhaps the only other example where the power dynamic between desirer and desired is where the aspect of race becomes very apparent.

Langston also offers the viewer a collection of images of the black male body being perused by the only prominent white male within the film. These images are projected onto hanging sheets, providing them with a sense of fluidity. (Julien, 2005) Here, a very apparent hierarchical positioning takes place; the containing of the image of the black man to the photograph, to then be projected for consumption by a white man provides the audience with a very clear idea of where the power situates. Connecting this to the compartmentalising of Beauty's body, these photographs act almost as a literal example of this metonymising of the black male body, arguably, enacts more harm in that the stripping of the body into parts has occurred- with these visible parts remaining isolated from eachother, and reduced to a series of erotic displays rather than a whole. As Fisher interprets, 'what is fetishised here is not the photograph but its image,' which can be read as Julien problematising and blurring the boundaries between desire and fetish, between viewing and objectifying.[9] It is not simply the photograph that is being gazed upon, but its implication of the fetishization of the black male body.

Isaac Julien's *Looking for Langston* is perplexing in a number of ways, and often poses many more issues and questions than it does answers. Its complicated use of temporality, of images, and of identities allow for a crucial investigation and framing of ideas of the body, particularly — as this essay has emphasised -– in relation to how it is visible, and how it is visualised. What this film ultimately elucidates is the vital contradiction that this work has been drawn to several times: how can seeing and being seen be so urgently crucial, as well as so expansively problematic, and even potentially dangerous? Julien never seems to answer this, the only clarity, as Fisher articulates, is that 'to look is to commit oneself to being seen — a dangerous activity precisely because it is a politicized one'.[10]

REFERENCES

[1] Tony Fisher, 'Isaac Julien: Looking for Langston' in *Third Text* v.4.12 (1990), pp. 59-70 (p.60).
[2] Dorethea Löbbermann, 'Richard Bruce Nugent and the Queer Memory of Harlem' nn *Race Capital? Harlem as Setting and Symbol*, ed. by Andrew M. Fearnley and Daniel Matlin (Coumbia: Columbia University Press 2019), pp. 221-40 (p. 228)
[3] Fisher, *Third Text*, p. 62.
[4] Isaac Julien, Looking for Langston,(London: BFI 2005). Further references to this text will be made in parenthesis denoted as (Julien, 2005).
[5] Kara Keeling, 'Looking for M—: Queer Temporality, Black Political Possibility, and Poetry from the Future.' in *GLQ: A Journal of Lesbian and Gay Studies* v. 15.4 (2009), pp. 565-82 (p. 569; p. 571).
[6] ibid. (p. 569)
[7] Brett Farmer, 'Something a Little Strange: Theorizing Gay Male Spectatorships' in *Spectacular Passions: Cinema, Fantasy, Gay Male Spectatorships* (Durham, NC: Duke University Press Books 2000), pp. 21-67 (p. 25).
[8] Keith Harris, 'The Burden of the Beautiful Beast: Visualizations of the Black Male Body.' In *Contemporary Black American Cinema: Race, Gender, and Sexuality at the Movie*, ed. Mia Mask. (New York: Routledge.), pp. 40-55 (p. 54).
[9] Fisher, *Third Text* (p. 60).
[10] ibid (p. 63).

Jack Radford English Literature

An Accursed Place: Haiti and the Depictions of Dark Magic in Disney's *The Princess and the Frog*

CHARLIE BENNY, American Studies

American depictions of Haiti have been consistently sensationalised, the use of provocation closely tied with the Gothic - from early writings on the island, with titles featuring terms like 'bloody' or 'horror' to captivate curious readers,[1] to more recent manifestations of Haitian culture in cinema and popular culture. In this essay, I will explore how this culture has been grossly misappropriated by analysing Disney's 2010 animation *The Princess and the Frog* alongside a history of racial and cultural unthinkability. I will also consider how Haitian culture has been subsumed into the American Gothic genre, such that prejudices and colonial concerns surrounding the isle are present in mainstream American art.

It is important to establish the historical context behind such cultural manifestations. Somewhat inevitably, it is long-held anxieties surrounding American slavery that prompt the demonising and misappropriation of Haitian culture with the astonishing 1791 revolution as a catalyst for paranoia and fear in the newly formed United States. The most famous indication of this horror is Thomas Jefferson's damning assessment: 'We may therefore, expect black crews.'[2] Violence and mutiny were considered to be very much on the horizon, emphasising the guilt and confusion behind America's position. Upon the discovery that enslaved people were in fact wholly capable of military organisation and execution, mythologies providing the rationale for slavery at this time began to wilt away. This contradictory terror at insurgent slave uprisings is further demonstrated through Jefferson's action to withdraw recognition of Saint-Domingue's sovereignty despite previous president John Adams' acceptance of this sovereignty even before independence was officially declared.[3] This was founded on a fear that Haiti's story would encourage slaves on American soil to resist, a fear so strong that many southern states 'instituted an embargo on slaves imported from Saint-Domingue after the rebellions, fearing that the spirit of revolution would be transmitted on their own shores.'[4] The use of the term 'transmitted' relates black autonomy to a disease, which emphasises America's racist position that slavery as an institution must be protected at all costs, even if under threat from uncertain dark forces. Therefore, Haiti may be considered as an obvious inspiration for the American Gothic, an isle producing panic and horror from it's very inception, by disturbing white supremacist ideologies upon which the United States was founded.

Considering this, I would like to analyse the implications of Pat Robertson's claim that Haiti had 'compacted with the Devil to gain freedom from slavery and independence from France'. Following Haiti's dramatic fight for emancipation, the telling characteristic of this slave rebellion was its unthinkability. I argue that America goes out of it's way to emphasise the impossibility of slave rebellion, so as to explain and justify colonial endeavours. That is, therefore, the significance of Haitian Vodoun to Americans - that dark magic and devil-worship are the only explanations as to how Caribbean slaves were able to organise themselves to achieve freedom. This concept is explored by Julio Capó: 'Throughout the nineteenth century, Western European and North American sources wrote countless tales of savagery, barbarism, human sacrifice, cannibalism, and sorcery in Haiti. Oftentimes, they cited Vodou as evidence of this. After all, there had to be a "reasonable" explanation for Haiti's founding. How did former slaves, free people of color, maroons, and others successfully defeat the powerful French, British, and Spanish forces?'[5] One example of this is the 1884 book by St. John, *Hayti or the Black Republic*.[6] This literature set in motion much of the misconception and fear surrounding Haiti today. Tiffin asserts that St John depicts Vodou as a religion of decadence, with broadly evil practices including cannibalism and devil worship.[7] Essentially, the production of literary and cultural works to discredit Haiti's origins are primarily framed through the supernatural, thus allowing the United States to maintain hegemony over such an 'accursed isle'.

These ideas are also reinforced in contemporary popular culture, with Americanised misappropriations making voodoo appear demonic or evil. For example, in Disney's *The Princess and the Frog*, the antagonist is a scheming bokor, Dr. Facilier.[8] The most obvious link to Haiti is the character's similarity to 'Papa Doc' François Duvalier, the despotic dictator of Haiti throughout the 1960s. Co-director of the film John Musker revealed in an interview that, in fact, "Dr. Facilier was originally Dr. Duvalier but we didn't want to confuse him with the ruler of Haiti with that same name."[9] Whilst Musker stresses that they didn't want to present Duvalier himself as the villain of the piece, it is evident that the character was heavily influenced by the former president. For example, the iconography of Dr. Facilier bases itself very closely with the Vodou loa Baron Samedi, stylised with a dark coat and top hat. Facilier also frequently appears with his face masked like a skeleton's. In Figure 1, Facilier - who is also referred to by other characters as 'Shadow Man' - clutches an idol as he performs an evil enchantment, his face depicted as a skull alongside a background of skull imagery.[10] This imagery was also used by Papa Doc as a means to tap into Haitian religious beliefs and consolidate his power, depicting himself as the physical manifestation of the Baron Samedi by dressing in the same dark clothes, imitating his sinister nasal accent, and even overseeing cabinet meetings with white powder poured over his face to represent the loa of death and resurrection.[11] Dr Duvalier may be considered especially nefarious by the United States, on the basis that beyond his misuse of American aid and his oppressive rule, he also claimed to have been responsible for the death of John F. Kennedy by putting a Vodou curse on the popular president.[12] Therefore, America's negative perception of Haiti is upheld by this characterisation, referencing both Vodou and Duvalier's power-crazed corruption to act as an enemy to American way of life. For example, while manipulating

the prince's servant in Machiavellian fashion, Facilier claims that "the real power in this world ain't magic - it's money."[13] This reflects American anxieties about Haiti which convey the island as backward and destitute, with the film caricaturing a greedy and sinister voodoo master desperate to hijack the capitalist American Dream through the use of dark magic. The narrative centres around protagonist Tiana's wish to open her own restaurant and achieve her American Dream, with the scheming but financially struggling 'Shadow Man' employing deceit and making deals with his 'friends on the other side' to get what he wants. In this way, Vodou is misappropriated to deconstruct Haitian autonomy. Just as the slave rebellion out of which the nation was born has been defined by unthinkability, *The Princess and the Frog* identifies dark magic as the only means by which Haitian culture may succeed, and thus upholds the mythology that the island is 'an accursed place'.

Of these misappropriations, Kameelah L. Martin asserts that:

> 'Voodoo could not be any more manufactured for public consumption than in Disney's characterization of Dr. Facilier [...] The film reifies a false association of Voodoo with evil, self-motivated materialism, and base emotions like jealousy and envy. Dr. Facilier is vilified simply to cast him in the role of antagonist, understandably; though doing so inaccurately, confirms the false dichotomy between good and evil that does not exist within African spiritual epistemologies.'[14]

Not only is Facilier himself representative of American ignorance and fear of Haitian culture, the film's portrayal of the loa is also inaccurate. An entire musical number is dedicated to Facilier's connection with the undead or supernatural, the bokor boasting: "I got Voodoo, I got Hoodoo, I got things I ain't even tried - and I got friends on the other side."[15] This demonstrates the extent of commodification that the film employs, satirising a legitimate religion as another of Disney's catchy and theatrical villain songs. As Martin points out, the film depicts an oversimplified dynamic of good and evil, where the loa are shown to be vengeful and sadistic.[16] For example, when bargaining with these spirits, Dr. Facilier offers them "all the wayward souls your dark little hearts desire",[17] implying that they claim or feed on the souls of the living. This directly relates to Pat Robertson's accusation that Haitians had compacted with the devil, the loa with whom Facilier negotiates carelessly grouped together as 'evil voodoo'. Furthermore, these 'friends on the other side' are portrayed in a variety of forms: as masks, as shadowy creatures and as eerie dolls, all of which are an inaccurate amalgamation designed to promote a Gothic image of voodoo, thus crediting the notion that Haiti is fundamentally connected to the occult. This practice of utilising Gothic conventions in reference to Haiti begins in the early nineteenth century, so as 'to excite and gratify a laudable curiosity',[18] and similarly, the 'Disneyfication' of Haitian traditions owes its origins to an imperialist agenda.[19] Sensationalised depictions of Haiti consumed in the United States act to reinforce conceptions of the island as sinister and superstitious, in order to uphold American supremacy and legitimise uncomfortable histories of slavery and rebellion.

Furthermore, as much as Dr. Facilier has been produced as a popular villain figure emblematic of American fear of Haiti as an 'accursed isle', I believe it is useful to consider how Haiti's colonial origins are also inserted into the American consciousness through depictions of the 'Hollywood Zombie'. The concept of the zombie as it is recognised in American popular culture does not originate in the United States. Sarah Juliet Lauro expresses that 'the lack of zombies in the U.S. South may also confirm what we know about the demographic diversity of slaves, the confluence of African American cultures, and concern about the influence of the Caribbean on the American plantation.'[20] As discussed previously, there were substantial fears of revolution on American soil upon hearing the impossible had occurred in Saint-Domingue, which were and continue to be justified by the dark forces of voodoo. As part of a Gothic myth which has survived through literature, film and other art forms, 'dark magic' provides the rationale for not only historical slave rebellion on the island, but the capacity of black people to exist outside of white control more broadly. In relation to this, Saint-Domingue appears as the birthplace of the zombie, with enslaved people fearing that even suicide wouldn't free them, as Vodou magic could raise bodies from the dead and return them to slavery.[21] This mythology survived post-revolution. Within a nation consisting heavily of former slaves, it evolved to symbolise the most horrific fate a person could face.[22] Since transitioning into mainstream American culture, the zombie acts as a means to look upon slavery with nostalgia and reinforce white supremacist ideologies. As Raphael Hoermann puts it: 'the zombie amounts to little more than a white racist revenge fantasy of re-enslavement and re-subjugation of black people. This seems the principal reason why the zombie has been claimed to originate in Haiti, which through its revolution has contributed majorly to dislodging slavery, colonialism and white supremacy.'[23] In this way, Haiti's reputation for the occult is extended as canonical horror figures that are cultivated as part of the American Gothic, concepts that legitimise a colonialist agenda and treat it with nostalgia.

Another relevant example of how Haitain culture is demonised is *The Princess and the Frog*'s curious use of blood. After tricking Prince Naveen with devilish wordplay, the anti-American villain of the piece sets his evil plan in motion by piercing Naveen's finger and allowing his royal blood to flow into Facilier's magic talisman, transforming the prince into a frog. This emphasises Facilier's practices to be primitive and demonic, and stresses that voodoo is designed for evil. Moreover, the Gothic connotations of blood addresses an American audience primed for fear and disgust, thus accentuating a sensationalised, sadistic image of Haiti and its culture. In Dr. Facilier, the film cultivates a Disney villain based entirely on stereotypical tropes and racist misappropriations, the fixation on blood only another encoded racial aggression towards Haitian people. This depiction echoes America's terror surrounding the AIDS crisis, where Haiti was readily vilified as the cause of AIDS in America and quickly grouped into the 'Four-H Club',[24] referencing homosexuals, heroin-users, hemophiliacs and Haitians as high risk for contracting the nation's most brutally stigmatised disease. Thus *The Princess and the Frog* may be considered to be employing highly problematic tropes: an evil bokor drawing blood on American soil, and bewitching it in secret to gain illicit power, highlighting American anxieties surrounding voodoo practices and Haiti's occultist reputation.

