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Hradec Králové Journal of Anglophone Studies

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Jan Suk

Now are the times that try men's souls: Introduction to Hradec Králové Journal of Anglophone Studies

"These are the times that try men's souls; (…) yet we have this consolation with us, that the harder the conflict, the more glorious the triumph. What we obtain too cheap, we esteem too lightly: it is dearness only that gives every thing its value. Heaven knows how to put a proper price upon its goods; and it would be strange indeed if so celestial an article as FREEDOM should not be highly rated" wrote Thomas Paine on 23 December 1776 in *The Crisis*, a pamphlet addressing the issues of the American Revolution. Now, in November of 2021 we are also witnesses to revolutionary times of two seminally important crises: both in the context of the US presidential election, questioning the fundamental values of democratic votes and truth, as well as the COVID-19-stricken global outlook of the year 2021. The question is, what will come out of this situation? Arguably, to follow on what Paine accentuates, the price we pay is substantial and the aftermath will be long dealt with. Yet, it is clear that the remnants of these event will directly or non-directly affect every single one of us.

Allow me to start briefly with the American elections; this year's process has demonstrated how while discussing the truth, all is being questioned, possibly manipulated, photoshopped and most importantly, how it is being relativized. In the advent of fake news, hoaxes, phishing, trolling, etc. it is more than important to strive for independence, critical thinking, and even freedom, to return to Paine. But how can such independence and freedom be exercised and sustained?

The evolution of the COVID-19 crisis has certainly brought about the need for refining our educational, ethical, and scientific activities in the changing world we are living in. Regarding our professional and research interests, therefore, and again, it is of the highest importance to preserve a vast amount of unbiasedness, professional objectivity, humility and a certain deal of original vision, timelessness and even prophetic appeal; all values of the intended American identity. If we revisit *The unanimous Declaration of the thirteen united States of America*, also known as the *Declaration of Independence*, we as people should all possess "unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness." But how are we to secure these rights in a world that is topsy-turvy? The sustainability of Life, Liberty and Happiness will become a fundamental challenge of the forthcoming years, perhaps even decades. Our personal (and professional) contribution should lie in producing authentic genuine, and humble contributions. It is because these times are trying that we must all now try.

We as an editorial team believe, now more than ever, the publication of academic journals in social sciences are more necessary than ever before. Our two volumes issued this year are heavily marked by the absence of conference going, research stays and furthermore, direct international cooperation and the need for redefined grant-application foci. Thus, we value even more the number of submissions we have received in such unprecedented times. Please take the following paragraphs as a kind invitation to engage with, participate in and reconnect to state-of-the-art Anglophone discourse.

This volume open with Eva Čoupková's take on one of the most popular Gothic plays, M. G. Lewis's *The Castle Spectre*, and its chapbook adaptation by Sarah Scudgell Wilkinson titled *The Castle Spectre, An Ancient Baronial Romance* (1820). I am convinced that in our current COVID-19 times, issues such as domesticity appear highly topical. In her paper Čoupková argues that the "positive ending with

a didactic purpose promotes the domestic bliss of characters and restoration of order destroyed by family feud," an appeal timely indeed.

Again, domesticity is at the crux of the following paper by Anastasiia Fediakova concentrating on the functions and significance of food in two short stories: *A Temporary Matter* by Jhumpa Lahiri and *Family Supper* by Kazuo Ishiguro. Therein, Fediakova demonstrates "how through food the authors display and develop the issues of multicultural nexus and diasporic belonging." The analyses of characters who are shaped by more than one culture appears a timely contribution to the currently highly discussed refugee and transcultural discourses.

Radek Glabazňa's paper entitled "Poetics of the Psychedelic Experience: Alan Watts' Joyous Cosmology Revisited" justifies reading of *Joyous Cosmology* as a hybrid literary text which combines elements of essay-writing, poetry and memoir accentuating the chief pen elements of Watts: aesthetic, cultural and psychological impact of the psychedelic experience for the twenty-first century. Glabazňa further stresses that Watts' philosophy, besides the obvious comparison with Emerson's transcendentalism, veers towards the negative dialectics of Frankfurt scholars Horkheimer and Adorno, or observations made by the Marxist theorist Terry Eagleton.

As a father to three children, staying home and struggling with cabin fever, I can personally only relate to the issue of postfeminist attributes of the contemporary postmillennial man. This phenomenon is examined by Martina Martausová, who in her "Mobile Fatherhood: Fathers on the Road in Postmillennial American Cinema" by analysing *The Road (2009), Captain Fantastic (2016),* and *Leave No Trace (2018)* locates progressive family arrangements and their effect on the representation of the father to demonstrate how the father figure considers the effect of contemporary challenges. Martausová argues that the three above-mentioned films focus on the mobile father, "who, along with geographical migration, also travels culturally," leading thus towards their own moral, spiritual, and aesthetic regeneration.

The next contribution entitled "The Supra-Element: Landscapes and Soundscapes as the Tragic Chorus in Thomas Hardy's Novels and Poems" by Georgiana Nicoară deals with the phenomena of descriptions of landscapes and soundscapes in the work of Thomas Hardy and their transformability into proper individual characters. Nicoară accentuates that descriptions "become an endless source of information and analogy" by Hardy's "use of tragic elements to build both his novels and poems so as to make a synthesis out of what modernity failed to recognize after centuries of humanism."

On a different note, our regular author, Jozef Pecina, focuses on another illuminating topic of his expertise, which is "spicy" or "girlie" pulps within the context of erotic publishing in the United States. His paper "Do not have men in underwear in scenes with women, and no nude men at all: the Genre of "Spicy" Pulps" examines the genre of spicy pulp fiction, with their lurid covers, scantily-clad women in distress, masculine heroes and over-the-top plots as the equivalent of soft-core pornography, yet never transgressing the boundary of obscenity.

My dear colleague and co-editor Helena Polehlová investigates how journeys to Rome constituted an important phenomenon in the life of bishop Wilfrid, one of the first Anglo-Saxon travellers, and a significant personality of early medieval Britain. Her paper subtitled "a Restless Pilgrim and Traveller of Anglo-Saxon Times" identifies Wilfrid's journeys from two perspectives: historical by mapping the influence his journeys exercised on establishing the church and cultural life in Northumbria; secondly, by examining his journeying "by means of biblical typology and through the prism of hagiography."

Another paper accepted in this volume "The Role of Suffering and Amnesia in Julian Barnes´s Selected Works" by Michal Tarhoviský revolves around the issue of human psyche among a number of written works by Julian Barnes. Tarhoviský specifically addresses the phenomena of suffering and amnesia.

More specifically, the analysis addresses both Barnes's fiction and non-fiction, considering how the characters or the author himself go through pain and how they forget.

Tetyana Varvanina's "Restoration Libertines and the Clash of their Weltanschauungen: Reason, Faith, and Human Nature in Buckingham's and Rochester's Writings" constitutes a properly conclusive contribution to his volume. Her paper, contrasts *A Satyr against Reason and* Mankind by John Wilmot, second Earl of Rochester (1647–80), and *To Mr. Clifford, on his Humane*-Reason by George Villiers, second Duke of Buckingham (1628–87). Varvanina successfully and convincingly demonstrates how "two famous libertines of the Restoration age differed greatly in their professed views on reason, faith, and man." On the one hand, the sceptical earl provides "a grim portrayal of his fellow-creatures and shatters the concept of reason in its conventional understanding, the duke's paradigm is a reworking of traditional Christian ideas, emancipated by rationalist thought and tolerationist beliefs." All in all, the paper suggests that Buckingham's writings disrupt the widely accepted antireligious and antirationalist construct of the Restoration libertine, whose categorizations seem to require further analysis and refinement.

In conclusion, let me sincerely hope this brief overview to the present volume has been rather more inviting than off-putting. Allow me hereby to express my immense gratitude to all the authors for being willing to share their research results with us. On behalf our editorial team as well as the authors themselves, let me wish you, kind readers, inspiring, uninterrupted, and stimulating reading. Hopefully, it will bring some positive vibrations to our current, difficult times, which try our souls. Enjoy.