American persecution of Haitian culture is not only reflected in popular art, but demonstrated in practice. In amidst the AIDS panic, Glick-Schiller details the racism and mistreatment faced by the people of Haiti:

> 'Haitians, however, were rounded up and placed in federal "detention centers" that were in fact concentration camps. Haitians were portrayed as ragged, wretched, and pathetic and were said to be illiterate, superstitious, disease-ridden and backward peasants. They became visible scapegoats for the failure of U.S. capitalism.'[25]

Considering this, Haitian identity has been defined in the U.S. almost entirely through fear and aversion, and this is reflected by *The Princess and the Frog*'s menacing depiction of Vodou and, specifically, the motif of blood. Facilier's talisman (as shown in Figure 1) is highly significant to the plot, gifted to the bokor by his 'friends on the other side' and capturing the prince's blood as part of a primitive and grotesque ritual. This narrative supports inaccuracies surrounding Haitian religious practices and plays on American anxieties around Haiti as both unholy and unsanitary. Of these prejudices facing Haitian culture, Farmer remarks that 'North American scientists repeatedly speculated that AIDS might be transmitted between Haitians by voodoo rites, the ingestion of sacrificial animal blood, the eating of cats, ritualised homosexuality, and so on-a rich panoply of exotica'.[26] Despite these suggestions being entirely false, these mythologies surrounding Haiti have survived and continue to be perpetuated in popular culture. The film heavily utilises the supernatural, from the appearance of shadowy loa spirits to Dr. Facilier's own conjuring, but a specific fixation on blood appears to invoke more concerning connotations of savagery that work solely to discredit and demonise Haitian traditions. For example, the film's proxy Baron Samedi commands his army of dark spirits: "Bring him [Naveen] to me alive! I need his heart pumping, for now."[27] Repeated reference to blood and the use of the body within the context of dark magic characterises Haiti in its entirety as a trope of the American Gothic canon. The nation's spiritual identity is misappropriated as a way to do others harm, an ignorance which is elaborated to wrongly shame Haiti for the spread of AIDS and its backward and intimidating culture: 'Public perception along the eastern seaboard seemed to have added "AIDS" to the folk model that had previously relied so strongly on voodoo imagery.'[28] This in turn has reinforced perceptions in the U.S. of the island to be in league with the occult, and thus damaging stereotypes of Haiti and voodoo evolve to include Haitians as unclean, either morally or literally.

In conclusion, as a result of colonial tension, American popular culture treats Haiti with intrigue and disgust in equal measure, creating a Gothic image of the island. Consequently, this sensationalism has condemned Haiti to be considered as intrinsically connected with the occult, defined through American film, literature and culture as an upstart nation in league with the devil.

Fig. 1. Dr. Facilier

REFERENCES

[1] Matt Clavin, 'Race, Rebellion, and the Gothic: Inventing the Haitian Revolution', in *Early American Studies*, vol. 05, no. 1, (2007), p. 13

[2] Thomas Jefferson, *The Papers of James Madison*, vol. 17, 31 March 1797–3 March 1801, ed. by David B. Mattern, J. C. A. Stagg, Jeanne K. Cross, and Susan Holbrook Perdue, (Charlottesville: University Press of Virginia, 1991), pp. 230–233

[3] Laurent Dubois and John Garrigus,*Slave Revolution in the Caribbean 1789-1804* (Boston: Bedford/St. Martin's, 2006), pp. 159-162

[4] Sarah Juliet Lauro, '"American" Zombies: Love and Theft on the Silver Screen', in *The Transatlantic Zombie: Slavery, Rebellion, and Living Death* (Rutgers University Press, 2015), p. 71

[5] Julio Capó, *UMass Amherst Department of History* (2014), <https://umasshistory.wordpress.com/2014/02/10/a-distorted-haiti-or-the-real-american-horror-story/> [accessed 19 October 2019]

[6] St. John Spencer, *Hayti or the Black Republic* (London: Smith, Elder and co. 1884)

[7] Helen Tiffin, 'Among Head-Hunters and Cannibals: Spenser St. John in Borneo and Haiti', in *Journal of Postcolonial writing and culture*, vol. 23, no. 2 (2001), pp. 18–30

[8] *The Princess and the Frog*, dir. by John Musker and Ron Clements (Burbank, CA, Walt Disney Studios Home Entertainment, 2010) [on DVD]

[9] Jérémie Noyer, *Animated Views* (2010), <https://animatedviews.com/2010/the-princess-and-the-frog-directors-john-musker-and-ron-clements-take-us-to-the-other-side-of-animation/> [accessed 14 October 2019]

[10] *The Princess and the Frog*, (2010)

[11] Rachel Beauvoir-Dominique, 'Under Ground Realms of Being: Vodoun Magic', in *Sacred Arts of Haitian Vodou*, ed. by Donald Cosentino (Los Angeles: UCLA Fowler Museum of Cultural History, 1995), p. 411

[12] Rolland Murray, 'Black Crisis Shuffle: Fiction, Race, and Simulation', in *African American Review*, vol. 42, no. 2, (2008) p. 215–233

[13] *The Princess and the Frog* (2010)

[14] Kameelah L. Martin, *Envisioning Black Feminist Voodoo Aesthetics: African Spirituality in American Cinema*, (Lanham, MD: Lexington Press, 2016) p. 168

[15] *The Princess and the Frog* (2010)

[16] Martin, p. 168

[17] *The Princess and the Frog* (2010)

[18] Marcus Rainsford, *An Historical Account of the Black Empire of*

Hayti, (London: James Cundee, 1805), xi

[19] Jonathan Matusitz Lauren Palermo, 'The Disneyfication of the World: A Globalization Perspective', in *Journal of Organisational Transformation Social Change*, vol. 11, no. 2, (2014), pp. 91-107

[20] Lauro, p. 70

[21] Elizabeth McAlister, 'Slaves, Cannibals, and Infected Hyper-Whites: The Race and Religion of Zombies', in *Anthropological Quarterly*, vol. 85, no. 2, (2012), pp. 457–486, (p. 459)

[22] Lauro, p. 76

[23] Raphael Hoermann, 'Figures of Terror: The "Zombie" and the Haitian Revolution', in *Atlantic Studies*, vol. 14, no. 2, (2017), p. 152–173, (p. 167)

[24] Paul Farmer, *AIDS and Accusation: Haiti and the Geography of Blame* (2nd ed, University of California Press, 2006), pp. 208–228, (p. 211), JSTOR, <www.jstor.org/stable/10.1525/j.ctt1pp3p4.26>

[25] Nina Glick-Schiller and Georges Fouron, 'Everywhere We Go, We Are in Danger: Ti Manno and the Emergence of a Haitian Transnational Identity', in *American Ethnologist*, vol. 17, no. 2, (1990), pp. 329–347, (p. 337)

[26] Farmer, p. 224

[27] *The Princess and the Frog*, 2010

[28] Farmer, p. 212

Charlie Benny American Studies

Angela Yvonne Davis, a Modern Giant

RHIANNON INGLE, English Literature

The concept of a 'giant' is a construct, one which changes over time. According to this course ('Standing on the Shoulder of Giants') the 'giants' we study are more likely to be male, western, and white, hence why Francine Prose argues that studying them is merely 'resuscitating a zombie army of dead white males'.[1] Thomas Carlyle's 'Great Man Theory' confirms this, as he writes that 'thoughts that dwelt in the Great Men sent into the world: the soul of the whole world's history, it may justly be considered, were the history of these'.[2] This highlights the overtly andro and ethnocentric element in the concept of 'giants' and the fact that only certain individuals, the majority being white males, can tell their perspective in history, whilst others are silenced and anonymised. This is severely detrimental to our understanding of the world. For the majority of the time, we are only able to access the past through the subjective lens of white, western, upper class man, which means that, 'until the lion learns to write, every story will always glorify the hunter'.[3] Therefore, the studying of giants should not be purely constituted by the understanding of the existing figures, but also by questioning who and what decides their 'giant' status.

Angela Yvonne Davis is a political counter culture activist who first emerged in the midst of the 1960s Civil Rights Movement in America. She is actively involved in politics and fights against the oppressive state, institutionalised violence, and the various social issues that arise from it, including 'violence against women, the global prison-industrial complex, immigration rights, (and) Palestine solidarity'.[4] Inevitably, Davis is heavily influenced by the historical and cultural context specific to her — a segregated upbringing in Birmingham, Alabama, a place that is dubbed 'Bombingham' for the high amount of Ku Klux Klan bomb attacks against African-American communities. As a university student, her political ideas emerged as she joined the Black Panther Party and the Che-Lumumba Club, the all-black sect of the United States Communist Party.

Her most significant work, to me, is her academic research on the American prison system, and her challenging of the normalised and naturalised view that prisons are necessary. The fundamental issue of the system, for Davis, is that it mimics neo-slavery and ignores criminal justice responsibility. She does not fight for mere prison reform but for the abolition of prisons entirely. She seeks to raise awareness for the environmental causes of criminality, such as education, class, and mental health, and through this, draw out a solution that will eventually prevent state punishment altogether.

Below summarises one of Davis' most influential published works. In her book *Are Prison Obsolete? (2003)*, she fights for the emancipation of what she deems as 'modern slavery' and seeks to confront the established notions surrounding criminal justice by challenging the system of mass incarceration in the US and the accompanying naturalised perceptions from the American public. She argues that the mainstream American public falsely believes the prison system to be a solution when it is, in fact, a systematic failure. They ignore the fact that curable social problems, such as poverty and racism, mutate themselves into incurable legal problems. She argues against the deeply ingrained notion that prison is necessary for an adequate functioning society, and offers more productive alternatives for America to reconsider and revise their fundamental views on criminal justice. Her predominant critique of the system is the fact that it is largely concerned with the consequences of crimes yet ignores their origins, such as social factors that could force individuals into a life of crime, and thus, makes no attempt to prevent or alleviate these factors.

The American prison system is entrenched in their society and normalised to the point that 'the prison is considered an inevitable and permanent feature of our social lives'.[5] For Davis, this needs to change, as America needs to deeply reconsider and revise their fundamental views on criminal offenders and work towards alternatives to mass incarceration. Yet this is a problem in itself as 'the most difficult and urgent challenge today is that of creatively exploring new terrains of justice, where the prison no longer serves as our major anchor'.[6] Davis maintains that prison does nothing to address social factors such as mental health, dysfunctional childhoods, poverty, and substance abuse, despite the fact that 'about 60% (of prisoners) have at least one mental health problem and 80% having a substance use disorder'.[7] This illustrates that even when an individual offender is incarcerated, it does not mean crime will not be committed again, as too often a prison sentence does not cure the causes of crime, but rather, aggravates them. Instead of helping prisoners to connect with jobs and reentry society, sentences 'can take away the employment, housing and family links, and leave prisoners virtually destitute, on the road back to prison', explaining why recidivism rates are so high.[8]

Due to these high recidivism rates, Davis challenges Reagan's 'tough on crime' and 'the war on drugs' rhetoric, which proposes that harsher sentencing would defend communities from criminal activity and reduce crime rates because of its deterrence status. Interestingly, and unsurprisingly, official crime rate statistics never dropped with this 'tough on crime' stance and recidivism rates significantly increased after incarceration. The overall rate for recidivism is 'about 70%, which means that 70% of offenders are rearrested within five years of being released from the criminal justice system' (Kelly, 'Why Punishment Doesn't Reduce Crime'), clearly showing that the main aim of prison, deterrence, is a flawed notion in practice. This highlights how prisons simply deal with the symptoms of socio-economic imbalance but does not seek to cure the root of the problems itself. Davis dedicates her career to fight for alternatives, evident in her position as one of the original founders of the grassroots activism movement, Critical Resistance. The organisation's mission statement is to 'seek to build an international movement to end the Prison Industrial Complex by challenging the belief that

caging and controlling people makes us safe'.[9] As well as successfully targeting the problem at hand, Davis also offers a productive alternative of restorative justice: 'We [should] try to envision a continuum of alternatives to imprisonment–demilitarization of schools, revitalization of education at all levels, a health system that provides free physical and mental care to all, and a justice system based on reparation and reconciliation rather than retribution and vengeance' (Davis and Freeman, p. 107). She actively goes beyond criticising physical prisons and also calls for a change in the socio-economic and cultural problems that are widely ignored.

Even though these problems seem to be ignored by the mainstream public, Davis' ability to intellectualise the situation holds great power. Michel Foucault's narrative closely aligns with Davis' in regards to the notion that knowledge is power, as he argues that power actively reproduces knowledge by molding it to fit accordingly with its own intentions.[10] Davis' echoes this rhetoric with, 'we have to talk about liberating minds as well as liberating society', as through her effort to liberate minds with education and knowledge, she is able to greatly impact society, impacts that are still evident to this day.[11] She also distinguishes between a physical freedom and a psychological freedom, which closely mimics fellow giant Frantz Fanon's preoccupation with liberating both body and mind. Therefore, instead of just fighting against a corrupt and oppressive prison-industrial complex, Davis also promotes mental liberation through knowledge.

Also supporting Davis' views is writer Michelle Alexander, who published *The New Jim Crow 2010*. She equates 'mass incarceration, metaphorically, (to) the New Jim Crow' and follows the ideology that 'prison is really the afterlife of slavery'.[12] [13] Her main focus is on how racial oppression, shown through the prison system, is essentially 'akin to slavery' (Kilgore, 'Mass Incarceration'). This has had a profound impression on the framing of criminality in an academic setting, as Alexander effectively intellectualizes the issue of the disproportionate representation of African-Americans and the working class who are incarcerated. Both Davis and Alexander comment on the interwoven relationship between capitalism and slavery, arguing that, on a fundamental level, prisons still exercise the same capitalist values that were used to exploit slaves. Davis states, 'capitalism was built on slavery and throughout the history of capitalism, we see the extent to which racism is intertwined with economic oppression'.[14] Through the contextualisation of imprisonment against the background of slavery, the exploitation becomes instantly more overt. For private business, prison labor is 'like a pot of gold. No strikes. No union organizing. No health benefits, insurance, or workers' compensation to pay. No language barriers'.[15] Davis links concepts of the systematic failure of deterrence, the public's wilful ignorance, and how these factors eventually feed in to a destructive capitalism cycle with, 'the prison (…) functions ideologically as an abstract site into which undesirables are deposited, relieving us (...) of the responsibility of seriously engaging with the problems of our society, especially those produced by racism and, increasingly, global capitalism' (Davis and Freeman, p. 16).

This is why Angela Davis should be included in the course as she, like Raewyn Connell, is a living giant whose impact on the world remains prevalent — the same fundamental issue that Davis was fighting for in the 1960s are still active in modern society. Donald Trump, the President of the United States, refused to publicly condemn white supremacist protesters after the violent August 2017 Charlottesville attacks. He issued a public statement saying that there was 'violence (and) blame on both sides', in which the 'both sides' refers to the anti-racism counter activists, one of which was killed in the attack, and the militarised white supremacists protesting against the removal of a confederate statue. Ku Klux Klan leader, David Duke, applauded Trump for this, praising him for his 'honesty and courage' on Twitter.[16] When the leader of an overtly oppressive hate group feels morally connected to and placated by the President, it is clear that racism on an institutional level still remains dominant and active to this day. Despite this, Davis' political and social impact is still monumental, as she indirectly influences modern activist organisations such as Black Lives Matter and the Hands Up, Don't Shoot movements. In the 2016 US election, Presidential candidate Hillary Clinton responded to the slogan, 'Black Lives Matter' with 'All Lives Matter', highlighting her reluctance to publicly and directly address the issues of racism, most specifically police brutality (Regas, 'Elegance'). Furthermore, the course in itself is guilty of exclusivity, as out of the eight giants only two are women, who are white, and only three are non-white, all of which are male. Therefore, Davis' inclusion would further diversify the course as a non-white and living woman.

Naturally, Davis has met many criticisms due to her radical nature and challenging attitude. President Nixon dubbed her a 'dangerous terrorist' following her run-in with the FBI after trying to break out the Soledad Brothers from prison, who she believed were innocent and wrongly accused, and was consequently jailed because of this.[17] This same sentiment was furthered by Reagan who attempted to fire her from her job as a professor due to her involvement in the US Communist Party. I chose Angela Davis predominantly for this reason, as she was prepared to sacrifice herself in order to fulfil the cause she so passionately believed in. She radically challenges societal norms, leaving an immense social and political impact. Her prominent activism in the 1960s helped to eliminate racial segregation and significantly improved the lives of African-Americans for generations to come. Although this was my main reason, it is also important to note the variety of other issues she covers through her work, as not only has she worked towards gaining equality for black Americans, but she has also worked against classism, homophobia, and campaigns for women's equality, as shown through her book, *Women, Race and Class 1981*, in which she challenges the hetero-normative view that women's role in society being limited to mother and housewife.

To conclude, I believe Angela Yvonne Davis is a revolutionary, a figurehead for the 1960s revolutions and the vast range of activist groups which later followed. Her work covers a wide spectrum; her opposition to the Vietnam War, her pro-Palestine stance, anti-sexism, anti-homophobia, and the critique of the detrimental effects of institutionalised racism, shown most clearly through her effort in dismantling the prison system in America. She puts forward interesting and new perspectives that spark debate and thought, making her work an interesting topic for discussion in an academic setting. Furthermore, her inclusion on the course would offer various perspectives on many different subject matters, as she is an academic who does not limit herself to one singular notion or cause. She

would also allow for the course to become more representative and inclusive in regards to gender, class, and race. Lastly, her work still remains valuable in the modern day, as she has indirectly paved the way for many new movements, following on from her radical activism work demonstrated in the 1960s. In short, her impact on the world is monumental, hence why I believe Angela Davis should be included as a 'giant' on the course.

REFERENCES

[1] Louise Doughty, 'Reading Like A Writer By Francine Prose — Review', *The Guardian*, 2012 <https://www.theguardian.com/books/2012/may/27/reading-like-a-writer-francine-prose-review> [Accessed 11 May 2019].
[2] Thomas Carlyle, *HEROES AND HERO WORSHIP* ([Place of publication not identified]: OUTLOOK Verlag, 2018), p. 3.
[3] African Proverb, 'No Herd Mentality', *No-Herdmentality.Blogspot.Com*, 2016 <http://no-herdmentality.blogspot.com/2016/02/?m=0> [Accessed 11 May 2019].
[4] Frank Barat, 'Angela Davis: Making Waves Since 1961', *New Internationalist*, 2013 <https://newint.org/columns/finally/2013/03/01/angela-davis-making-waves-since-1961/> [Accessed 11 May 2019].
[5] Angela Y Davis and Steve Freeman, *Are Prisons Obsolete?* (New York: Seven Stories Press, 2010), p. 9.
[6] Nancy A Heitzeg, *The School-To-Prison Pipeline: Education, Discipline, And Racialized Double Standards: Education, Discipline, And Racialized Double Standards Racism In American Institutions* (New York: ABC-CLIO, 2016), p. 123.
[7] William Kelly, Why Punishment Doesn't Reduce Crime', *Psychology Today*, 2018 <https://www.psychologytoday.com/us/blog/crime-and-punishment/201804/why-punishment-doesnt-reduce-crime> [Accessed 11 May 2019].
[8]Philosophy Now, 'Prison Doesn'T Work | Issue 102 | Philosophy Now', *Philosophynow.Org*, 2012 <https://philosophynow.org/issues/102/Prison_Doesnt_Work> [Accessed 11 May 2019].
[9] Critical Resistance, 'Our Mission', *Criticalresistance.Org*, 1997 <http://criticalresistance.org/> [Accessed 11 May 2019].
[10] Michel Foucault, *Power/knowledge. a selected interviews and other writings 1972-77* (New York: Pantheon Books, 1980) pp. 156-157.
[11] Alyxandra Goodwin, 'An Angela Davis Biopic Is On The Way And The Timing Is Perfect', *Black Youth Project*, 2016, <http://blackyouthproject.com/an-angela-davis-biopic-is-on-the-way-and-the-timing-is-perfect/> [Accessed 11 May 2019].
[12] James Kilgore, 'Mass Incarceration: Examining And Moving Beyond The New Jim Crow - James Kilgore, 2015', *SAGE Journals*, 2015 <https://journals.sagepub.com/doi/pdf/10.1177/0896920513509821> [Accessed 11 May 2019].
[13] Stephen Dillon, 'Possessed By Death: The Neoliberal-Carceral State, Black Feminism, And The Afterlife Of Slavery', *Academia.edu*, 2012 <https://www.academia.edu/1785322/Possessed_by_Death_The_Neoliberal-Carceral_State_Black_Feminism_and_the_Afterlife_of_Slavery> [Accessed 11 May 2019].
[14] Rima Regas, 'Elegance: The Philosophies Of Angela Davis And Michelle Alexander…', *Blog 42*, 2016 <https://www.rimaregas.com/2016/04/02/elegance-the-philosophies-of-angela-davis-and-michelle-alexander-newjimcrow-politicalrevolution-on-blog42/> [Accessed 11 May 2019].
[15] Al Smith, *American Cultures* (New York: Lulu Com, 2007), p. 111.
[16] Jon Sharman, '"I Was Fist Pumping": White Supremacists React To Trump's Extraordinary Charlottesville Press Conference', *The Independent*, 2017 <https://www.independent.co.uk/news/world/americas/us-politics/donald-trump-white-nationalist-press-conference-neo-nazis-blame-both-sides-ant-fascists-us-president-a7895751.html> [Accessed 11 May 2019].
[17] Bettina Aptheker, *The Morning Breaks: The Trial of Angela Davis* (New York: Cornell University Press, 1997), pp. xi.

Rhiannon Ingle English Literature

Carla&Tor

FILIPPA JANSEN, Creative Writing

Now, who is to clean up
all your worn shirts and unread books,
the half full pack of cigarettes,
or the coffee mug still
sitting on the terrace
where you sat this
other morning,
undoubtedly making plans with the gods,
whispering, so I could not hear.

There is a picture on your desk
taken half a life ago:
the summer I came to visit
this strange country where in June
the sun never leaves the sky,
and you made me stay.

Going through your drawers
I am surprised to find
a pack of digestives you didn't eat, yet
I know you wouldn't mind me sharing it
with our Labradors and grandchildren.

In our fine old Volkswagen, the dog sits
ready for the Sunday trip to *'Droobak'*
or 'Drøbak' as our grown girls would correct
me and laugh, something you never did.
For the same reason my name is Carla,
but they call me Lala, and so did you.

I knew you the best,
and now I have to bear
your ring as well as mine,
both on my necklace,
our life echoes
with the faint clink of metal and vows.

Filippa Jansen Creative Writing

Layers of Femininity: Swift's Dressing-down of Make-Up and the 'Desirable Female'.

DINU RATNASINGHE, English Literature

The position women occupied in eighteenth-century society is fundamental to understanding Swift's portrayal of them as both an object of desire and disgust. Of particular importance are the expectations surrounding female behaviour, which dictated that they must be a paragon in order to be desirable. These expectations were outlined in women's guidance books, which lay 'down rules for feminine etiquette… [and] strict standards of conduct'.[1] It is with this in mind that present-day readers should assess Swift's texts; a particular emphasis should be made on the way women are viewed from an outsider's perspective, consistently placing her at the disposal of another's gaze.

With this context in mind, it is unsurprising that Swift approaches women in both 'The Lady's Dressing Room' and *Gulliver's Travels* from a purely physical perspective. In a manner that reflects a contemporary view of them, Swift 'cannot even begin to imagine women from the inside',[2] and thus he continually objectifies his female characters and exposes his views on womanhood through their representation. As a consequence, readers are given insight into the extent to which Swift internalised the image of the desirable female, and the extent to which he resisted it. As one develops an understanding of his approach to the female body, it becomes clear that his radical portrayal of their true nature challenges the conventional image of the woman. However, while this could be considered a contribution to the ongoing development of the feminist discourse, his multi-layered depiction of women ultimately points to his disgust of women.

Swift alludes to the idealisation of the female body in the opening of 'The Lady's Dressing Room'. This is achieved in his description of Celia as a 'Goddess',[3] which reflects the contemporary perspective on women as objects of desire. While this allusion provides insight into the societal conception of the female body, it is important to note that this perspective cannot be definitively attributed to either Swift or the omniscient narrator who delivers the poem. The use of an omniscient narrator places the reader in a position of conflict, as they are expected to trust the narrator's authority despite being given little to substantiate its validity. Nevertheless, Swift ensures that the narrator occupies the space between the reader and Strephon, forcing the reader to experience this poem from a position of detachment. Through the perspective of the narrator, the environment is infused with an element of fantasy, which is achieved by the distortion of minute dimensions throughout the poem

While outlining 'the various Combs' which were filled with 'Sweat, Dandruff, Powder, Lead and Hair'('The Lady', l. 25), for instance, the narrator presents an intimate description of the small details of Celia's dressing room. In this incident, it is evidence of the human nature of Celia's body that is denoted particular attention, as is demonstrated by the considerable degree of physical space attributed to this description in this poem. Through the lengthy description denoted to the contents of Celia's combs, this otherwise insignificant detail is dramatically overstated, indicating the biased perspective that pervades this poem. Upon acknowledging the biased perspective through which this poem is communicated to the reader, one recognises the comically ironic tone associated with the term 'Goddess'. As opposed to engaging with the idealised conception of the female body through the use of this term, the narrator can be seen as mocking Strephon's idealised perception of the female body as an object of desire. This is particularly striking when one considers the omniscience of the narrator's perspective, as one can subsequently conclude that the narrator was aware of the contents of Celia's dressing room before Strephon entered it. With the narrator's knowledge of the realistic nature of the female body in mind, the description of Celia as a 'Goddess' presents striking criticism against the idealisation of the female body while highlighting its true nature as an object of disgust.

In a similar manner, the notion of beauty is interrogated so as to expose its falsities. This is achieved by the multitude of disparate perspectives through which Gulliver, in *Gulliver's Travels*, is able to contemplate the notion of beauty. The most interesting of his conclusions is that 'through a magnifying glass… the smoothest and whitest skins look rough and coarse, and ill coloured'.[4] In this, Swift provokes a reader into considering the relationship between perspective and beauty, suggesting that even the most beautiful of women are unattractive upon a closer look. As a consequence, he brings into question the extent to which one can trust their own eyes, thus presenting the notion of beauty as a fallacy. The fact that this is applied solely to women is unsurprising when one considers the position of women at the time —who were subjected to a scrutinizing male gaze that 'spiritualized her out of physical and psychological existence'.[5] With this idealisation in mind, Swift's challenge of typical views on beauty is particularly significant. This is due to 'the ideals of femininity [being] so closely linked with physical beauty',[6] suggesting that to challenge the notion of beauty is to challenge the expectation placed on women to be objects of desire.