Eva Čoupková

The Castle Spectre as a Gothic play and Gothic chapbook

Abstract: *This paper discusses one of the most popular Gothic plays, M. G. Lewis's* The Castle Spectre, *and its chapbook adaptation by Sarah Scudgell Wilkinson titled* The Castle Spectre, An Ancient Baronial Romance *(1820). Lewis's play was hugely popular at the turn of the eighteenth and nineteenth centuries and is seen by critics as a "masterpiece" of the genre. Wilkinson in her redaction tried to capitalize on the success of the drama, preserving the narrative line of the main plot but reducing the role of comic characters, music and lighting, which are prominent in Lewis's play. To court the lower-class readers, Wilkinson refers to the uncorrupted life of peasants compared to the debased manners of upper classes. The ending of the chapbook story is reassuringly domestic; while Lewis's play ends by the death of the villain and praise for the victory of justice and virtue, Wilkinson concludes with the happy marriage of the main characters and disappearance of the protective ghost. This positive ending with a didactic purpose promotes the domestic bliss of characters and restoration of order destroyed by family feud.*

Introduction

"Immense popularity and little critical respect – this might be the epitaph for the Gothic Drama that filled the London stages in the decades around the turn from the eighteenth to the nineteenth century" (Cox, *Seven Gothic Dramas* 2). As Jeffrey Cox aptly summarized, critical reactions to the Gothic novel and drama were rather mixed. While Ann Radcliffe usually escaped criticism and was hailed in 1798 by the critic Nathan Drake as "the Shakespeare of Romance writers"(Norton 37), M. G. Lewis's *The Monk* was seen by Coleridge as "poison for youth...which...if a parent saw in the hands of a son or daughter, he might reasonably turn pale" (Coleridge 196). The Gothic drama received even less critical acclaim, being mostly dismissed as poor, contemptible or vile (Saggini 45). *The Castle Spectre,* arguably one of the most successful dramatic productions of the era, was condemned as "sensationalism pandering to the lowest common denominator" (Allard 247).

Yet, the late eighteenth century spectators flocked to the enlarged licensed and minor theatres to experience the collective theatrical craze. The reasons seem to be both ideological and practical. During the period in question, the so called "battle lines" of Victorian culture, i.e. "high culture and mass culture, bourgeoisie and working class" (Klancher 13, quoted in Saggini 138) started to emerge. Rural populations were moving to London and other urban areas to find employment in workhouses, joining the urban craftsmen and educated classes with demands for a mass form of entertainment. Theatre managers and proprietors strove to accommodate all the spectatorship, regardless of their level of education or income. A typical theatre bill was interestingly compared by Francesca Saggini to a contemporary TV evening: it opened with a musical performance, followed by a prologue, then by a main piece in five acts, each separated by intervals during which dances, imitations and comic monologues were performed. These were concluded with a brief recitation in verse spoken by all characters that had appeared on stage containing the moral of the play. After the epilogue, a shorter play called an afterpiece was performed, usually of a different genre than the main piece (Cox and Gamer vii–xxiv, summarized in Saggini 70–71).

As Cox argued, the Gothic drama was especially well-suited for absorbing new theatrical techniques that were arising within the increasingly sizeable London theatres ("English Gothic Theatre" 127). To fill

their enlarged halls and cope with the competition from the minor theatres, the licensed theatres increasingly staged spectacular plays with music and special visual effects. The Gothic drama thus capitalized on developing lighting techniques, stage effects and music behind the action, matching with the new theatrical tastes of the changing, broader audience.

In my paper, I decided to concentrate on *The Castle Spectre* by M.G. Lewis for several reasons. Firstly, the genre of the Gothic drama still receives less critical attention than the related Gothic novel. *The Castle Spectre* is undoubtedly one of the most popular Gothic dramas, recognized as such by major critics. John Genest, definitely not a supporter of the genre, nevertheless quoted the actor Cooke speaking about the popularity of *The Castle Spectre:* "I hope it will not hereafter be believed, that the *Castle Spectre* could attract crowded houses, when the most sublime productions of the immortal Shakespeare would be played to empty benches" (Genest, Vol. 1, p. 333, quoted in Evans 133). One of the earliest modern critics, Bertrand Evans, labelled it in 1947 as "one of the most remarkable Gothic plays" (132). Cox agrees with this evaluation, adding also Maturin's *Bertram* as two recognized masterworks in the Gothic drama (*Seven Gothic Dramas* 79). Despite that, as Saggini notes, most critical appreciation of Lewis's production still centres around *The Monk,* leaving his dramatic works aside (177).

Secondly, I believe that *The Castle Spectre* well illustrates the reasons why Gothic plays were so popular. Lewis, especially in this play, managed to fully exploit the topics, motifs, stock characters and settings the spectators became familiar with through their Gothic reading experience. He also built on the enormous development of the staging technology of the late eighteenth century, making it serve his primary purpose of offering to his audience an emotionally charged experience of spectacular terror.

Thirdly, as Saggini suggested, popular Gothic texts were further disseminated through their numerous dramatic adaptations among different audiences and in new contexts and modes (36). Most of the major Gothic novels were appropriated for the stage, as some playwrights specialized almost exclusively in their dramatic adaptation. Interestingly, *The Castle Spectre* went through a reverse process, what Saggini calls "stage-to-page-appropriation or redaction"(10); Lewis's play was adapted into the chapbook format by Sarah Scudgell Wilkinson as a prose narrativisation entitled *The Castle Spectre, An Ancient Baronial Romance* (published in 1808 and 1820, respectively). Therefore, the aim of the present paper is also to compare the performed and textual versions of the same story.

The Castle Spectre

M.G. Lewis is the author of the notorious novel *The Monk* (1796), which established his reputation as a writer. The centrality of this oeuvre in Lewis's work is acknowledged by his latest biographer, David Lorne Macdonald, who entitled his study *Monk Lewis: A Critical Biography.* However, Lewis also penned a number of quite diversified dramatic productions, including comedies, historical plays and translations or adaptations.

His most important play opened at Drury Lane on 14 December 1797, starring a famous actor John Philip Kemble as Percy, Dorothy Jordan as Angela, and Jane Powell as the Spectre (Macdonald 137). The play enjoyed a marked success: by the end of the season it had been performed forty-seven times, which was an admirable number judging by the standards of the time. Soon, written editions of the drama followed: by 1803, the printer John Bell sold eleven editions of the play (Peck 77). The text I will use for my analysis is included in Cox's anthology *Seven Gothic Dramas;* it is based on the first edition published by Bell in 1798.

Saggini applies the term "intergenericity" to describe the blending of various genres in late eighteenth century theatre (137). This tendency towards hybridity and eclecticism was also recognized by the critics of the period being one of the reasons for the dismissal of the genre of Gothic drama as "a jumble

of Tragedy, Comedy, and Opera" (Genest vol. 7, p. 38, quoted in Saggini 137). On the other hand, this formal diversity was balanced by the repetition of stock characters and motifs, settings, music or lighting effects and simplified "configuration of the characters" (Backschneider 154).

The Castle Spectre is a case in point illustrating these characteristics of the period theatre. The hybridity of the play is attested by the author himself in the Prologue, where he mentioned first the tragic fate of the figure of Romance, fleeting from "murderous swords or following fiends". Then "choosing from Shakespeare's comic school", he introduces "the gossip crone, gross friar, and gibing fool" (152). This mixture of genres is seen by critics as an impure generic hybridity of the Gothic drama, which is, therefore a "monstrous form" (Cox, "English Gothic Theatre" 128). The eclecticism also constituted a ground for criticism. Coleridge dismissed the play as derivative in his well-known letter to Wordsworth, claiming that "the merit of the Castle Spectre consists wholly in its situations... The whole plot, machinery, and incident are borrowed..." (Coleridge 379). Lewis himself made no pretensions to the originality of his characters, since "persecuted heroines and conscience-stung villains certainly have made their courtesies and bows to a British audience before the appearance of The Castle Spectre" (222). However, judging by the enormous popularity of the piece, this may be one of the reasons why spectators flocked to the theatre – to see familiar scenes and characters in usual situations.

The tragic subplot of the play typically focuses on the struggle of the tyrannical yet charismatic aristocrat who strives to maintain his power, foreshadowing, according to Cox, the tragedy of a titanic figure later known as the Byronic hero ("English Gothic Theatre" 128). Samuel J. Simpson noticed that *The Castle Spectre's* Osmond was modelled on Franz Moor from Schiller's *The Robbers* (1781) (14). Similarly to Franz, Osmond is extremely jealous of his older brother Reginald, desperately trying to deprive him of his estates and a happy new family. As a typical Gothic villain, Osmond exhibits characteristics that mark him as such and are immediately recognized by other characters in the play. The persecuted heroine Angela sees immediately that "in that gloomy brow is written a volume of villainy" (166). Yet, Osmond also displays his anguish and remorse quite ostentatiously, in order to, as Evans suggested, invite sympathy (Evans 137). He is tormented by evil dreams, running wildly across the stage, claiming that his deeds are not entirely of his own making: "Did my pleasure plant in my bosom these tempestuous passions? No! They were given me at my birth; they were sucked in with my existence! "(175)

The reformation of the villain may result in either repentance or death, and Osmond experiences the second outcome in the last act of the play. Paula Beckschneider describes the centrality of the villain for the development of the plot: "The play begins by establishing the tyrannical personality against whom all other characters are opposed. He is 'the problem' the play must resolve, and he must be brought back within the community or expunged from the universe in order to allow the harmonious natural order that the play represents at its conclusion" (195). The restoration of a natural order of things and the punishment of vice is largely seen as a proper conclusion in the genre of melodrama, especially in the context of English theatre (Cohen and Dever 131).