In his exploration of the relationship between beauty and commodities, Swift further challenges traditional notions of beauty. This is demonstrated by the quick succession of descriptions of 'The Goddess' ('The Lady', l. 3) of Celia's dressing room and her decorative 'Lace, Brocades and Tissues' ('The Lady', l. 3-4). The close proximity attributed to the idealised conception of the female body and these superficial items prompt the reader to attribute Celia's god-like quality to the commodities with which she is decorated. The notion that beauty is constructed is further emphasised by the long list of cosmetic products used to make her desirable. These products include, for instance, 'Pomatum, Paints and Slops, / And Ointments good for

scabby Chops' ('The Lady', l. 35-36). The notion that one constructs their desirability via cosmetics suggests that beauty is a façade; thus prompting the reader to consider the nature of the female body beneath their idealised image. The conception of make-up as a tool with which women hide their true nature presents striking criticism against women, who are thus presented as manipulative.As such, Swift's representation of women as manipulative lies in contrast to the current discourse which advocates for the liberation of women from stereotypical conceptions of femininity.

However, the manner in which Swift exposes the constructed nature of femininity challenges one of the fundamental aspects of femininity. Consequently, Swift contributes to the developing feminist discourse, in which femininity is presented as a social construct. This notion is outlined by Mary Wollstonecraft's *A Vindication of the Rights of Women*, which suggests that education 'contribute[s] to render women more artificial, weak characters'.[7] In her depiction of feminine qualities, Wollstonecraft condemns an education that teaches women to behave a certain way. By extension, she presents a criticism of femininity that regards it as learned, and thus, artificial. Due to the heavily intertwined relationship between beauty and female desirability, Swift's criticism of beauty can be viewed as being supportive of feminist discourse. This is achieved because his depiction of beauty challenges the expectations placed on women to be objects of desire.

In both *Gulliver's Travels* and 'The Lady's Dressing Room', Swift's deconstruction of beauty ideals contributes to current feminist discourse. Despite this, the way in which he presents women beneath their desirable image creates contradictions regarding the true nature of the female body. Upon deconstructing the expectations placed upon women he does not find them to have, as Mary Astell suggests, 'souls… [that] are infinitely more bright'.[8] Instead, Swift depicts the reality of the female body as one that evokes disgust. This is particularly evident in *Gulliver's Travels*, wherein Gulliver is able to observe the female body without the limits of his natural size. It is interesting that the subject of these observations is repeatedly the sexualised aspect of the female breast. Through the act of defamiliarization, as achieved by the distortion in the subject's size, the reader is about to view the female body beneath the idealised image with which it is inflicted. More often than not, this results in a reaction of extreme disgust. Upon seeing a breastfeeding woman, for example, the reader is told that 'no object ever disgust[ed him] so much as the sight of her monstrous breast' (*Gulliver's*, p. 94). Swift's choice of a heavily sexualised feature of a woman challenges the prevalent 'images of feminine perfection' (Hill, p. 17) within both his society, and today's. In presenting the reader with an image of a woman's body that evokes disgust, Swift challenges the assumption that a woman's body is an object of desire.

He continues to do this throughout *Gulliver's travels*, particularly in the depiction of a homeless woman's cancerous breast, in which the reader is presented with an uncomfortably detailed description of its holes 'in two or three of which [he] could have easily crept, and covered… [his] whole body' (*Gulliver's*, p. 117). In his detailed description, Swift invites a reader to observe the true form of the female body from an uncomfortably close position. Invariably, this evokes a feeling of repulsion, emphasising the extent to which Swift presents the female body, beneath its desirable surface, as an object of disgust.

The idea of the true nature of the female body evoking disgust is exacerbated in 'The Lady's Dressing Room', in which the narrator provides insight into Strephon's perspective as he is exposed to the disgusting reality of the female body. Of the contents in Celia's dressing room, the chamber pot is met with the most extreme response. Upon finding the chamber pot, Strephon finds himself 'repeating in his amorous fits, Oh! *Celia, Celia, Celia* Shits!' ('The Lady', l. 117-8). The shocked nature of Strephon's response is crucial in understanding the role that bodily functions play in the conception of the female body as an object of desire. While the 'necessities of nature' (Gulliver's, p. 24) are briefly referred to in Gulliver's Travels, the notion that the female body performs bodily functions is met with a similar degree of distaste. The consistently negative conception of women's true nature can be attributed to the prevalent perception of women as solely objects of desire, making 'all references to [their] bodily functions… were taboo' (Hill, p. 17). With this in mind, Swift's depiction of a woman who 'spits and...spues' ('The Lady', l. 42), therefore, was likely to have evoked a similar degree of disgust in his readers, who are subsequently exposed to the reality of the female body being truly disgusting. Through Swift's representation of women's bodily functions, therefore, Swift bases his depiction of the female body on its definitely human nature. This encourages the ridicule of the romanticised perception of the female body, through which women are made into mere symbols of desire — into objects without bodily functions.

In his depiction of a primitive form of human being, the Yahoos of *Gulliver's Travels*, Swift initially frames them as 'the antithesis… of The Civilised'.[9] As Gulliver's experience with the Houyhnhnms continues, the similarities they share become unsettlingly clear. Eventually, he finds that it is 'easy to apply the character… of the Yahoos to [him]self' (Gulliver's,p. 282), thus allowing a reader to conceptualise the Yahoos as a representation of the human self in its most natural state. As humans who are unaffected by the pressures of civilised society, the way in which female Yahoos are presented is extremely relevant. This is because it provides a reader with insight into the nature of the female body beyond the infliction of beauty standards. Throughout this chapter, the Yahoos are characterised with a level of disgust that is applied to both male and female. Both, for example, are described as 'vermin' of whom even the 'flesh' was found 'to smell very rank' (Gulliver's, p. 282). In this way, there is a level of equality in the depiction of both genders' natural states as objects of disgust. To an eighteenth-century reader, however, the fact that a female Yahoo is attributed with unfeminine characteristics will likely have still provoked a stronger response than that given to the male.

This is made clear in *Sermons to Young Women*, in which Dr Fordyce notes 'A masculine woman must be naturally an unamiable creature' (Hill, p. 23). Thus, the attribution of male qualities to a female Yahoo was likely to have been met with a stronger reaction of disgust. In addition to this, it is significant that no other passage elicits a reaction of disgust more than that depicting a female Yahoo who, having seen Gulliver 'stark naked' found herself 'inflamed by desire'. (Guliver's, p. 285) This experience was shocking to Gulliver as it confirms that he is 'a real Yahoo'(*Guliver's*, p. 285). For a reader,

however, his realisation provokes one of more significance, as the female Yahoo is bluntly compared to a female human, despite the female Yahoo's presentation as an object of disgust. As a result of this, a female Yahoo can be read as a representation of the female body when it is stripped of its symbolism, of the societal expectations placed upon it. As such, Swift's original readers were presented with a starkly different image of the idealised object they are accustomed to. What they are met with is the true nature of the female form as an object of disgust.

In these texts, Swift encourages a reader to question their conception of beauty by drawing attention to its constructed nature. In doing so, Swift exposes the manner by which women are constructed into objects of desire which highlights the aforementioned social expectations that defined femininity at the time he was writing, which still permeate society today. As such, Swift's work contributes to the ongoing development of the feminist discourse that was yet to manifest itself in the early eighteenth century. The way in which Swift presents women as being beneath the pedestal society had placed them on for their desirability presents striking criticism against the movement advocating for women's liberation. Instead, women's use of cosmetic products is presented as a form of manipulation which hides their true nature as an object of disgust.

REFERENCES

[1] Bridget Hill, 'Ideas of Female Perfection', in *Eighteenth Century Women: An Anthology* (London: George Allen and Unwin, 1984), pp. 16-24 (p. 17). Further references to this text will be depicted within the main text, denoted by '(Hill, p.)'.

[2] Carol Houlihan Flynn, 'Flesh and Blood: Swift's Sexual Strategies', *in The Body in Swift and Defoe* (Cambridge: Cambridge University Press, 1990), pp. 88-109 (p. 88).

[3] Jonathan Swift, 'The Lady's Dressing Room', in *Eighteenth-century Poetry: An Annotated Anthology*, ed. by David Fairer and Christine Gerrard (Oxford: Blackwell Publishers, 2003), pp. 87-91 (l.3) Further references to this poem will be depicted within the main text, denoted by ('The Lady', l.)

[4] Jonathan Swift, *Gulliver's Travels* (Hertfordshire: Wordsworth Editions Limited, 1992), p. 95. Further references to this text will be depicted within the main text, denoted by '(*Gulliver's*,p.)'.

[5] Ellen Pollack, 'The Eighteenth-Century Myth of Passive Womanhood', in *The Poetics of Sexual Myth* (Chicago: University of Chicago Press, 1985), pp. 22-76 (p. 63).

[6] Katherine Aske, "Such gaudy tulips raised from dung': Cosmetics, Disease and Morality in Jonathan Swift's Dressing-Room Poetry', in Journal for Eighteenth- Century Studies, 40 (2017), pp. 503- 517 (p. 504)

[7] Mary Wollstonecraft, 'The Prevailing Opinion of a Sexual Character Discussed', in *A Vindication of the Rights of Women* (London: Penguin Books Ltd., 1992), pp. 100-122 (p. 103).

[8] 'Feminisms', in *Women in the Eighteenth Century, Constructions of Femininity*, ed. by Vivien Jones (London and New York: Routledge, 1990), pp. 192-243 (p. 197).

[9] James Gerrard Salvucci, *"Gulliver's Travels" and Constructs of the Primitive in Swift's Time* (Canada: Ann Arbor Publishers, 2000), pp. 1-320 (p. 8).

Dinu Ratnasinghe English Literature

Ideology, Media and Form in *Ulyssses'* Forming of Ireland.

ELEANOR MARTIN, English Literature

When asked in 'Cyclops' for his definition of nation Leopold Bloom responds 'A nation is the same people living in the same place'[1] Although Bloom's definition may seem comically simplistic and naïve (it is met with laughter from the men in the pub), it also cuts to the heart of how Ulysses addresses the nation; its apparent simplicity belying its actual complexity. Bloom's phrase engages with the nation on a practical rather than theoretical or philosophical level. It emphasises the importance of 'people' and 'place' in defining the nation, on how the nation is defined by and through individual experiences, interactions, and negotiations of space. His definition focuses on the nation as a lived reality, rather than as an oblique theoretical concept that is detached from everyday life. Furthermore, it emphasises the ability of individuals to construct the nation themselves rather than having an image of the nation imposed on them from above by authoritative institutions or figures. In particular, a definition of Ireland imposed by a British colonial presence. In this vein, *Ulysses* can be said to define the nation as a constantly re-negotiated and fluid entity rather than as a fixed, stable and complete object; thus frustrating any attempts to impose a definitive construction of Ireland.

These two positions, of the nation as an imposed entity and the nation as a re-negotiated everyday reality, are embodied in two contrasting episodes: 'Aeolus' and 'Wandering Rocks'. 'Aeolus' discusses, both through form and content, how the newspaper imposes a national narrative onto its readers, defining what the nation is and what or who it consists of. However, Joyce critiques the newspaper form both by showing how its ties with colonial frameworks restricts the depiction of Ireland as a truly modern, independent nation by suggesting its national purpose has been lost to the demands of a capitalist consumer culture. In mimicking the structure of the newspaper in this episode Joyce also shows how its fragmented form disrupts any construction of a unified, whole Ireland. This fragmented structure is paralleled in later episode 'Wandering Rocks' which is split into different character vignettes. It is this paralleled structure that seems to welcome cross-analysis of these two episodes. While 'Aeolus' presents the fragments of textual experience, 'Wandering Rocks' focuses on the fragmentary nature of everyday lived experience. This episode is much closer to Bloom's definition of the nation with its focus on the importance of people's interactions with each other and with the city and how this produces a negotiation of Ireland as a nation.

Conversely, the fragmented text of 'Wandering Rocks' highlights the same problem outlined in 'Aeolus': that Ireland as a nation lacks coherence and wholeness. Indeed the only instance of unity in this episode exists not because of the Irish citizens but because of the progression through the city of the vice-regal cavalcade —- a moment that reveals the continued importance of colonial domination in defining Ireland in 1904. Through comparison of these two episodes, two different strategies of defining Ireland are placed in tandem. Yet, Joyce does not offer a definitive answer to the way Ireland should be defined or what this definition would consist of. Rather, in discussing different formations of the nation, Joyce is able to present constructing the nation as a complex and contradictory ongoing process.

Despite numerous attempts, nationhood remains a widely contested, seemingly indefinable concept. A key place to begin, however, is with Benedict Anderson who defines the nation as an 'imagined political community'.[2] Anderson's definition highlights how the nation is not a natural formation but rather exists because of imagined connections between people which coheres them into a single national community of wholeness, unity and belonging. A key way in which Anderson suggests this imagined community is formed is through the medium of the newspaper.[3] For Anderson, events presented in a newspaper have no other relation to each other than their 'calendrical coincidence'.[4] However by placing events together in a newspaper, connections between these events are implied which culminate in a definition of a whole, interconnected nation.[5] In consuming the contents of the newspaper, Anderson suggests, that individuals feel connected to their other citizens (both those that are read about and those who are likewise consuming this newspaper). It is through these connections that the nation as a community is imagined.[6]

A look at the first parodic headline in 'Aeolus' highlights the kind of nation Joyce argues Ireland is imagined as by its national press. The opening headline reads 'IN THE HEART OF THE HIBERNIAN METROPOLIS' and its accompanying article details the movement of trams in front of Nelson's pillar, a monument in the centre of the main street in Dublin to British naval hero, Horatio Nelson (p.147). This opening highlights the significance of the city of Dublin in imagining Ireland, and is explained by Howes' argument that nationhood is most readily constructed in its relation to other spatial and geographical scales which can be 'local, regional, international'.[7] As such, the scale Joyce uses can be said to be a localised metropolitan one centered on the city of Dublin which is intended to reflect the rest of Ireland as a nation.