The aggressive villain is opposed by a gentle, sensitive young lover, Percy. Saggini argues that the model for this character can be found in Henry McKenzie's novel *The Man of Feeling* (1771) (139). This sensitive, feminized version of a hero, occupies just a secondary place in the Gothic drama; as Evans contends, the hero usually played no part in the main action (142), and Lewis in his epilogue confirms it, stating that "Percy is a mighty pretty-behaved young gentleman with no character at all" (222). In the play, Percy is largely ineffectual, unable to effect Angela's escape from the tyrant's castle or liberate her imprisoned father. However, Percy is at least capable of freeing himself by means of a spectacular jump from the Conway castle window to the boat lying at the foot of the tower.

The heroine Angela seems to be more apt to resist the villain, and, at the same time, attract him as an object of a strong desire. She resembles her mother who Osmond was madly in love with before he murdered her. This unconscious attraction and guilty consciousness create a tension in the mind of a villain he is hardly able to contain: "Evelina revives in her daughter and soon shall the fires which consume me be quenched in Angela's arms" (169). This reminds the reader of the destructive desire of Ambrosio, a corrupted cleric from *The Monk,* who seduces and then murders his sister Antonia. Probably, had Osmond succeeded in consummating his wild passion, he would have abandoned Angela as Antonio cast away Antonia, since the fulfilment of the mad desire leads to disgust and abhorrence instead of happiness and sexual or emotional satisfaction.

Luckily, Angela is better situated than Antonia to thwart the advances of the villain and avenge the death of her parents. In the climactic scene of the play, Angela "… springs forwards, and plunges her dagger into Osmond's bosom, who falls with a loud groan, and faints" (219). Therefore, she is legally a murderess. This deviation from the character of a typical Gothic heroine, a helpless and passive victim of a tyrant, is attributed by Saggini to the "angel of assassination" Charlotte Corday, who stabbed Jean-Paul Marat in 1793. As Saggini suggests, Lewis in his play appropriated for the stage the image of this historical figure in a form acceptable to the audience and the Examiner of plays (143). This active and vindictive type of a heroine challenged the notion of "victim feminism, an ideology of female power through pretended and staged weakness", present in Gothic novels (Hoeveler, *Gothic Feminism* 7), and indicated new social trends inaugurating women as characters able to assert their rights and obtain justice.

The comic level of the play is based on pantomime and farce, as one reviewer remarked: "There is a sufficient number of Ghosts, Hobgoblins, Cells, Trapdoors…to serve for a pantomimic exhibition of the most extravagant nature" (Anon. *Morning Herald,* 2, quoted in Simpson 45). John O'Brien argues that the eighteenth-century pantomime typically included the scenes that we find in *The Castle Spectre,* where the plot comprises "a variety of comic scenes, transformations, tricks and chases…spectacular scenery…and special effects" (103). Three comic characters – a fool, friar, and old servant – provide a balance to the triad of the main characters. Lewis mentions two of them in his postscript, asserting the originality of the fool Motley, who is, according to Lewis, "a dull, flat, good sort of plain matter of fact fellow" (223). A friar, on the other hand, is a glutton and drunkard, who cowardly abandons Angela in a subterraneous passage. Finally, the superstitious servant Alice sees ghosts and apparitions everywhere. The combination of these human weaknesses leads to various confusions and misunderstandings, thus providing comic relief to the audience.

Comic characters possess knowledge of past crimes perpetuated by the villain and are able and willing to inform the fellow characters as well as the audience. They reveal bits and pieces of the past, moving the plot forward but also creating suspense. Alternatively, past events are narrativized by the comic figures: as Saggini notes, in this case dramatic mimesis is replaced by diegesis (146) and the audience listens to a part of a novel they would otherwise read.

The mysterious and usually criminal past of the villain is revealed not only by the comic characters, but also through certain iconic objects. In *The Castle Spectre,* it is the armor of the allegedly murdered castle owner Reginald in which the hero Percy hides to overhear the conversation between Osmond and Angela. When Percy disguised as Reginald descends from the pedestal to protect Angela, Osmond immediately recognizes his brother's belongings: "I know that shield! – that helmet! – Speak to me, dreadful vision! "(171) An even more incriminating object is the dagger still stained with the blood of Reginald and his murdered wife Evelina, which is later used by Angela to kill Osmond in the final scene.

Most conspicuously, the portrait of a noble lady hanging in the Cedar room strongly resembles Angela. The servant Alice confirms that "no wonder that you admire her, Lady: she was like you as one pea to another" (190). Kamilla Elliot denotes Gothic fiction as "the mother ship of literary picture identification"(6); this characterization can surely be extended to the Gothic drama as well. Elliot further contends that the portraits of ancestors animated by ghosts endow picture identification with supernatural power, somehow proving or rationalizing the uncanny in Gothic texts (7). Furthermore, the portrait helps establish Angela's social standing and prove her noble origin. Originally, she lived in disguise as a peasant's daughter; however, by the resemblance to her mother's portrait, she is identified as the lost but legitimate aristocratic heir of the estate.

The centrality of spectacular effects for the genre of Gothic drama was noted by many critics. Evans sees Lewis and his *Castle Spectre* as a case study showing the "willingness of Gothic playwrights to sacrifice even the fundamental principles to achieve effect" (133). Saggini characterizes Gothic drama as "not only an oral but also aural and visual event" (129). Cox agrees, affirming that Lewis's plays are notable largely for their stage effects, and Lewis is a playwright who is willing to make full use of a theatre of sound and sight ("English Gothic Theatre" 140). Also Lewis himself, when addressing the reader in the printed version of his plays, expresses his doubts "as to its reception in the closet, when divested of its beautiful music, splendid scenery, and, above all, of the acting, excellent throughout" (224).

Lewis employs an elaborate play with lighting in the iconic scene in a dungeon where a long-term prisoner Reginald languishes in despair. The gloomy dungeon is dark and decrepit, decorated only with a lamp, small basket and a pitcher, apart from a bed of straw on which Reginald lies sleeping. In his soliloquy, the prisoner complains of "despair and darkness, his gloomy bride for sixteen years", and evokes "hope – still speak to me of liberty, of light!" (212) Thusly, light and darkness are used not only as physical phenomena, but, metaphorically, to describe the psychology of a prisoner. As Reginald speaks, his eyes bend upon the flame of the lamp; therefore, his face is illuminated, which concentrates the attention of the audience on this character. At that moment, the second source of light appears on the stage, that of a torch brought by the friar and Angela in search of a captive through a subterraneous passage. The friar panics after seeing Reginald and accidentally extinguishes the torch, which leaves Angela in a complete darkness. Reginald comes to her rescue, his arrival announced by "the clank of chains and a light", i.e. aurally and visually. The roles are therefore reversed, as now it is Reginald the prisoner who brings light and hope to his lost daughter. Concomitantly, the third source of light appears above them, this time announcing danger, as the voices of Osmond and his followers are heard.

As this scene illustrates, Lewis was well-aware of the possibilities and potential of light illuminating specific faces, objects of stagecraft, and was able to use it to produce striking visual effects. His sense of stage impact of light is manifested not only in his plays, but also in his prosaic works. As Saggini notes, Lewis uses contrasts of light and shadow in *The Monk,* where the light shines at the sinner Ambrosio, rendering his crimes more visible (124). At the same, he invites his implied readers to imagine the action as represented on the stage.

The importance of stage music is obvious from the apparition scene featuring the spectre after which the play is named. As critics attest (Saggini 99–107), in the 1790s the dramatic potential of music started to emerge. *The Castle Spectre's* composer, Michael Kelly, contributed not only to the success of this play (as appreciated by Lewis in the aforementioned note To the Reader), but also of other plays, such as Colman's *Blue Beard* (Drury Lane 1799).

The ghost of Lady Evelina emanates from her portrait; in that she resembles the ghost of Alfonso from *The Castle of Otranto.* However, as Elliot observes, while in this earlier novel Alfonso's ghost arrival

is accompanied by thunder and an earthquake (132), the appearance of Evelina is announced by music, a lullaby she used to sing to her daughter. This characteristic piece of music is hinted at several times in the play and serves to identify Angela as a true heiress, since she can also play the guitar or "strike a few melancholy notes" (191). In the apparition scene, music and scenery combine to produce a memorable stage effect. First "a plaintive voice sings within, accompanied by a guitar." Then,

> "the folding doors unclose, and the Oratory is seen illuminated. In its centre stands a tall female figure, her white and flowing garments spotted with blood; her veil is thrown back, and discovers a pale melancholy countenance; her eyes are lifted back, and her arms extend towards heaven, and a large wound appears upon her bosom. Angela sinks upon her knees, with her eyes riveted upon the figure, which for some moments remains motionless. At length the Spectre advances slowly, to a soft and plaintive strain; she stops opposite to Reginald's picture, and gazes upon it in silence. She then turns, approaches Angela, seems to invoke a blessing upon her, points to the picture and retires to the Oratory. The music ceases. Angela rises with a wild look, and follows the Vision, extending her arms towards it. …The Spectre waves her hand, as bidding her farewell. Instantly the organ's swell is heard; a full chorus of female voices chaunt "Jubilate!" A blaze of light flashes through the Oratory, and the folding doors close with a loud noise." (*The Castle Spectre* 206)

This protective maternal ghost resembles the Virgin Mary and inspires reverence and awe instead of horror or terror accompanying the appearance of many Gothic ghosts.