Yet, this headline presents Dublin as a city under intense colonial possession, which according both to Howes' scales and Joyce's writing impacts how Ireland is imagined as a nation. The use of 'heart' gestures towards a commonly used functional metaphor that describes the nation (or as here the city as microcosm of the nation) in terms of the human body. It is an example of the cliched, restrictive, and stifling language Joyce presents as dominating the newspaper. The language of the newspaper thus restricts how the nation is defined, constraining it to the limited parameters of cliché. In particular the constraints of cliché are connected to the constraints imposed on imagining Ireland by English colonial possession. In this metaphor the centre of the nation is its 'heart', its life source. However the line that follows this headline suggests that the 'heart' of Dublin is not a symbol of Ireland but a symbol of England. In

particular it is a symbol of England as a military and colonial power. The centrality given to 'Nelson's pillar' as the 'heart' of Dublin suggests colonial domination by England, highlighting how England both controls Ireland on a practical basis and how Ireland is defined on a national level by England. What the first headline of 'Aeolus' succeeds in imagining is the Irish nation as restricted, dominated and controlled by the colonial power of England. The nation the newspaper here imagines is thus not a positive image of unity, as Anderson suggests, but a negative image of subjugation.

It is not only the content of the headlines of 'Aeolus' that impact the imagining of Ireland but also the way the text is structured, and particularly how they impact the reading experience of this episode. While Benedict Anderson argues that the reading of a newspaper is an intensely unifying experience that forges overarching connections between apparently disparate experiences and people, the form of the newspaper as it is re-imagined in 'Aeolus' is presented as an intensely disjunctive experience.[8] Joyce's use of parodic newspaper headlines fragments the narrative of this episode, dividing it up into sections. This creates a disruptive reading experience, where readers are constantly taken away from the main narrative to read headlines that become increasingly parodic and disassociated from the actual content of the accompanying narrative sections. This becomes increasingly clear towards the end of the episode when Stephen is recounting a story he has invented (pp.183-189). Instead of a clear, flowing narrative, the headlines artificially disconnect the story, disrupting its unity and coherence. When applied to Anderson's idea that the newspaper imagines the nation through the creation of connection and unity, the fragmentary quality of 'Aeolus' suggests instead that the newspaper as a medium is too disjunctive to impose a cohesive image of the nation. Its fragmentary nature has the potential to alienate rather than unite its readers, presenting an image of a constantly disrupted, and thus ruptured, nation.

Joyce's discussions of the content of Irish newspapers likewise undermines the national function Anderson outlines. Bloom highlights how the newspaper may not fulfil any national purpose in the way Anderson will later envision because 'It's the ads and side features [that] sell a weekly not the stale news in the official gazette' (pp. 150-151). While Anderson claims that reading about national events helps readers feel connected to their fellow citizens and thus to a communal idea of the nation,[9] Bloom suggests that newspapers are not read for their news content but for the advertisements and other features. Furthermore, Bloom's comments suggest that the newspaper can only continue to be produced and financially viable due to these 'ads and side features'. The focus on the importance of ads highlights how newspapers have become about consumption rather than conveying news, about consumer culture rather than national culture. Readers of the newspaper are thus addressed not as citizens to be interpellated into a nation but rather as consumers to be interpellated into capitalism.

Throughout the episode, one of the only parts of newspaper production that are featured are Bloom's attempts to get an advertisement published for Alexander Keyes. The other focus on 'side features' suggests the potential for transgression within the newspaper form. However, this arises not from the main news stories but from smaller, peripheral pieces. The marginalised space occupied by these features points to a disconnect between them and the main text of the newspaper; thus suggesting that they offer an alternative and possibly transgressive imagining of the nation that is bound up in cliché and colonial authority. Throughout 'Aeolus' the newspaper is presented as incapable of imagining Ireland due to its fragmentary structure and its restrictive and often immaterial content. Joyce thus offers an alternative to the way Ireland can be defined that is based not in a textually imposed narrative but in lived experience.

In his essay 'DissemiNation: time, narrative, and the margins of the modern nation' Homi Bhabha offers an expansion of Benedict Anderson's definition of the nation, suggesting it is an 'imagined community of the nation-people'.[10] Bhabha's addition of the key word 'people' is fundamental to the way Ulysses engages with the nation and this is nowhere more apparent than in 'Wandering Rocks'. 'Wandering Rocks' is a detailed, sustained focus on the people who make up the Dublin of *Ulysses*, their journeys, experiences and interactions in their daily negotiation of the streets. The focus in this episode is how people and their everyday experiences imagine the nation into being, rather than focusing on how grand imposed national narratives force an imagined nation into being (i.e. the newspaper). The nation is centred around a grounded, everyday reality enacted by ordinary people rather than an abstract textuality.

Although 'Wandering Rocks' is fragmented into different individual vignettes Joyce goes to great length to show how inter-related the sections are. The perspective or character foregrounded in one section will often appear in the background of another section, their actions repeated from multiple perspectives in multiple sections. This technique highlights the imagined connections between people occupying the same space and/or time and how each individual's life impacts and works alongside many others. Even if characters do not interact and are not aware of each other's existence. Joyce still imagines a connection between them by commenting on the simultaneity of events in a process which Anderson acknowledges as 'a complex gloss upon the word "meanwhile"'.[11]

In one such instance of connection early on in the episode this 'meanwhile' is explicitly mentioned. It is commented how 'Corny Kelleher sped a silent jet of hayjuice arching from his mouth while a generous white arm from a window in Eccles street flung forth a coin' (own emphasis, p. 288).In the conjunction 'while' simultaneity is foregrounded. Although Corny Kelleher does not see the action of the 'generous white arm' (later revealed to be Molly Bloom) because the two individuals do not occupy the same space, a connection is nevertheless made between the two because of their occupation in shared time. This connection formed through 'calendrical coincidence', which Anderson sees as defining the newspaper is here transferred onto material reality.[12] The connection is furthered because the two actions are shown to resemble each other, the arch of Kelleher's spit mirroring the arch of the coin as it is thrown from the window. This is also cemented linguistically with the repeated sibilant syllables of Kelleher's action mirrored with the repeated 'w's' and 'f's' of Molly's action. Connections such as this between people are continually made in 'Wandering Rocks'. The implication is that these connections between people as they live in and traverse the city, even if largely unacknowledged, are the bonds that really make up the nation. Real life connections emerging between people occupying the same space and time are privileged over imagined textual connections imposed on people by the newspaper form. In

this way 'Wandering Rocks' suggests that Bloom's definition of the nation as 'the same people living in the same place' may be more accurate and astute than it is given credit for.

However the form of 'Wandering Rocks' suggests more similarity with the way the newspaper imagines the nation than it may at first appear. If the parodic newspaper structure of 'Aeolus' creates a disjunctive reading experience for the individual, the different character fragments that make up 'Wandering Rocks' present a similar experience. The way the narrative jumps abruptly between characters offering no resolution to different character arcs and beginning others *in medias res* is disruptive for the reader. This constant disruption denies attempts at attachment to character or space and divorces the text from the usual simplistic linearity of the novel form, thus divorcing the reader from the comforts of their usual reading experience and potentially alienating them. The way character narratives are interrupted by references to other characters arguably offers further disruption rather than connection.

Although attempts are made by Joyce to connect the different narratives in a process that builds up to an image of what Ernest Renan refers to as the nation as 'large-scale solidarity',[13] the overall structure of the episode is one of fragmentation which undermines this presumed connection and solidarity. It instead presents the citizens of *Ulysses* as largely alienated from each other and the reader as likewise alienated from them. Just as with the parodic newspaper structure of 'Aeolus', these individual fragments do not coalesce into an intelligible and meaningful whole. Rather, they present the nation as a disjunctive 'massed accumulation of detail' where individual narratives and imaginings are piled one on top of the other with little unified meaning.[14]

The structure of the episode thus emphasises the multitude of imaginings that occur every day in the city and how this constructs an often contradictory, partial and fragmentary image of the nation. This contradictory imagining is further complicated through a discussion of how walking the city is not an insular, interior process but is rather impacted by various ideologies, particularly colonial ideologies. This is accomplished through the names of the streets and places individuals traverse on their journeys through the city. The Dublin of *Ulysses* is host to a variety of names —- and the name one chooses to represent a space has dramatic implications for one's own ideology and the imagined nation. In his interior monologue Tom Kernan refers to 'Carlisle bridge'(p. 308), which is the original British colonial name for 'O'Connell bridge'; renamed for the Irish national hero, Daniel O'Connell.[15] Kernan's use of the bridge's original imperial name suggests that his imagining of Ireland is still bound up with colonial representations of Ireland rather than a nationalist imagining of an independent Ireland. However the bridge is elsewhere in this episode given its new name 'O'Connell bridge'. Colonial and nationalist imaginings are thus brought into both linguistic and spatial tension here. A battle over how Ireland is defined is enacted through the politics of naming and spatial identification.

Although emphasis is placed on the individual and how they *choose* to name spaces, with all the implications this has, the conflicting naming of O'Connell/Carlisle bridge highlights how individual imaginings are necessarily impacted by external forces and ideologies. The cityscape of *Ulysses* is thus not one of simplistic identification with one's own national imagining but rather a complex web of interaction, negotiation and conflict between a variety of different perspectives and ideologies. As Enda Duffy discusses in relation to Bloom, an individual's interaction with the city will be impacted by the various ideologies that one has been interpellated into as they impact the way one views the world.[16] While 'Wandering Rocks' emphasises the importance of the individual and the various ways they choose to imagine the nation, Joyce is also aware that individual positionings are necessarily impacted by the more abstract and potentially constricting ideologies that constitute their reality. While the newspaper in its attempt to impose a singular definitive imagining of Ireland thus imagines the nation as a stable, complete object, the nation imagined here through everyday experiences is presented as an ongoing *process*. The nation, as it is re-enacted everyday by individual negotiations through the city and the connections and ideologies that make up this negotiation, is too contradictory and fragmented to be a complete object. Ireland is thus presented as an inherently partial and hybrid entity that is continually in the process of being formed.

The imagining of Ireland through the conflicting ideologies of the streets is furthered in the final section of 'Wandering Rocks' which recounts the progression of the vice-regal cavalcade, a representation of the English colonial presence in Dublin, through the city (pp. 324-328). Temporality is configured in a dramatically different way in this section. Where the other sections are fast-paced, abrupt, and unresolved, this section is set at a leisurely, stately pace. The cavalcade is presented as a spectacle for which time seems to slow imperceptibly to enable it to be appreciated. Throughout the majority of the episode events are repeated in multiple sections and therefore time itself is repeated and circuitous. Linearity is resisted and instead temporality is made complex, with the narrative often moving backwards to begin a new character narrative which results in a repeating the same section of time from a different character's perspective. Temporality for the majority of 'Wandering Rocks' is thus a complex web, resisting attempts by readers to organise its sections into something resembling a linear plot.

However in the earl's narrative time is linear. The narrative straightens out the complex massed web of the preceding sections and presents this in a linear realist mode which empties it of its complexity. This structure has a retrospective impact on the characters who feature in this episode. By tracking the journey of the cavalcade as it makes its way through the city, the characters are no longer presented as living, moving figures but rather as fixed points in a linear narrative progression. Homi Bhabha focuses on this issue of conflicting temporalities and its impact on imagining the nation through the concept of 'double-time'.[17] For Bhabha the nation as it is narrated consists of a 'double-time' which is 'split between the continuist, accumulative temporality of the pedagogical, and the repetitious, recursive strategy of the performative'.[18]

In 'Wandering Rocks' 'pedagogical' time is represented by the imposed linearity of the vice-regal cavalcade while 'performative' time is represented through individual repeated interactions and negotiations with and through the city. Pedagogical time in *Ulysses* highlights how Ireland is still defined by and through its colonial possession. This definition forms Ireland into a cohesive nation represented by the uncomplicated linear whole imposed on the nation

by the journey of the vice-regal cavalcade. On the other hand, performative time highlights the emergence of a counter-narrative where the nation is defined as a recurrent process of re-negotiation based on individual performance of everyday encounters and journeys. The tension emerging from these two modes is another way the nation is imagined as a contradictory, heterogenous and fluid entity consisting of conflicting and partial definitions that undermine the imposition of a singular conclusive Ireland.

James Joyce's *Ulysses* is incredibly invested in the questions 'What is Ireland? What is a nation?', however it provides no definitive answers.[19] Instead it defines Ireland as caught between two very different ways of imagining the nation. In 'Aeolus' it is discussed how the newspaper helps impose a definitive and restrictive image of the nation based on and enacted through colonial definitions of Ireland. In 'Wandering Rocks' the image of the nation presented is much more partial and contradictory, however it emerges through an ongoing process based on individual experience and grounded reality. Through the tension created by these two modes, Ireland emerges as a nation defined by fragmentation and disjunction rather than unity and wholeness. The answers *Ulysses* gives to Cheng's questions are thus likewise partial and fragmented. Despite an awareness of the problems involved in imagining the nation through individual experience rather than grand narratives, Joyce nevertheless places hope for the future of Ireland on these counter narratives. It has been commented how 'Wandering Rocks' can be viewed as a microcosm of *Ulysses* both in its structure and content (p.1033). The way it follows the individual characters in their journeys around the city at a single hour of the day, at times delving into their inner consciousnesses, is a mirror image of how the novel follows Stephen and Bloom through their experience of 16th June 1904.