The effectiveness of the scene is based on the combined forces of music and lighting, which gradually build up to achieve an effective climax. This analysis shows that Lewis was a skillful dramatist, able to incorporate stock characters and setting, stagecraft, music and lighting to achieve the purpose of impressing his audience. In the last section of my paper, I intend to show how these characteristics of *The Castle Spectre* were transformed into its chapbook format.

The Castle Spectre's adaptation

Adaptations were quite a common literary form at the turn of the eighteenth and nineteenth centuries. All the major Gothic novels of Walpole, Radcliffe, Lewis, and Shelley were performed, as specified above, on the stage of London theatres, and some of them were adapted by more than one author. *Frankenstein, or the Modern Prometheus,* for example, inspired 16 different theatrical adaptations from at least five different adaptors in the years following the publication of the novel, and 19 up to the end of the 1880s (Forry 3). The reverse adaptation, or appropriation, as Saggini puts it, is a less frequent mode of representation. *The Castle Spectre, An Ancient Baronial Romance* is such a case, i.e. a Gothic play adapted as a chapbook.

Its author, Sarah Scudgell Wilkinson (1779–1831), was one of the most prolific writers of chapbooks; she produced about 100 such short works. Apart from the work discussed in the present paper, these are mostly adaptations of Gothic novels or other literary forms (Hoeveler, "Sarah Wilkinson" 2).

Chapbooks shared the fate of Gothic plays in that, as Frederick Frank pointed out, they had been denounced by reviewers and devoured by readers (287). Diane Hoeveler sees Gothic chapbooks as a "stepchild of gothic scholarship", being largely ignored because of their derivative nature and lack of artistic sophistication ("The Gothic Chapbook" 55). Alison Milbank traces the origins of Gothic chapbooks or bluebooks, as they were also called, to the chapbook trade of the seventeenth and eighteenth centuries; they provided inexpensive and entertaining reading to mainly poor readership ("Gothic

Satires"). Montague Summers observes that they were the reading material of "schoolboys, prentices, servant-girls, by the whole of that vast population which longed to be in the fashion, to steep themselves in the Gothic Romance"(84). However, also the educated middle and upper classes became addicted to chapbooks, as documented by a school friend of Percy Shelley, Thomas Medwin, who claimed that the poet was a devourer of Gothic chapbooks (Norton 355). Chapbooks covered a wide range of genres, from versions of medieval tales, chivalric romance, political burlesque, rhymes or ballads, and later also Gothic novels and tales (Milbank "Gothic Satires").

Chapbooks are scarce and nowadays belong to bibliographic curiosities. The scarcity of chapbooks may be explained by the fact that they often passed from hand to hand, unless they were literally "read to pieces" (Summers 85). They also shared the fate of other cheap paper, which was, as Margaret Spufford explained, used for secondary functions of supplying wrapping or "the very real social need for lavatory paper" (48).

As Linda Hutcheon aptly remarked, "the appeal of adaptations for audiences lies in their mixture of repetition and difference, of familiarity and novelty" (114). What the adapters strove to achieve was to involve readers familiar with the text or the original context of reception (audience frequenting the theatres) as well as readers unacquainted with the original source, thus making it available to a larger and broader public. Wilkinson could rely on both types of customers when she decided to capitalize on the popularity of Lewis's *The Castle Spectre.* She in fact adapted this play twice, for the first time in 1807 as *The Castle Spectre: or, Family Horrors, a Gothic Story. The Castle Spectre: An Ancient Baronial Romance,* published in London by Bailey in 1820, is the second and almost identical adaptation (Hoeveler, "Sarah Wilkinson" 14). This case of Wilkinson virtually plagiarizing herself illustrates the fact that adaptations were seen and widely accepted as a collaborative art form and originality was not considered to be of prime importance.

It is well-documented by the front page of Wilkinson's adaptation, where she readily acknowledges her indebtedness to Lewis, stating that the work is "founded on the original drama of M.G. Lewis, Esq". The front page of the chapbook is also typical for showing a dramatic scene of Percy jumping from a tower to a boat. As Milbank argues, such dramatic and even histrionic gestures reminded the readers of the contemporary stagecraft ("Gothic Satires").

Since chapbooks were printed in a fixed length, Wilkinson was forced to abridge the original plot of Lewis's play, simplify the motivation of characters, and concentrate on "the horrific story of the Spectre of Lady Evelina, and the base earl Osmond" (2). For obvious reasons, music and lighting, so prominent in the play, are just alluded to in the form of incidental quotations, such as on the front page, which Wilkinson completes with a quotation from "A Welch Canzonet", sung by Percy's rescuers in the boat.

She preserved the narrative line of the main plot, i.e. the liberation of Angela and her long-imprisoned father Reginald and the punishment of the villain Osmond, but greatly reduced the role of comic characters. The fool Motley was transformed into a faithful old servant, Gilbert, and father Philip into just a "good hearted confessor of the castle" (6). Alice appears only once in the story, just to inform Angela about the manifestations of the ghost of Evelina.

To court the lower-class readers, Wilkinson often refers to the uncorrupted and peaceful life of peasants compared to the debased manners of upper classes. The story begins with picturesque scenery depicting the Conway castle as a romantic edifice situated in a bucolic nature. Wilkinson then stresses the superiority of a simple life, describing how the heroine Angela, who was brought up by peasant foster parents, has "native sense and elegance of manners exceeding all the endowments of art or studied accomplishments" (2). Also the desired reunion of Angela and her lover Percy is projected as

an encounter of "the village maid and her long expected rustic lover" (22). This tendency is best seen in the ending, which is reassuringly domestic. While Lewis's play ends with the death of the villain and the praise for the victory of justice and virtue, Wilkinson finds it necessary to conclude with the happy marriage of Angela and Percy and homage paid to Angela's peasant foster parents. Angela would like to "raise them to a superior station in life" but they decline this offer, preferring to "remain by choice in their own cottage" (24). As Hoeveler noted, this shows the goodness of the lower classes who decide to preserve their humble conditions, thus resisting the evils which plague the lives of aristocrats ("Sarah Wilkinson" 17).

Concerning the configuration of the main characters, Saggini believes that "the hero of this romantic story is the chivalrous Percy who gallantly dares Osmond to instant combat if he would give him a sword" (211–212). However, upon close reading of both the play and chapbook story, it seems that Percy's only chivalrous deed is the aforementioned jump from the tower depicted on the front page of the chapbook. The scene in which he requests Osmond to give him a sword copies the scene from the play; Osmond clearly dominates over Percy concerning his battlefield experience and valour. Percy's role in the climax of the plot is, again, only secondary, as he arrives heading a group of soldiers "in great apprehension of finding some dismal tragedy perpetrated: but at the sight of the Earl, and Lady Angela in safety, they set up shouts of joy" (24). Therefore, Percy and his band just provide a background for the happy ending of the piece instead of actually saving his intended bride.

Angela, on the other hand, looks like a typical Gothic heroine, more fearful and passive than Lewis's original. Wilkinson stresses her vulnerability and dependence, for example in the scene where Alice leaves the door open but "the fair inmate of the cedar chamber felt no inclination to avail herself of that opportunity: she could do nothing of herself alone, and unprotected" (16). When the music is heard from the Oratory, she felt "a kind of sweet assurance resulting from it" (24), which she evidently needs. Also the desire that chapbook Angela excites in Osmond is more contained and far less destructive. Instead of sexually explicit claims in Lewis's version, Wilkinson just offers a decorous summary of the scene: "when he offered her himself in marriage, and to make her the uncontrolled mistress of all his vast possessions, she indignantly refused him"(8). When Osmond attempts physical violence to persuade Angela, his hold on her seems to be firmer in Lewis's play, because he releases her only after the second intervention of Percy in Reginald's armour, and pursues the spectre with determination and courage. Wilkinson's Osmond, even if he "clasped the shrieking maid round the waist with his detested arms" (8), faints immediately upon perceiving the supposed ghost, letting Angela and Percy escape.

Ghosts were among the main attractions of Lewis's play, and Wilkinson must have been well-aware of that. At the beginning of her chapbook, she assures her readers that the Spectre of Lady Evelina is not "the only supernatural visitant" of the Conway castle: there is also

> "Lord Hubert, who rides over his domains on the first of every moon, mounted on a milk white steed, clad in glittering armour, and that his faithless wife, Lady Bertha, is then seen and heard, shrieking, amidst the western tower, where he had immured her for incontinence while he was in Palestine: that Baron Hildebrand, who lost his life for high treason, regularly walks in the great hall every night, with his head under his arm." (*The Castle Spectre, An Ancient Baronial Romance* 2)

Lewis narrates this interesting information through the fool Motley, who only adds that "Lord Hildebrand plays at foot-ball with his own head!" (168)

The Spectre of Evelina is instrumental mainly in the climax of the plot, which resembles the finale of Lewis's play. Nonetheless, after completing her protective role, the chapbook spectre announces that

"my task is done; henceforward I rest in peace, and trouble this castle no more" (24). This sounds like a fairy-tale happy ending, which, as Saggini believes, offers promises and reassurances of better a future for all the characters (212). The spectre will no longer trouble the castle inhabitants, Osmond receives his brother's forgiveness, lovers get married, and all others live happily ever after. This positive ending with, undoubtedly, didactic purpose, promotes the domestic bliss of characters and restoration of order destroyed by family feud.

Conclusion

This paper has tried to compare two works belonging to the genres of English mass culture of the eighteenth and nineteenth centuries, namely the Gothic play and chapbook. Both enjoyed an enormous success with the readers and theatregoers. They also shared common plots, motifs, stock characters and settings, which made their adaptations or appropriations to other literary forms feasible and appealing for the audiences. However, there were also differences, as the two analyzed works show. Apart from reducing the roles of some characters and offering more conventional descriptions of others, the chapbook author courted her readers by promoting the picture of uncorrupted peasant life and importance of domestic happiness. The chapbook version, therefore, inaugurates the onset of the popularity of domestic novel and drama.

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Jhumpa Lahiri's A Temporary Matter and Kazuo Ishiguro's Family Supper: Importance and Role of Food

Abstract: *The paper concentrates on the functions and significance of food in* A Temporary Matter *by Jhumpa Lahiri and* Family Supper *by Kazuo Ishiguro. In both works the food the protagonists choose to buy, cook, and consume reflects their behavior as well as indicates their identity, providing the readers with an additional lens through which the characters are further disclosed and investigated. The paper therefore attempts to demonstrate the variety of roles the food performs in two short stories as well as how it mirrors the relationships between the protagonists, marking different stages and uncovering what is hidden. In addition this work explores how through food the authors display and develop the issues of multicultural nexus and diasporic belonging as both* A Temporary Matter *and* Family Supper *introduce characters who, similarly to Lahiri and Ishiguro, are shaped by more than one culture.*

This paper will focus on Jhumpa Lahiri's *A Temporary Matter* and Kazuo Ishiguro's *Family Supper*, specifically on the importance of food in two works, the functions it carries, as well as the ambivalence of cooking and eating rituals. We will argue that the food introduced in two short stories, rather than being a mere nutrition, is turned into a lense through which the authors explore the issues of diasporic belonging as well as gender; it also provides a whole area of performance which allows the characters to state their ethnic identity. Furthermore, the paper will investigate how the food reflects and problematizes the relationships between the protagonists, mirroring their development. The way the meals are prepared, served and consumed, by whom, when and where is just as important as the actual dish. In addition, analyzing the significance of food in *A Temporary Matter* and *Family Supper* from a perspective of global literature brings up more general notions of inclusion or exclusion through food: for migrants accepting and agreeing to cook and to consume certain kinds of meals may be viewed as a part of assimilation; what characters eat and do not eat is largely a result of what group they belong to. Other than that, the food in the two works could also help to isolate the home, native-like routine from the outside, hostile environment. Finally, foreign cuisine, just like migrants, could also be ghettoized (Inness 88).

A Temporary Matter depicts a relationship of a married couple, Shoba and Shukumar, interweaving the pieces from the present with the memories of the past. While at first the readers are introduced into the daily routine of the couple, a wife coming home from work, learning about the electricity maintenance happening during the evenings, the narration soon jumps backwards to unravel the recent tragedy the family had gone through: the birth of a stillborn baby. The development of the relationship between the spouses, their encounter, and marriage, loss of their child followed by a continuous crisis and growing apart are often introduced and expressed by the author through food. Following the course of the relationship, the meals related to the couple's peaceful and happy past and gloomy present are strikingly different. While the past of the family is filled with the description of various homemade dishes, family dinners, cooking and grocery shopping, the present portrays frozen meals, left from before the tragedy, and now microwaved and consumed in solitude, symbolizing the estrangement between the spouses.

Lahiri portrays Shoba to be the one in charge of cooking and grocery shopping; while these are indeed the chores traditionally ascribed to women, in literature, the space of kitchen in the house may

also be seen as "the locale for female authority" and "a vehicle for artistic expression, a source for sensual pleasure, an opportunity for resistance and even power" (Heller, Moran 8). For instance, grocery shopping is presented as some sort of hunting, a ritual both Shoba and Shukumar had silently agreed to share: "Every other Saturday they wound through the maze of stalls Shukumar eventually knew by heart" (Lahiri 16). The ritual also dictates their roles: while Shoba would lead the process, arguing and bargaining at the market, Shukumar would patiently watch, always amazed at his wife's capacity of thinking ahead. This demonstrates an interesting reversal of the roles where the husband is merely a silent observer; in that regard, grocery shopping for Shoba could be seen as a celebration of authority (Heller and Moran 2), (although only partially so, as her character is presented as a fairly independent one: unlike her husband, she works full time and puts some money aside on her own savings account). Each time once the shopping was done, the protagonists would invariably be both surprised and enchanted by how much food their car was loaded with. The shelves in their house, the fridge and the freezer also seemed to never be empty:

> Shoba would throw together meals that appeared to have taken half a day to prepare, from things she had frozen and bottled, not cheap things in tins but peppers she had marinated herself with rosemary, and chutneys that she cooked on Sundays, stirring boiling pots of tomatoes and prunes. Her labeled mason jars lined the shelves of the kitchen, in endless sealed pyramids, enough, they'd agreed, to last for their grandchildren to taste. (Lahiri 17)

Bargaining for the best price, buying, bringing the food home, cooking and consuming appear to be much more than simply a chore or a habit; the fact that Shoba dedicates her weekends, Saturday for shopping, Sunday for meal preparation, indicates that for her it is also a pleasure, a routine she enjoys to sustain. Not only her cookbooks are full of notes, but each recipe even indicates the date she had cooked the meal for the first time; the cooking directions are therefore personalized while the cookbook itself represents a culinary memoir of sorts. Lahiri scrupulously describes each and every detail, the aromatic spices, the preparation instructions and the tricks Shoba used for her dishes.

The food is introduced into the relationship between the characters from their first encounter; Shukumar noticed a woman making a grocery list and then marveled at her beauty. The short paragraph dedicated to how the protagonists had met also demonstrates that Shoba's passion for culinary is not something she acquired in a relationship with her boyfriend and then husband, nor is it something she considers to be required from her in the status of a wife. Instead, it appears to be something she always had inside her, the marriage perhaps only had given her an opportunity to exercise it even more. The cooking rituals introduced by Shoba and accepted by Shukumar also defined the special occasions of the family: for their first anniversary Shoba cooked a ten course meal just for Shukumar, whereas one of the dearest memories of the latest surprise party was "a vanilla cream cake with custard and spun sugar" (Lahiri 21).

Although the family lives in Boston, the spouses come from an Indian background. Nothing in the text implies that the couple lacks integration in the United States, nor do they seem to be somehow rejected by the locals; however, the traditions the characters keep at home are Indian rather than American. For instance, Christmas sometimes is not celebrated though the couple still receives presents for it from their friends; at the time Shoba was pregnant, the family had planned the rice ceremony for the child. Following the pattern, the Indian dishes seem to prevail, but not always: "the pantry was always stocked with extra bottles of olive and corn oil, depending on whether they were cooking Italian

or Indian" (Lahiri 16). While living in Boston, both Shukumar and Shoba remain to be examples of migrants "who privately and within their homes remain connected to their ethnic cultures by performing mundane activities such as eating ethnic foods and enacting holiday rituals" (Dalessio 3). Although they seem to be perfectly fine in the United States, they do not seek further assimilation, at least not through food, preferring to remain a gastronomic enclave of sorts within the safe space of their house. However, since the Indian dishes must be prepared from local, American ingredients, in that regard the food also reflects mixed identity of the couple.

While both Shoba and Shukumar were brought up and educated in the United States, Shoba has more memories of India where she used to spend every summer. In contrast, Shukumar only started to be interested in the country after he had turned 18, later on wishing for having had an Indian childhood similarly to his wife. While another Indian author, Suketu Mehta, who was also brought up between Bombay and New York concludes that "You can't go home by eating certain foods, by replaying its films on your television screen. At some point you have to live there again." (Mehta 13), for the protagonists of *A Temporary Matter* the dilemma of being somewhere in transition between the cultures does not appear to be an acute one. While the couple had met at the gathering of the Bengali poets and sustains a somewhat Indian-like environment at home, India does not seem to be more than a memory, kept alive only by customs but remaining distant nevertheless. The employment of Indian food by Lahiri could also be seen as a way to mobilize the potential of food as a counter-culture within the dominant paradigm of American cuisine (and culture) (Githire 860).