As such, the novel as a whole places its emphasis on lived experiences and interactions, and this is also where its hope for an imagined nation resides. For Joyce a complete imagining of the nation is not based on the singular imaginings of the nation as represented by and in institutionalised forms such as the newspaper. Rather Joyce suggests that the only truly 'complete' imagining of the nation resides in the complexity of life and the variety of individual experiences which make up life. This imagining will necessarily be conflicting and multitudinous based as it is on a variety of different experiences placed in tension with each other. It will also paradoxically be necessarily incomplete, representing a fragmentary and ongoing process where the nation is continually negotiated and affirmed anew and in different ways every day. The emphasis in imagining Ireland is on the variety and importance of life, a theme constantly reaffirmed throughout the novel. It is only through different lives, and the people who live them, that the novel believes the nation can be imagined.

REFERENCES

[1] James Joyce, *Ulysses* (Annotated Student Edition), ed. by Declan Kiberd (London: Penguin, 2011), p. 430. Further references to this text will be made in parenthesis directly following quotations.
[2] Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, rev. edn (London: Verso, 1991), p. 6.
[3] ibid, p. 24-5.
[4] ibid, p. 33.
[5] ibid, p. 33.
[6] ibid, p. 36.
[7] Marjorie Howes, '"Goodbye Ireland I'm going to Gort": geography, scale, and narrating the nation', in *Semicolonial Joyce*, ed. by Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press, 2000), pp. 58-77 (p. 63 and p. 59).
[8] Anderson, p. 33-5.
[9] Anderson, p. 33-5.
[10] Homi K. Bhabha, 'DissemiNation: Time, Narrative, and the Margins of the Modern Nation', in *Nation and Narration* ed. by Homi K. Bhabha (London: Routledge, 1990), pp. 291-322 (p. 291).
[11] Anderson, p. 25.
[12] Anderson, p. 33.
[13] Ernest Renan, 'What is a Nation?' trans. by Martin Thom, in *Nation and Narration*, ed. by Homi K. Bhabha (London: Routledge, 1990), pp. 8-22 (p. 19).
[14] Enda Duffy, 'Disappearing Dublin: Ulysses, Postcoloniality, and the Politics of Space', in *Semicolonial Joyce*, ed. by Derek Attridge and Marjorie Howes (Cambridge: Cambridge University Press, 2000), pp. 37-57 (p. 46).
[15] Joyce, ed. by Kiberd, p. 1039 note to p. 308.13-14
[16] Duffy, p. 47.
[17] Bhabha, p. 294.
[18] Bhabha, p. 297.
[19] Vincent J. Cheng, Joyce, Race, and Empire, ed. by Abdul JanMohamed, Cultural Margins III (Cambridge: Cambridge University Press, 1995), p. 191.

Eleanor Martin English Literature

Sara: Poem to Her Death; Translation with Commentary

URUSSA MALIK, World Literature

Don't doubt Death

1. My rain died while it was still in the clouds. (feminine pronoun)

2. Just now, she was dressed up, ()

3. where my mistakes sat…..

4. If someone is leaving, I'll leave there. (feminine)

5. If someone arrives, I will go somewhere.

6. A heart in my hand dies.

7. Do not doubt death,

8. she was alive before humans lived:

9. The broken were left behind

10. I am the tree's falling shadow

11. There cannot be an end, before a voice/sound (feminine)

12. My eyes, she holds a heart that dies…..

This piece, by Pakistani female poet Sara Shagufta, has yet to be published in translation in English. This essay explores how she uses the feminine 'I' to establish an unconventional (for Urdu Literature at the time) female persona in the poem. Through Bataille and Foucault, I elaborate on the ideas of death and how death is revealed to be the female persona. There are autoethnographic echoes in this poem, blurring the role of the narrator in the poem and the poet herself.

This essay will explore how the poem 'Don't doubt death' by Sara Shagufta, speaks about the parallel of doubting death until you are dying being similar to the doubt placed upon women. This parallel, between women and death is compounded by the Bataille's idea of death as a taboo. [1] The taboo means that women nor death are acknowledged as autonomous concepts until the very end. Through Foucault's idea of language and power, I will track death's significance as a temporal 'end' changes, giving way to becoming an autonomous entity of its own, implicating the idea that 'death' is the persona which anticipates this poem. Powerfully, the poem relays the idea of an immortality of 'voice' which would anticipate a sort of gender-less being but, by virtue of how gender operates in the Urdu language, produces a feminine voice, undoing the silencing of women in literary spaces. The same language which is used by men to silence women, establishes them too. Mary Wollstonecraft similarly shines light on women in the British sphere who are 'excluded, without having a voice'.[2] The suppression of both entities (women and death) are carefully and covertly allegorised in this poem, at times becoming two autonomous concepts in the poem but stitched back together by the last verse. Through this duality of 'she' being 'death' and a 'voice', the persona assumes ultimate authority: the 'she' is the persona who has written the poem. I will be using my translation of the poem, as there is very little published.

Death holds a temporal significance of being the 'end' of the 'rain' and 'heart' in the poem which changes to becoming an entity 'with material existence' 'who was alive' in the text – this evokes the idea of the literary significance of death in literature which parallels the literary significance women hold in literature. Death is present in the first line as the 'rain [that] died while it was still in the clouds'. Here, death arrives at the liminal stage of the water cycle, prematurely ending the rain. Later, death is present as a 'heart in my hands'. The presentation of death is a temporality: it is the end of both the 'rain' and the 'heart'. But the third mention of death changes this denotation: death is more than just an end or a liminal stage, but rather a human entity: 'she was alive before humans lived'. Death becomes physical, gendered and an entity of its own.

This deviation of death from its use in conjunction with literary devices is undone by the Foucauldian idea of language constituting 'a material existence' through the humanisation of death via 'she'.[3] This 'she', while still being a metaphor for death, simultaneously places women and death to be powerful autonomous entities. However, to undo the Foucauldian interpretation, there is also a lack of power as death exists as a 'doubt', which has to be reprimanded by the persona whose power is also reduced by 'doubt'. Similarly, this 'doubt' is the reason that women in men's literary perception are reduced to literary devices for fanciful modes of thinking. As Wollstonecraft outlines the lack of 'voice', the idea manifests here as a 'doubt' not of the ability to have a 'voice' but what and when there is impact in this 'voice'.[4] What power is given to women, what 'dimensions of material existence', if women in this poem are compared to 'death', an end?

Thus, the text shifts the perception of 'death', from its temporal significance of being an 'end' to being a continual presence through the instance of rhyme occurs disjointedly at lines six and twelve. The verb 'dies' ends both lines in the present tense and the rhyme mirrors auditorily: 'dies' with 'dies'. This underpins how death is presented as a continuity, rather than just an end transition. The latency of rhyme here is used to undermine the need for regularity to convey the importance of a concept, avoiding the evangelising of death while the simplicity of the auditory quality of 'dies' keeps it from being silenced or dehumanised. Death achieves a balance, a temporal and spatial consistent representation in this poem. Shagufta recreates the narratives around death and simultaneously

shows and realises the potential for narratives around women to shift too.

Therefore, I propose that the poem has echoes of autoethnography where the persona realises her capacity of literary power, which parallels the author's status as well. In my translation I have sparingly used 'she', one because it's difficult to inject gender into the first-person in English but I also wanted 'she' to be directly linked to 'death' who is a metaphorical 'human' but at the end just a synecdochal 'eyes'. This move creates the impression of the persona, a 'she', as a synaesthetic 'voice' which looks, rather than sees. The persona urges the reader of the necessity of this 'voice' to be allowed to exist, this voice being explicitly 'she' as well as the 'end', thus the synthesis of 'she' and 'death'. Here, 'death' cannot be the 'end' if the voices after 'death' suffer a silence too.

Hence, I enhance the power of 'she' in my translation as being the persona of the poem as well as the persona becoming a poet. Plainly, 'she' the poet is also 'she', the 'death' who 'was alive before humans lived'. These echoes of autoethnography in the poem are parallels between the author of this text, Sara Shagufta, a female poet, and the persona in this poem, a female poet. This strengthens the idea that in order for women to have literary authority they must necessarily inject themselves into the poem, not necessarily through the narrative 'voice' but through the language which in this case is explicitly, but not overtly, gendered.

Symbolically, death is present in the last line too. In close proximity to the persona as the visualisation of 'holds' suggests, to hold someone by your 'eyes', death remains forever in our spatial and temporal existence through our 'eyes'. When we navigate our world, do we carry our death with us as well? The de-coupling of death from the literary devices to a humanisation (which is still a literary device), brings the reader to the author's closest attempt to present death as its own entity. Thus, through the verb 'holds', death is given 'the dimension of a material existence' and is realised as a connecting force which anchors life, rather than just ends it.[5]

As such, the poem explores the power and role of women in literary spaces through the unravelling of death from its metaphorical cage to an autonomous entity and finally a symbiotic relationship with time. By recreating the entity of death, Shagufta allows for narratives around women to be subject to change which is most prominently realised in the gendered language which proposes 'death' to be a 'she' which is also the 'voice' in this poem. There is a poet in the language of the poem which wrestles itself from allegorical devices but places itself close to humans, through the 'eyes', reminding humanity of the continuous certainty of death as well as the inevitable certainty of perception, and thus narratives, to change.

BIBLIOGRAPHY

[1] Georges Bataille and Mary Dalwood, *Erotism* (San Francisco, California: City Lights Books, 1962).

[2] Stephen Greenblat, M. H Abrams and Diedre Shauna Lynch, *The Norton Anthology Of English Literature*, 10th edn (London: W. W. Norton Company, 2018), p. 222.

[3] Michel Foucault, *The Archaeology Of Knowledge And The Discourse On Language*, 2nd edn (USA: Tavistock Publications Ltd, 1972), p. 85.

[4] Stephen Greenblat, M. H Abrams and Diedre Shauna Lynch, *The Norton Anthology Of English Literature*, 10th edn (London: W. W. Norton Company, 2018), p. 222.

[5] Ibid, p. 85.

Urussa Malik World Literature

Financial Deregulation in Martin Amis' *Money*

CAMERON CHRISTIE, English Literature

Set in the early years of Margaret Thatcher's Prime Ministership, Martin Amis' 1984 novel Money offers an ironically conservative critique of Thatcher's policy of financial deregulation. The novel suggests that this policy's emphasis on monetarism and supply-side economics, broadly defined as removing financial restraints on the economy, enriched unworthy individuals. By applying Raymond Williams' model of residual and emergent cultures and David Harvey's suggestion that Capitalism produces a time-space compression to the characterisation of John Self and Martina Twain, it is apparent the novel focuses its critique on the emergent, "new money" culture embodied by Self.[1]

The deregulation of the financial industry in Thatcherite Britain is portrayed as enabling the gluttonous consumerism and irresponsible monetarism of the novel's narrator and protagonist, John Self. In terms of fiscal policy, Thatcher's government was characterised by a rejection of Keynesian state-interventionist economic policy in favour of free-market values and financial deregulation.[2] This destabilised traditional hierarchies of wealth, putting capital in the hands of anyone willing to exploit the market. Seeing this process as bound up with the emergence of neoliberalism, David Harvey claims, '[t]here was unquestionably a power shift away from production to the world of finance.'[3] Harvey examines Britain's transformation from a manufacturing to a service economy, emphasising the increasing market share of financial services. In accordance with this notion, Jackson Ayres suggests Amis' novel is critical of financial deregulation for the behaviour it encourages.[4]

> "*Money* draws an unfavourable portrait of Thatcher's England, unequivocally reproving the self-interest, greed, privatization, and philistinism that cluster together under the rubric of Thatcherism." [5]

Ayres' interpretation clearly has weight for the image it conjures of Thatcher's England, indicating that privatization incentivises greed and self-interest. Certainly, Self is enabled by Thatcher's monetarist policies, exploiting the reduction in financial regulations to increase his material wealth.

> "We all seem to make lots of money [. . .] The car is free. The car is on the house. The house is on the mortgage. The mortgage is on the firm – without interest." [6]

Self's barrage of short, incisive sentences emphasises the pace at which temporary finance capital is accumulated in Thatcher's Britain. It also demonstrates how all his assets are tethered to the same financial agreement. Brief and semantically repetitive, Self's language demonstrates his rudimentary grasp of English, destabilising the notion that financial wealth corresponds to one's level of education. His mortgage is, 'on the firm – without interest', a pun on the lack of attention paid to his irresponsible financial behaviour. In addition, anaphoric use of the preposition, 'on the', conjures an image of Self's financial agreements precariously stacked on top of each other. Thus, Amis' novel constructs a critique of the wealth redistribution brought about by financial deregulation on the basis that it has enriched those who do not know how to manage their wealth.

Consequently, Self's rapid acquisition of wealth is infused with a sense of anxiety surrounding his financial security, illuminating the novel's critique of privatisation within Thatcher's broader policy of financial deregulation. As the passage continues, the increasing precarity of Self's finances is indicated. 'The interesting thing is: how long can this last?'.[7] The rhetorical question highlights an awareness of the impermanence of his wealth whilst exposing an anxiety about the durability of an economy built on credit and finance capital. In this respect, Money distantly foreshadows the subprime mortgage crisis in 2007 and the subsequent financial crash of 2008. Additionally, John's earlier confession to having no actual ownership of his assets accentuates this point.

> "None of this is mine. The voile walls are not mine. I hire everything. I hire water, heat, light. I hire tea by the teabag. I've lived here for ten years now and nothing is mine. My flat is small and costs me a lot of money." [8]

Self's hyperbolic reliance on hiring goods and services gestures to the invasive, encroaching presence of financial institutions in his everyday life. His walls are 'voile', French for 'veil', which portrays the boundary between Self's private space and the public world as semi-transparent. Thus Self's increasing reliance on finance capital is equated to the invasion of his privacy, suggesting the erosion of spatial boundaries, in his already 'small' flat, is bound up with financial deregulation and privatisation. One motivation of Thatcher's economic policy was to privatise state-controlled services, especially energy. Prophetically, Self's statement that he hires 'water, heat, light' foreshadows the privatisation of British Gas in 1986. This recalls Ayres' claim that the novel reproves privatisation.[9] Moreover, David Harvey's claim that capitalism has subjected the world to a compression of time and space nuances our understanding of the critique of the effects of privatisation in the text.

> "[T]he history of Capitalism has been characterized by the speed-up in the pace of life, while so overcoming spatial barriers that the world sometimes seems to collapse inwards upon us." [10]

Harvey's suggestion that temporal and spatial compression is a symptom of Capitalism illuminates the impermanence and vulnerability of Self's material wealth. The sense of entropy conjured by the phrase 'collapse inwards' informs our reading of Self as a character doomed by the pace of his own consumption. Moreover, the novel's continual propagation of an impending sense of doom, implied by its subtitle, 'a suicide note', frames its critique with a sense of societal decay.[11] Therefore, privatisation within a broader policy of financial deregulation is critiqued in the novel for having a causal relationship with the entropic compression of temporality and space.

This process of compression destabilises class boundaries by throwing together John Self and Martina Twain, indicating how financial deregulation is bound up with the deregulation of class, whereby the removal of boundaries preserving class distinctions creates more social mobility but also more social conflict. Their difference is noted by Self who hyperbolically declares, 'Martina is not a woman of this world. She is a woman of somewhere else.'.[12] This othering of Martina suggests her aristocratic sophistication is inconsistent with the women Self typically encounters. The novelty of Martina's existence to Self highlights his distance from the "old money" upper class. He identifies this difference between them: 'she has never not had money.'[13] The double negative asserts this distinction by emphasising her lack of an experience of poverty which, in turn, reflects Self's underprivileged background. Roberto del Valle Alcalá claims the novel presents an 'entropic depiction of social dynamics', interpreting the erosion of class boundaries in the text as producing hostility and decay.1[4] Whilst the relationship between Martina and John is by no means wholly destructive, the tragic yet ironic demise of their relationship at the novel's conclusion certainly supports this notion. Discovering John in bed with Selina, Martina is configured as the victim.

> "Martina fixed in the frame of the doorway, in a suit of light-grey worsted, black shoes together (and what did she see? Brute hard-on, gut, the frightened face [...] A pretty adult situation, and yet Martina looked like a child." [15]

Her stasis in the doorway signifies a childlike terror whilst also indicating a refusal to enter John's space, a result of realising he is incapable of exercising sexual self-control. Furthermore, her clothes are described as 'worsted', a fabric used to make suits denoting her membership to the upper class. Considering this in conjunction with its other definition, to be defeated, the novel tethers the demise of Martina and John's relationship to a signifier of her class. It suggests that whilst financial deregulation may collapse social boundaries to some extent, it merely reinstates them at a more explicit, personal and ultimately heart-breaking level.

In accordance with this notion, aligning the differences between Martin and John with Williams' model of residual and emergent cultures elucidates the novel's focus on critiquing the emergent "new money" culture of the 1980s. Williams offers a means of understanding the dynamics of cultural change.

> "We have then to see, first, as it were a temporal relation between a dominant culture and on the one hand a residual and on the other hand an emergent culture."[16]

Williams suggests dominant culture consists of new emergent practices and beliefs in combination with the residual remnants of the past, presenting culture as a discursive, dynamic field undergoing continuous change. Situating Martina and John within this process, it is evident that John represents the emergent, upwardly mobile, working-class entrepreneur who is enabled and enriched by financial deregulation. Jon Begley argues Self is 'a harbinger for an emerging culture that remained incipient in Britain during the early 1980s.'[17] Accordingly, Self's preemptive response to judgement from the reader supports Begley's claim, exhibiting a degree of self-awareness about his situation within the emergent culture.

> "And you hate me, don't you. Yes you do. Because I'm the new kind, the kind who has money but can never use it for anything but ugliness. To which I say: You never let us in, not really." [18]

Self feels a degree of animosity towards the traditionally rich; the dynamic between his and Martina's class reminiscent of Stella and Stanley's class disparity in A Streetcar Named Desire. By identifying with a 'new kind' of wealthy individual, John establishes himself as a member of the emergent class in opposition to a residual class. Whilst John can only use his money for 'ugliness', it is implied the wealth of this residual class is bound up with an appreciation for aesthetics. John's recurring use of the second person pronoun when directing his accusation of prejudice at the reader ironically exhibits his own prejudice. The omission of a question mark following 'don't you' establishes an exaggerated degree of certainty, ironically highlighting his insecurity and demonstrating the novel's satirical, parodic portrayal of its narrator. He suggests the individual who indulges in the act of reading a novel is automatically invested in the "high culture" of the residual class. Consequently, an appreciation of perceived "high culture" constitutes a fundamental difference between the emergent and residual classes in the novel. Self's existence destabilises the notion that financial wealth and philistinism are mutually exclusive, revealing the critical lens through which the novel views the emergent culture.

This satirical critique of the emergent culture indicates how the overemphasis of monetarism, brought about by Thatcher's policy of financial deregulation, disconnects John from aspects of literature that do not directly relate to money. Georg Simmel identified this process as the 'de-colouring of things', as money reduces everything to its exchange value.[19] Echoing this notion, Tamas Benyei argues Self's, 'inability to decipher – or even notice – allegory [...] parallels his inability to form relationships that are not based on economic exchange.'[20] Whilst Benyei's claim is largely consistent with the novel, the verb 'parallels' reflects no awareness of the causality between monetarism and philistinism in the novel. Yet, in a moment of self-evaluation, Self demonstrates some awareness of this causality, pondering, '[p]erhaps there are other bits of my life that would take on content, take on shadow, if only I read more

and thought less about money.[21] The conjunction indicates how John's detachment from the literary is tethered to his obsession with money, whilst the low degree of certainty established by the adverb exposes his ironic ignorance to this fact. This aligns monetarism, as a corollary of financial deregulation, with the notion of philistinism and recalls Ayres' argument that philistinism clusters under the 'rubric of Thatcherism.'[22] Literary Modernist T. S. Eliot argued for the importance of good writers being conscious of their literary and cultural heritage.

> "[T]he historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe [. . .] has a simultaneous existence and composes a simultaneous order."[23]

As the narrator of the novel, this 'historical sense' is precisely what Self lacks and the text exaggerates this for satirical effect. The disbelief evident in his rhetorical question, '[a]nd you're telling me this is all true?' after reading about Adolf Hitler's regime illustrates his obliviousness to history.[24] Furthermore, John repeatedly fails to read allegorical literature or draw accurate interpretations from it. Making little recognition of the allegory in George Orwell's 1984, Self views himself as, 'an idealistic young corporal in the Thought Police.'[25] The irony is that the notion of idealism is in direct contradiction to the values of the Thought Police, whereby unapproved political thoughts are monitored and penalised. Carey James Mickalites argues these allusions to allegorical literature, typified by the novel's publication in 1984 and Self residing in Room 101, demonstrate how, 'Amis incorporates several self-reflexive hints that we're to read the novel as an allegory.'[26] By showing John Self fail to identify allegory, Amis invites his reader to recognise the allegory of his own novel: the conservative critique of financial deregulation through a judgement of the emergent "new money" class as philistinic.

Critics of Amis have argued this critique of financial deregulation is fundamentally conservative for its focus on the emergent class. Yet, the self-conscious inclusion of the Martin Amis character within the novel illuminates a commitment to critiquing financial deregulation for instituting the hegemonic intrusion of monetarism in literary production. Discussing the character, Ayres claims, 'for all of Martin Amis' pretensions to cultural and moral superiority, he is still swayed by money.'[27] Referring to the moment in which Amis accepts Self's revised offer to re-write his screenplay, Ayres argues this move exposes Amis' hypocrisy. Whilst it could be argued there is some weight in this claim, Self jokes that Amis accepting the money 'may eat into [his] philosophy for a couple of weeks'; the characterisation of Self as a satirical figure suggests this line parodies the interpretation that the moment proves Amis to be a hypocrite.[28] Ironically, Amis the author was criticised for accepting a £500,000 advance for his 1995 novel The Information, a New York Times article wrote, 'Part of what took everyone aback [. . .] is that Mr Amis is a literary novelist, not a commercial writer,' setting up a binary opposition between literary novelists and commercial writers and implying literary production is somehow divorced from financial interest.[29] This implies writers must be either one or the other whereas, in a Capitalist society, it is self-evident that any writer is reliant on capital to finance and market their work. Considering this, it is apparent that Amis includes this moment of perceived hypocrisy in the novel to draw attention to how literary production and financial interest are intrinsically linked. Mickalites recognises this, arguing that criticism of Amis solely on the basis of his profiting from the corporatization of literary production relies on a Modernist myth of the author as divorced and external to market forces.

> "Amis' fictions about the market, read in light of the marketing of fiction, reveal a perverse and limited means of producing cultural capital out of the symbolic and economic structures that it has traditionally disavowed." [30]

Accordingly, the novel reflects on the impact of financial deregulation on commercial literature. Self asserts, 'There used to be a bookshop here [. . .] No longer. The Place didn't have what it took: market forces.'[31] The colon binds market forces to the decline of commercial literature, demonstrating a tension in the novel between its critique of financial deregulation and its capitalisation on the process. As a result, the critique Martin Amis constructs of financial deregulation in Thatcher's Britain is somewhat blunted by his exploitation of the marketisation of literature.

Principally, Amis' novel attempts to critique financial deregulation for its reductive monetarism. Ayres recognises this and the novel constructs the satirical character of John Self to embody the philistinic monetarism that was enabled by Thatcher's policy of rolling back economic controls. Relating this to Harvey and Williams' theoretical models, demonstrates how the text gestures to the destabilisation of class boundaries. Considering this in conjunction with the victimisation of Martina Twain as a representation of the residual, cultured "old money" individual it is apparent the text's critique of financial deregulation is imbued with a conservative sentiment. However, the text is ultimately incorporated into the process of financial deregulation it critiques, demonstrating the necessity of its critique in the first place, but also a tension between its motivation as a work of cultural criticism and commercial literature. This casts the monetarism brought about by financial deregulation as an encroaching, irreversible force and demonstrates the requirement of literature to continually redefine itself in relation to the conditions in which it is produced.

REFERENCES

[1] David Harvey, *The Condition of Postmodernity* (Oxford: Blackwell, 1990).

[2] Stuart Hall, *The Hard Road to Renewal: Thatcherism and the Crisis of the Left* (London: Verso, 1989).

[3] David Harvey, *A Brief History of Neoliberalism* (Oxford: Blackwell, 2005), p. 33.

[4] Jackson Ayres, 'Confirming the New Orthodoxy: Martin Amis' Money and Thatcherism', *Twentieth Century Literature*, 60:1, 2014,

pp. 55-78.

[5] Jackson Ayres, 'Confirming the New Orthodoxy', p. 75.

[6] Martin Amis, *Money* (London: Vintage, 2005), p. 79.

[7] Amis, *Money*, p. 79.

[8] Amis, *Money*, p. 64.

[9] Ayres, 'Confirming the New Orthodoxy', p. 75.

[10] Harvey, *The Condition of Postmodernity*, p. 240.

[11] Amis, *Money*, p. 134.

[12] Amis, *Money*, p. 134.

[13] Amis, *Money*, p. 134.

[14] Roberto del Valle Alcala, 'Martin Amis's *Money* and the crisis of Fordism', *Critique: Studies in Contemporary Fiction*, 60:1, 2019, pp. 1-8.

[15] Amis, *Money*, p. 346.

[16] Raymond Williams, 'Base and Superstructure in Cultural Theory', *New Left Review*, 82:0, 1973, pp. 3-16.

[17] Jon Begley, 'Satirising the Carnival of Postmodern Capitalism: The Transatlantic and Dialogic Structure of Martin Amis' *Money*',in *Contemporary Literature*, 45:1, 2004, pp. 79-105.

[18] Amis, *Money*, p. 58.

[19] George Simmel, 'The Metropolis and Modern Life' in *The Blackwell City Reader*, ed. by Gary Bridge and Sophie Watson (Maldon, MA: Blackwell, 2002), p. 14.

[20] Tamas Benyei, 'The Passion of John Self: Allegory, Economy, and Expenditure in Martin Amis' *Money*', *Martin Amis: Postmodernism and Beyond* (London: Palgrave, 2006), pp. 36-54.

[21] Amis, *Money*, p. 223.

[22] Ayres, 'Confirming the New Orthodoxy', p. 75.

[23] T.S. Eliot, 'Tradition and the Individual Talent', *The Waste Land*, ed. by Michael North (New York: Norton, 2001), pp. 114-119.

[24] Amis, *Money*, p. 298.

[25] Amis, *Money*, p. 223.

[26] Carey James Mickalites, 'Martin Amis's Money: Negotiations with Literary Celebrity', *Postmodern Culture*, John Hopkins University Press, 24:1, 2013, <https://search-proquest-com.manchester.idm.oclc.org/docview/1671215525?acountid=122253> [accessed 2 November 2019].

[27] Ayres, 'Confirming the New Orthodoxy', p. 72.

[28] Amis, *Money*, p. 238.

[29] Sarah Lyall, 'Martin Amis' Big Deal Leaves Literati Fuming', *The New York Times* <https://www.nytimes.com/1995/01/31/books/martin-amis-s-big-deal-leaves-literati-fuming.html> [accessed 4 November 2019].

[30] Mickalites, 'Negotiations with Literary Celebrity'

[31] Amis, *Money*, p. 71.