The cooking habits are also the ones that demonstrate more than anything else the wreckage of the family but even more so the crisis of Shoba. While already in the beginning of the text she appears on the doorstep being dressed "like the type of woman she'd once claimed she would never resemble" (Lahiri 6), it is the food that is the most contrasting marker of the couple's falling out. Once faced with the loss of their child, Shoba stopped both shopping and cooking; at first it was her mother who did the chores and "prayed twice a day for healthy grandchildren in the future" (Lahiri 21), after she had left, it had become the duty of Shukumar. Unlike Shoba's, his cooking rarely went beyond unfreezing and opening the meals which Shoba had made in advance and mixing those with freshly boiled rice.

During the few evenings the electricity is out, the family seems to have finally overcome the crisis, the roles once again appear to be reversed: the husband now cooks, following the recipes from his wife's cookbook, buying groceries and candles, whereas Shoba only eats and compliments his meals. During those few dinners, the couple exchanges confessions, "the little ways they'd hurt or disappointed each other, and themselves" (Lahiri 39). However, while Shukumar at last hopes for a revival of their relationship, looking forward to a chance to cook his wife's favorite meals, Shoba prepares herself to tell her husband the decision of moving out and starting a life without him.

The finale of *A Temporary Matter* is also set over dinner, and once more Lahiri indicates the upcoming break up through the image of food: as Shukumar prepares supper, the ingredients appear to be of poor quality, "In the store, the shrimp looked gray and thin. The coconut milk tin was dusty and overpriced" (Lahiri 43). After dinner, Shoba does not thank him, which is again unlike her. As they both confess to each other the last secrets they kept away, Shukumar is still caught in the routine of putting away the dirty dishes. When he joins his wife at the table where they shared so many happy meals and which is now empty, they both begin to weep "for the things they now knew" (Lahiri 48).

In *Family Supper* Ishiguro employs food in a completely different manner, turning the food to the main mystery and the center of the plot. While cooking and eating rituals are interconnected both with the private life of the characters as well as with Japanese culture, none of the characters seems to

really enjoy either, though it does not prevent the rituals from being diligently performed. The short story starts with the mentioning of fugu and the description of the careful preparation of the fish which otherwise turns poisonous. Fish is not only a part of the Japanese culture (until mid-19th century consumption of meat was tabooed and for a long while afterwards remained a foreign habit) (Ono and Salat 2); specifically fugu fish is also closely tied with the family of the protagonist, whose mother died from fugu poisoning. Interestingly enough, the details of her death were never revealed to the main character as he only learns the circumstances after he leaves California. In that regard, the mystery of his mother's death may be seen as a secret of the entire Japan, as fugu poisoning is hardly a common phenomenon outside of the country. The mystery is securely protected by the father and the sister who do not speak of it until the protagonist comes to Tokyo.

The events and dialogues happening after the readers are given the peculiarities of cooking fugu are all wrapped around the supper — either the characters are waiting for it, cooking it or eating it. The first thing the father and son talk about on their way from the airport is whether the protagonist got some food on the plane, which is again a certain setting for the upcoming supper. Although the family soon gathers at the house, they never prepare the meal together, preferring to take turns instead; at first father attends to the cooking, apologizing to his children before doing so, afterwards he hands it over to his daughter, Kikuko, but never asks the son for help. The phrase "You must be hungry" is repeated over and over again, after the arrival of the protagonist, before and during the dinner.

The setting for the dinner is also somewhat mysterious, matching the continuous discussion of the mother's death: not much light, just a small lantern, a lot of shadows and little conversation. The food is inseparable from the traditions of Japan, for instance, the family members bow to each other before starting to eat. The order of serving the fish is also important: the first piece goes to the son, who is now more of a guest in the house; then the father serves himself and only after the pot with the fish goes to the youngest child; however, all of them wait for each other before starting to eat: "I took a little more, then pushed the pot towards my father. I watched him take several pieces to his bowl. Then we both watched as Kikuko served herself" (Ishiguro). The last piece of fish is again offered to the son, perhaps to emphasize the importance of his presence.

Kikuko is not only the youngest child but also the only female in the house after the death of the mother. She is obeying the father, quietly attending to cooking or calmly putting the photograph back on the wall without protesting, often even without being asked to do so with words: "I gave him the photograph. He looked at it intently, then held it towards Kikuko. Obediently, my sister rose to her feet once more and returned the picture to the wall." When the dinner is finished, Kikuko makes tea while the father and the son go to the other room:

> 'Kikuko,' he said. 'Prepare a pot of tea, please.'
> My sister looked at him, then left the room without comment. (Ishiguro)

Even when she is verbally asked for something, she remains quiet and does not answer; however, her attitude changes when she is alone with her brother. Through Kikuko, Ishiguro depicts a traditional Japanese family where cooking and grocery shopping were considered to be exclusively female chores, unbecoming for a man (Kamachi 114). Similarly to Ishiguro, Lahiri also brings up a closely related discussion: although Shukumar used to help with grocery shopping and started cooking after the loss of the child, it is still a much smaller share compared to that of Shoba. Furthermore, when Shukumar's mother came to visit the couple in the occasion of honoring the 12 years that passed since the death

of his father, every day she cooked a dish that Shukumar's father liked, excluding the son from the process of preparation. In that regard, both Lahiri and Ishiguro present cooking to be somewhat feminine, primarily associated with women (Inness 21).

While Lahiri uses food as a guide through the relationship between the protagonists, an accompanying element that expresses and emphasizes the different stages the spouses go through, Ishiguro uses a specific dish, fugu, to build up the tension. Explicit description of the poisonous fish is not the only tool in achieving that; for instance, the rooms in the house appear to be empty except for one; furthermore, the characters mention and discuss the colleague of the father, a business partner who killed his entire family and then himself; the uncertainty whether the father of the protagonist finds what had happened wrong brings more unease and ambiguities to the story. Finally, the father refers to the death of his wife as something more than an accident and continuously implies that the son had done something gravely wrong but never reveals what it was exactly. The sister does not clarify the subject either: "She always used to say to me how it was their fault, hers and Father's, for not bringing you up correctly. She used to tell me how much more careful they'd been with me, and that's why I was so good" (Ishiguro). As the readers never learn what the son had done, the kind of fish served during the dinner also remains secret, as author never specifically states whether it was the poisonous fugu mentioned in the beginning:

'Very good,' I said. 'What is it?'
'Just fish.'
'It's very good.' (Ishiguro)

To draw a conclusion, Ishiguro employs the food lense as a more general tool to describe the country. The customs and rules surrounding *Family Supper* refer not only to the characters, but to the Japanese culture as a whole, somewhat fitting the general stereotypes about Japan (silent obedience, importance of respect in both private and public matters, order above spontaneity, etc.). The main food element of the story, fugu, is also the main mystery which remains uncovered, perhaps because the foreign readers are not entitled to learn the last secret of the family. The supper itself serves to perform ethnic identity and the expected rituals rather than to portray the relationship between the family members, which largely appears stiff and tense. The demonstrated identity including the food is exclusively Japanese; although the son lived abroad for a number of years and the daughter considers leaving the country once her studies are completed, the space is dominated by the father who considers the foreign influence to be ill-intentioned. His conviction impacts the choice of food, as in Japan Western-style cuisine symbolizes modernity, he deliberately refuses "dealing with foreigners (...) doing things their way" (Ishiguro). Furthermore, while the female character is clearly burdened by the presence of her father, she still prefers to quietly obey the rituals of cooking and serving food and tea, finding both to be a requirement rather than a pleasure or an opportunity for a creative expression. Instead, Lahiri uses food in a more intimate, private manner, as a lens through which the story of a couple is shown and their personalities are reflected. The rituals of cooking and eating seclude and protect the family, creating a safe environment which separates Indianness from Americanness. When the rituals surrounding the food break, it above all signifies the impossibility for the couple to overcome the crisis; as a consequence, the relationship falls apart. Finally, while the food lense is used to portray the story of the two, Lahiri focuses on the female character, using the connection between Shoba and the images of shopping and cooking to additionally explore the issues of female voice and authority.

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Poetics of the Psychedelic Experience: Alan Watts' Joyous Cosmology Revisited

Abstract: *The present article points to the lasting relevance of Alan Watts' study of the aesthetic, cultural and psychological impact of the psychedelic experience for the twenty-first century. Drawing on a variety of sources, including the latest scholarship on Watts, and a variety of academic disciplines, such as psychology, theology, or literary theory, the article tries to revaluate Watts'* Joyous Cosmology *in the light of the social, political and environmental developments from the mid-twentieth century until the present era. In the process, and as an essential part of its task, the article also identifies and analyses key elements of Watts' philosophy, namely field theory, transcendence of ego-consciousness, and perception of the body as one with its environment. Although these tenets of Watts' philosophy would invite an obvious comparison with Emerson's transcendentalism, the present analysis relates them to materialist, rather than transcendentalist thought, namely to negative dialectics of Frankfurt scholars Horkheimer and Adorno, or observations made by the Marxist theorist Terry Eagleton, in an effort to strip Watts of the misleading and oversimplified popular reputation as a new-age guru. Last but not least, the article presents sufficient evidence of the aesthetic qualities of* Joyous Cosmology, *reading it as a hybrid literary text which combines elements of essay-writing, poetry and memoir.*

Towards *Joyous Cosmology*

The first two decades of the twenty-first century saw a steep rise in both lay and academic interest in the work of the mid-twentieth century independent English scholar Alan Watts (1915–1973). A testimony to this fact are not only the millions of viewings of Watts' recorded lectures and speeches now made available on internet channels such as YouTube or through Watts' website curated by his son Mark Watts, but also a large number of academic papers collected for instance in the American volume *Alan Watts: Here and Now* (2012) or two recent issues (2015 and 2017) of the *Self and Society* journal, published in Britain and dedicated to humanistic psychology. In these, scholars and researchers hailing from such diverse disciplines as psychology, theology, philosophy, neuroscience, pharmacy or literary theory, throw their current perspectives on topics discussed or anticipated by Alan Watts' writings dating back to more than half a century ago.