Cameron Christie English Literature,

Paper House

MEENA ROSE SEARS, Creative Writing

The last Sainsbury's 'bag for life' fitted neatly between Isaac's scooter and the cool box so that the car was fully loaded, like a game of Tetris. Susan slammed the boot closed and slotted herself in the front seat. Sammy and Isaac were fighting over the last window seat while Olivia sat firmly in the other, asserting herself as the eldest child. Fifteen minutes of arguments, tears and bribery later, they were finally pulling out of the driveway. Susan connected her phone to the car speaker and played an audiobook for the children.

With the children silently entertained, she tried to relax, slowing her breath to a methodical count. The buildings in her side windows blurred into a river of grey as she focused her eyes on the horizon. She hadn't been to Paper House since she was twenty-six. That was before the children, before working for The Guardian, before the divorce. In fact, that may have been the last time they had all been together. A strange mix of dread and excitement hung in her gut, as if she had just eaten something sweet and, although delicious, it had made her feel sick. Natalie had insisted that Susan was overthinking, she shouldn't worry, they'd all get back into the swing of things as soon as they arrived, but Susan wasn't convinced. Things weren't the same. Jude's new partner Jo was going to be there, Jo the yoga instructor: a younger, fitter, bouncier version of Susan, with all her optimism and vegan alternatives.

It was dark now and they were on the motorway. The road ahead was decorated by a string of white lights in one direction and a string of red in the other. She pulled off the M11 and spent half an hour navigating the tree-lined tunnels of winding country road before the headlights finally hit a sign that read 'Paper House'.

"Everyone help unload the car before you go in, please!" Susan said as she turned off the engine. There was a yellow glow emanating from the living-room window and suddenly Susan didn't feel so nervous. It felt like going home for Christmas or looking through a photo album, warm and familiar and comforting.

Olivia, ignoring her mother's instructions, went straight to the front door and lifted the lion's head knocker three times, it's heavy nod announcing their arrival. It was Jude, Susan's ex-husband, who opened the door. "Daddy, daddy, daddy!" said her three children, just as they used to when he'd arrive home from work.

"Do you need a hand with the bags, Sue?" Jude called out from behind three bobbing heads.

"No, I'm fine." Susan lied.

Natalie came rushing out of the old house, arms outstretched and holding a glass of red in each hand. Susan was quick to take one of the glasses as the old friends reunited.

Once Susan and Natalie had unpacked the car and piled the bags at the bottom of the stairs to be dealt with later, they joined the others in the living room, the smallest room on the ground floor of Guy's country house. Chairs from the dining room had been dragged in to provide extra seats. It was very cramped. The walls were even more faded than Susan remembered, their cracks illuminated by light from the fire. Paper House, Susan thought, was like an antique shop, filled with objects so outdated you hardly knew what they were originally designed for. Her children were already picking things up, competing to find the most unusual artefact to play with. Guy's grandfather, a very wealthy aristocrat (although Guy would never admit that) had collected all these objects like souvenirs on his many expeditions around the world. Paper House was the name he had given to the house in which he had stored these artefacts. Guy's mother had inherited the house after her father's death, but with very little interest in leaving her flat in Kensington, she had allowed the place to deteriorate. Slowly, Paper House had become less and less visible beneath the dense and tangled embrace of an ivy plant, as it sank further and further into the ground beneath it.

'Look who it is! The life and soul of the party has finally arrived." Guy rushed over to hug Susan, lifting her off the ground as he did so. Pete, Natalie's husband, rolled his eyes at this dramatic greeting and waited for Susan to regain her balance and readjust her skirt before he went over.

"Lovely to see you, Sue, how was the journey?"

"Bit slow getting out of London, but I guess that's expected on a Friday evening. Is everyone here then?" Susan asked, hoping the new girlfriend had had to stay in London, possibly some sort of yoga convention.

"Yep! Jo's in the kitchen making dinner. Some sort of jackfruit fajitas apparently. Anyone for another glass?" Natalie topped up her own, then began circling the room and filling up everyone else's.

"Trying to get me drunk are you, Nat?" Guy said as she poured wine into his empty tumbler, drained of GT. Susan noticed his hand gently, but deliberately place itself on the small of Natalie's back.

"No, no," Natalie laughed nervously, her eyes darting in the direction of her husband as she quickly moved away from Guy, "Pete darling, another glass?"

Susan remembered how beautiful Natalie had once been, desired by almost any man she met. Pete had been her childhood sweetheart but Susan knew that there had been other men. Now, Natalie's striking blonde hair had given way to its darker roots and her eyes were framed by two drooping purple lines. Her unrelenting need for control persisted however; she would lead the evening's activities just as she had always done.

'Susan, come with me to see if Jo needs help in the kitchen.'

On the way to the kitchen, in the dimly lit corridor, Natalie asked Susan how things were with Jude, whether it was awkward. 'It's a bit odd seeing him in this house, seeing as we spent so much time here as a couple. It does bring back memories, but I'll get used to it. How are you and Pete, anyway?'

'Oh we're great, yeah. And the children are doing so well. Oscar has just done his grade 6 piano exam.' It made Susan sad to know that her friend no longer felt they could confide in one another. Natalie had always been competitive with Susan, but she had never lied.

They entered the kitchen to find Jo floating about in a kaftan-style dress. Susan smiled politely when Jo put her toned arms around her. She held back a snort when Jo complimented her aura. She nodded along when Jo began to talk about going to Jude's house in France last summer, the one Susan had painted and furnished herself. When Jo referred to Olivia, Sammy and Isaac as 'the children' as if they were her own, Susan swallowed the urge to react, focusing instead on slicing the red peppers.

When the fajitas were ready, new bottles of wine were uncorked and the children were forced to one end of the table in the hope that they would make friends. The adults were carefully seated at the other end according to marriages, ex-marriages and potentially uncomfortable pairings. Susan was placed next to Pete, who seemed to think she would be interested in the current state of the stock market. Everybody used to say Pete was the most handsome of the bunch, with his strong jaw and stern mouth, a more conventional attractiveness in comparison to Jude's rugged, unkempt look. Guy had always been known for his larger than life personality, which Natalie and Susan both agreed he developed to make up for his lack in height. Susan had always suspected however, that Natalie had had a thing for Guy. Although handsome, Pete was serious and boring, whereas Guy made her laugh like no one else could.

Of the three, Susan thought Jude had aged the best. He'd finally grown into his beard, which had looked out of place on a twenty-something-year old man, and his face, thin as ever, had kept its bone structure. Pete on the other hand, had lost all structure to his face and, as he talked, Susan couldn't help but notice the quivering skin that hung beneath his chin.

She also noticed, although he clearly thought he was being discreet, Pete's eyes darting from time to time in the direction of his wife, as if to check that she was still there in the seat opposite him. Guy sat on the other side of Susan, pulling faces at the children and making them giggle. Natalie was quiet throughout the meal, she kept her head down, moving her food about the plate without actually eating much. On the rare occasion that she looked up, it seemed to Susan as though she were restraining her eyes from lingering too long in Guy's direction, actively pulling her gaze back towards Pete ahead of her. Jude and Jo were sat next to each other, opposite Susan. They playfully entwined their fingers and touched each other's hair like teenagers.

The night went on in a similar fashion, with glasses of wine poured between lengths of small talk. Susan looked around the room. It hadn't changed. The man in the old painting still stared down at them disapprovingly, the fireplace at the head of the table was just as grand and imposing as it had always been, with the same tiny chip in the mantle ruining its otherwise symmetrical design. Even the smell of damp ceiling and rotting wood remained pungent beneath the paprika-infused jackfruit.

Guy had chipped the marble mantlepiece on the night of Jude's twenty-third birthday. As usual, they had all taken the Friday off work and gone down for the weekend, the five of them plus Guy's then-girlfriend Mandy. Music filled the room, competing with the rising voices of Natalie and Pete as they discussed whether men like football more than women because they are biologically designed to, or because they are socialised to like different things. Wildly gesticulating and almost lifting off her chair, Natalie was becoming increasingly incensed by Pete's calm and condescending disposition. Susan wanted to intervene on Natalie's behalf, but she didn't want to get between the two of them again. Jude was rolling her a cigarette with his shaky hands and she was quite happy just to sit, drunk, watching the loose bun above Natalie's head, blonde and effortlessly coiled, which bobbed as she shouted at her boyfriend. Smoke drifted slowly around the dimly lit room, curling about itself, almost dancing in the air.

At some point, Guy came in with Mandy holding a tennis racket and demanding they play a game of beer tennis. Natalie groaned, 'I'm not drunk enough to let this happen yet.'

'My house, my rules. Now move your arses and get the cups set up.' Guy was already hauling chairs away from the table, allowing their two back legs to scratch the floor with a shrill cry. It was painfully obvious to the others how keen he was to impress Mandy and so, despite their mutual reluctance to partake in the ludicrous game, they all rose obediently and began to fill their cups.

Teams were made and shots were taken in preparation for the game. Guy was first up, playing with Mandy against Natalie and Pete. Racket in one hand and tennis ball in the other, he stood at the head of the table swaying slightly and babbling about how Pete would be sorry he ever agreed to compete. At once, he threw the ball in the air and swung his racket backwards straight into the mantlepiece. A small piece of marble fell to the floor. There was a brief moment of stillness as everyone looked at Guy, wondering how serious this was and what an appropriate reaction would be, before the entire room echoed with laughter.

Susan couldn't remember the last time she had felt so carefree. A time when her biggest concern was how to react to the breaking of a mantelpiece that wasn't even hers. She felt a gentle tug at her sleeve. Olivia was asking if they could leave the table to watch a film.

'If everyone has finished their food then that's fine, darling.'

Six little heads scattered away so that one end of the table was completely deserted. Susan felt there was an emptiness to the room now that the children had left, as if the fire had gone out. Natalie began to clear the plates away, scraping a large amount of uneaten jackfruit into a casserole dish. 'Well that was delicious Jo, thank you so much.' she said. 'Yes, darling. I enjoyed every mouthful!' Jude chirped. 'Seems unlikely.' Susan muttered under her breath. 'I'm sorry?'

Clearly Susan hadn't muttered quietly enough because the whole table was looking at her. She always spoke too loudly when she was drunk. Susan turned to look at Jo. 'I said it seems unlikely. When I was vegetarian for a month, Jude hated all the veggie alternatives and made himself steak and chips every night instead.' Now she glanced at Jude. 'You can't have changed that much in five years, J.'

She had used his nickname intentionally to irritate Jo. It had obviously worked, she was scowling.

'Well, maybe if you had cooked like this, I wouldn't have been so opposed to it.' Jude laughed lightly, and Jo joined in. Susan felt a stabbing pain in her chest. It was the same feeling she'd had the day Jude announced he was leaving her for his yoga instructor. She had felt this was for almost two years after the divorce. The memories it brought back made her sink lower into her seat and finish her glass of wine.

’Right, now the kids have gone,’ slurred Guy, ’who’s getting the shot glasses?’ ’Don’t be ridiculous!’ ’Oh come on… Let your hair down, Nat! Where’s the old Natalie gone, you used to be so much fun.’ Guy winked at Natalie across the table. Natalie went bright pink. Pete stood up suddenly and slammed his hands on the table.

’We grew up, Guy. It’s about time you did too.’ His voice was low like a growl. ’Yes sir! Sorry sir! I wouldn’t want to make this weekend fun for my guests.’ A glass toppled over as Guy rose from his seat to join Pete standing. His arms flailed about as he spoke, trying to escape the large, unstable thing they were attached to. Susan hadn’t realised how drunk he was until then. She craned her neck to watch him as he swayed above her like a tree in a storm. His face was red and puffy like a new-born, his teeth yellow from cigarettes, belly spilling over his waistband like the wine brimming his glass. An overwhelming feeling of sadness hit her, like the tree had just fallen and crushed her beneath it.

“You idiot!” cried Pete suddenly, “You’ve just split wine all over my white shirt.”

’Oh, pipe down.’

’Don’t tell me to pipe down - you big drunk idiot!’

’Pete, come on now. It’s just a bit of wine, I can get it out in the wash, there’s really no need for that,’ said Natalie, patting his shirt with a napkin.

’Oh, shut up Nat. Don’t think I don’t know what’s going on here. I’m not stupid.’

’Excuse me?’ Natalie looked up sharply at Pete, her voice irritated, but there was something fearful in her face, Susan noticed.

’Oh, should I spell it out for everyone here? Fine. You and him. Twenty years ago. Upstairs in that bedroom while me and that poor girl, Mandy or whatever, were down here. Bitch.’

Susan watched as Pete smacked Natalie’s arm away aggressively. The room went still again, just as it had done when Guy chipped the mantlepiece all those years ago, except this time the stillness and silence was not broken by laughter.

When Susan got into bed that night, she felt cold. The heating was on, she was wearing pyjamas and she had draped three blankets over the duvet, but she still felt cold. Who were these people she had spent the evening with? She didn’t feel like she knew any of them. She pictured them all at Jude’s twenty third: pre-children, pre-marriage, pre-all the complications that had made their evening so difficult, and Susan decided those people, the ones she had once known and spent most of her twenties with, those were her friends. Not the people sleeping in the rooms next to her that night. She didn’t know them.

Susan looked over her shoulder and noticed that she hadn’t completely drawn the curtain across the window, there was still a small slit left uncovered on the left side. She also noticed, at the top of the slit, a spider’s web delicately spun between the curtain rail and the wall. Moonlight illuminated the mesh of sticky silk, revealing how each fragile thread was woven together in a strong and intricate design. Worried that she would wake up early with the sun, Susan reluctantly rolled out of bed and drew the curtains shut. The spider’s web stretched with the curtain, its surprisingly robust threads pulled taut. And then it pinged in two, two broken segments of something that no longer existed.

Meena Rose Sears Creative Writing