One such topic is the use of hallucinogenic (or psychedelic) drugs such as mescaline, psilocybin or lysergic acid as biochemical keys altering human consciousness in a way that makes it ultra-sensitive to revelatory or mystical experience. The advocacy of this purposeful and, essentially, therapeutic use of psychedelics was not entirely new by the time Alan Watts had composed his own account of the psychedelic experience in *The Joyous Cosmology: Adventures in the Chemistry of Consciousness* (1962). It had, for instance, been the main research line of young Harvard psychologists Richard Alpert and Timothy Leary. Alpert and Leary saw in Watts a kindred spirit and eagerly welcomed him on board their psychedelic research team as a consultant and volunteer. This was hardly surprising since the entire *hippie* counterculture of the 1960s embraced Alan Watts, just as the *Beat* counterculture had done a decade before that. Indeed, Watts called some of the *Beatniks*, namely Gary Snyder and Allen Ginsberg, close friends, and as fictional Arthur Whane, he is present in Jack Kerouac's novel *Dharma Bums* although his relationship with Kerouac was more complex and conflict-ridden.

Watts gradually grew disenchanted with the "psychedelic religion" as popularized by the increasingly messianic Leary whose vision for mass consumption of LSD Watts came to see rather as a case of extreme self-inflation:

> The uninstructed adventurer with psychedelics, as with Zen or yoga or any other mystical discipline, is an easy victim of what Jung calls "inflation," of the messianic megalomania that comes from misunderstanding the experience of union with God. It leads to the initial mistake of casting pearls before swine, and as time went on, I was dismayed to see Timothy converting himself into a popular store-front messiah with his name in lights, advocating psychedelic experience as a new world-religion. (*In My Own Way* 407)

Yet, the moniker "High Church Psychedelic" ascribed to Watts by Leary was a very fitting title for a man who grew up immersed in the spellbinding gardens of Kent as well as staunch Anglican sensibilities both at home and at school, who later studied to become an Episcopal priest, but who, contrary to his religious education, never surrendered his youthful idea that one's spirituality should be firmly grounded in a direct mystical experience of the world. As Leary famously put it: "Alan Watts is highest Anglican. Precise, ceremonial, serene, aesthetic, classic, aristocratic with a wink" (109).

Throughout the 1950s, already a US resident, Watts wrote such seminal books as *The Wisdom of Insecurity* (1951), *The Way of Zen* (1957) or *Nature, Man and Woman* (1958), in which he argued for a synthesis of Eastern thinking, mystical Christianity and the emerging Western scientific paradigm. Quite naturally, an open mind like that, well read in theology, psychology, natural sciences and Eastern philosophy, though initially skeptical, was "reluctantly compelled to admit that – at least in my own case – LSD had brought me into an undeniably mystical state of consciousness" (Watts, *In My Own Way* 399). In other words, Watts concluded that in a safe and supportive environment, psychedelic drugs indeed had the potential to chemically induce states of mind transcending the limitations of everyday self, characterized mainly by its sense of isolation from the rest of the world. Although he abandoned the use of psychedelics after a relatively brief period of experimentation in early 1960s, he managed to report on the essence of the heightened awareness triggered by LSD in *The Joyous Cosmology* (hereinafter referred to as "*JC"),* arguably still the most authentic and poetic rendition of the psychedelic experience to date. Writing in 2012, Stanley Krippner asserts that *JC* "remains one of the most vivid phenomenological accounts of psychedelic experience in print" (87), while Watts' erstwhile Harvard collaborator Ralph Metzner still considers *JC* "likely the most vibrant qualitative report on psychedelic journeying available in the literature on consciousness" and "a verbal *tour-de-force*" (108).

With regard to actual ideas presented, the book is a variation on topics addressed in his previous books, such as unity of opposites, illusory nature of the self, or unstoppable flow of existence. Therefore, *JC* reads very well as a summary of Watts' thinking where his more profound ideas are studied and explored under the lens of an expanded consciousness. It is also, in many ways, an extension of insights made by the English writer Aldous Huxley, whose 1954 *Doors of Perception* was the first systematic literary account of the mind-expanding properties of psychedelic drugs - mescaline, in his case – and had been a well-established classic by the time Watts penned his *JC.* Watts' biographer Monica Furlong states that "Watts shared Huxley's feeling that (LSD) might be shared by minds already developed by aesthetic, philosophical, and religious ideas and practices. Unlike Huxley he guessed at the danger of a widespread availability of LSD, fearing that it would produce the chemical equivalent of bathtub gin" (168). Along similar lines, Krippner suggests that "the beauty, the visions, the sense of mystical unity

made (Watts) conclude that such chemicals were to be approached with much care and on the order of a religious sacrament" (86).

It is a well-known fact that Huxley entitled his little book after William Blake's maxim that "if the doors of perception were cleansed everything would appear to man as it is, infinite." (68). Huxley came to believe that so called hallucinogenic drugs were exactly the sort of cleansing agents needed to open sensitive individuals (like himself, presumably) to the perception of infinity. In *JC,* Alan Watts attempts to show what such a perception might involve and, to the best of his stylistic abilities, how it *feels.* This strategy, identified by research psychologist Peter J. Columbus as an example of phenomenological *exegesis*, means that as a philosopher, "(Watts) was not only explaining, interpreting, or analyzing particular domains of knowledge. He was instead calling his readers toward transfigured experiences of themselves and the world" (Columbus 60).

Dancing patterns

In spite of Watts' humble declaration at the beginning of *JC* that "I cannot hope to surpass Aldous Huxley as a master of English prose" (7), he goes on to amply demonstrate that he is capable of beauty and clarity of expression matching if not exceeding Huxley, and it would be fair to say that *JC* is composed as a poem rather than a philosophical treatise. Indeed, Watts admits as much when he adds that "for me, philosophical reflection is barren when divorced from poetic imagination, for we proceed to understanding of the world upon two legs, not one" (*JC* 7). Nowhere is the poetic quality of *JC* more evident than in passages dealing with what Huxley had called "relationships within a pattern."

In *Doors of Perception,* the mescaline-influenced Huxley observes the following: "Place and distance cease to be of much interest. The mind does its Perceiving in terms of intensity of existence, profundity of significance, relationships within a pattern" (10). This seemingly inconspicuous comment proved to be of huge importance to the LSD-influenced Watts who often reiterates in *JC* that the natural or cosmic order is ultimately a dance of *patterns* signifying nothing beyond their own wonder: "Here the present is self-sufficient, but it is not a static present. It is a dancing present – the unfolding of a pattern which has no specific destination in the future but is simply its own point. It leaves and arrives simultaneously, and the seed is as much the goal as the flower" (*JC* 31). Hence, the pages of *JC* are literally strewn with awed observations of natural patterns:

> A journey into this new mode of consciousness gives one a marvelously enhanced appreciation of patterning in nature, a fascination deeper than ever with the structure of ferns, the formation of crystals, the markings upon sea shells. … More and more it seems that the ordering of nature is an art akin to music … The entire pattern swirls in its complexity like smoke in sunbeams or the rippling networks of sunlight in shallow water. Transforming itself endlessly into itself, the pattern alone remains. (44)

In the entire Watts' oeuvre, patterning in nature functions as a central metaphor for what life eternally engages in: patterning, with the cosmos being the ultimate dancing pattern. As Metzner observes: "Watts' delight in the aesthetic beauty of natural forms and appreciation of the dynamic patterns revealed by music, no doubt already present in his earlier life, was enormously heightened by his psychedelic experiences" (111). This perception of nature may be highly subjective, and in Watts' case clearly determined by his childhood and adolescence experiences of the vivid colours and smells of his home county Kent, yet it is this very subjectivity that, according to psychologist K. J. Schneider, allows for "a sense of magnificence and mystery of living (awe)" (167). Alan Watts, however, does not stop here.

An aesthetic appreciation of music-like natural patterning, made visible in the structure of ferns, vortices in a stream or sky-line formations of birds in flight, is apparently not all there is to a psychedelic experience. Nor is it the imaginative construction of philosophical conceits transposing natural patterns on a cosmic plane. However beautiful and inspiring, such verbal exercises would not really "call readers to transfigured experiences of themselves and the world." What the psychedelic experience teaches Alan Watts is that if the cosmos is the ultimate pattern of which the individual human being is a constituent part, then "transcendence" of ordinary consciousness implies the astounding realization that this ultimate cosmic pattern, not in any abstract sense, but in the most corporeal sense imaginable – is you.

Myth of the "skin-encapsulated ego"

Right at the outset of their scathing analysis of human interventions in nature under the banner of instrumental rationality, originally published in 1947 as *Dialectic of Enlightenment,* the Frankfurt School theoreticians Theodor W. Adorno and Max Horkheimer state that "enlightenment, in the widest sense of progressive thought, has always aimed at liberating men from fear and installing them as masters. Yet the fully enlightened earth is radiant with disaster triumphant" (1). Indeed, adopting the *negative dialectics* of Adorno and Horkheimer for the twenty-first century, it would seem that apart from undisputed blessings such as advanced medicine, wide access to education or civic liberties, the Enlightenment project has also brought about unprecedented levels of administration of the human soul and mindless plunder of the planet. The Frankfurt thinkers were, nevertheless, also quick to single out the culprits of this rational mission gone irrationally wrong – in their view, it was "the distance of subject from object" (9) and "thought … reified as an autonomous, automatic process aping the machine it has itself produced" (19). In other words, the human over-identification with abstract thought process has resulted in a frustrating alienation from nature which is henceforth posed as an object to be conquered. The result is, at best, emptiness of life, and at worst, "disaster triumphant." Luckily, humanity's slip into the void which, as Adorno and Horkheimer tell us, "began at the moment when human beings cut themselves off from the consciousness of themselves as nature" (42), might not be an irreversible process.

All throughout his writing career, Alan Watts kept returning to what might easily be considered his central theme: the myth of the "skin-encapsulated ego." Even a cursory glance at his books, no matter if early, mid or late-career ones, will reveal numerous passages dedicated to overcoming the erroneous impression that we are separate egos facing an alien outside world from inside of a bag of skin which is our body. Thus, for instance, in *Nature, Man and Woman* (1958), Watts states that "the root of mental disorder is not a malfunctioning peculiar to this or that ego; it is rather that the ego-feeling as such is an error of perception" (91). Eight years later, in *The Book: on the Taboo against Knowing Who You Are* (1966), he says this:

> We suffer from a hallucination, from a false and distorted sensation of our own existence as living organisms. Most of us have the sensation that "I myself" is a separate center of feeling and action, living inside and bounded by the physical body—a center which "confronts" an "external" world of people and things, making contact through the senses with a universe both alien and strange. Everyday figures of speech reflect this illusion. "I came into this world." "You must face reality." "The conquest of nature." (12)

It would seem that Watts believed that almost all human frustrations, anxieties and alienations result from this "error of perception" which creates the illusion that we are separate beings desperately trying

to exert our wills on a recalcitrant world which, as we all reluctantly have to admit, determines and controls us rather than vice versa. Seeing through this illusion was arguably the main fruit of Watts' intense study of Eastern philosophies such as Taoism, Zen or Vedanta.

As in the case of natural patterns, the psychedelic experience pronounced this topic even more, and so Watts again goes to great imaginative heights and summons the best of his stylistic skills to transmit his ego-transcending, liberating sensation to the reader:

> Life is basically a gesture, but no one, no thing, is making it. … It isn't being driven by anything; it just happens freely of itself. … There is no reason whatever to explain it, for explanations are just another form of complexity, a new manifestation of life on top of life, of gestures gesturing. Pain and suffering are simply extreme forms of play, and there isn't anything in the whole universe to be afraid of because it doesn't happen to anyone! There isn't any substantial ego at all. The ego is a kind of flip, a knowing of knowing, a fearing of fearing. It's a curlicue, an extra jazz to experience, a sort of doubletake or reverberation, a dithering of consciousness which is the same as anxiety. (*JC* 52)

Here, Watts' trump-card is the realization that the individual ego – anxious, fearful, defensive – cannot *really* resist the flow of life because it is itself an aspect of that flow: "But I don't have to overcome resistance. I see that resistance, ego, is just an extra vortex in the stream – part of it – and that in fact there is no actual resistance at all. There is no point from which to confront life, or stand against it" (*JC* 52–3).

Inevitably, the psychedelic, consciousness-expanding experience depicted by Watts in *JC* culminates in "the sense of my original identity as one with the very fountain of the universe" (55). Metzner notes that "this is the classic mystic vision of the *Upanishadic* seers" (110) where the innermost self of an individual being (*atman*) is revealed to be one with the innermost self of the whole universe (*Brahma*).

Alan Watts, who was well aware of the essentially Hindu tinge to his LSD-induced experiences, would probably agree, but esoteric moments like this are relatively rare in his oeuvre, and even a visionary book like *JC* mostly strikes more sober tones. Therefore, in line with what he called "spiritual materialism," Watts does not necessarily need to invoke "fountains of the universe" or "cosmic consciousness" in order to reveal the true relationship between self and other: "At root, there is simply no way of separating self from other, self-love from other-love. All knowledge of self is knowledge of other, and all knowledge of other knowledge of self" (*JC* 38).

To fully appreciate that Watts sits more comfortably with materialist, rather than idealist philosophers, note the similarity of his idea of the self with what the Marxist literary theorist Terry Eagleton has to say on the subject:

> To trace the rippling effects on others of the most trifling of my actions, or just of my brute presence in the world, I would need to deploy a whole army of researchers. This is not only a modern insight; it is also part of the teaching of the great Buddhist scholar Nagarjuna, for whom the self has no essence because it is bound up with the lives of countless others, the product of their choices and conduct. It cannot be lifted clear of this web of meanings. (212)

What Eagleton shares here with Watts is the idea that "self" and "other" are complementary, rather than opposite poles of the same process, or two sides of the same coin, forming a total field in which they are mutually intertwined to the point of actually being – one. This, in fact, is the essence of "field theory" of modern physics, biology and Gestalt psychology, all of which had a profound impact on

Watts' thought. Taking this point to its logical conclusion, Watts insists that the "field principle" should be applied to other false dichotomies, such as spirit/matter, or mind/body: "The individual is not a skin-encapsulated ego but an organism-environment field. … Each individual is a unique expression of the behavior of the whole field, which is ultimately the universe itself" ("The individual as man/world" 55). Consequently, Watts' radical non-duality makes his philosophy, in spite of its spiritual insights, intensely sensual and corporeal.

Body-as-world

Watts was developing his holistic concept of the body across his entire writing career. His latter-day *The Book*, already referenced in this paper, even has a whole chapter called "The World Is Your Body." Naturally, *JC*, with its heightened awareness, is no exception to this trend, and being the most poetically minded of all Watts' books, contains some of the most suggestive and imaginative accounts of the body Watts ever produced:

> The body itself has an "omniscience" which is unconscious, or superconscious, just because it deals with relation instead of contrast, with harmonies rather than discords. It "thinks" or organizes as a plant grows, not as a botanist describes its growth. … In the type of experience I am describing, it seems that the superconscious method of thinking becomes conscious. We see the world as the whole body sees it, and for this very reason there is the greatest difficulty in attempting to translate this mode of vision into a form of language that is based on contrast and classification. To the extent, then, that man has become a being centered in consciousness, he has become centered in clash, conflict, and discord. He ignores, as beneath notice, the astounding perfection of his organism as a whole, and this is why, in most people, there is such a deplorable disparity between the intelligent and marvelous order of their bodies and the trivial preoccupations of their consciousness. (42)

To readers unacquainted with the immediacy and urgency of the psychedelic experience, this may come as a surprise. From a book supposedly dealing with a transcendental experience, they would rather expect accounts of disembodied visions of the supernatural order. That *JC* clearly paints a very different picture has been explained for instance by Morgan Shipley who calls Watts' attitude to psychedelics "antithetical to western religious and cultural constructs that isolate self from other, and estrange human from divine" (236). Similarly, Michael C. Brannigan observes that "Watts preferred a mysticism that was organic, rooted in the corporeal and in nature" (154). For his part, Donadrian L. Rice has noticed that "Alan Watts made no inference that transcendent experiences imply anything supernatural" (132). "Transcendence for Alan Watts was a transcendence of dissociated ego consciousness" (136) resulting in the "realization that *spiritual, material, wonderful* and *ordinary* are one" (133).

In *JC,* as in all his other books, Watts expresses this oneness in terms of the body, and not from some misty, spiritual vantage point:

> I begin to feel that the world is at once inside my head and outside it, and the two, inside and outside, begin to include or "cap" one another like an infinite series of concentric spheres. I am unusually aware that everything I am sensing is also my body—that light, color, shape, sound, and texture are terms and properties of the brain conferred upon the outside world. I am not looking at the world, not confronting it; I am knowing it by a continuous process of transforming it into myself, so that everything around me, the whole globe of space, no longer feels away from me but in the middle. (*JC* 32)

Obviously, this exquisite feeling is a direct experience of the mutual interconnectedness of the body and the world where, once again, one implies the other, where a particular state of neurons in the brain calls the outside world into being while the world simultaneously "grows" this brain, complete with its neural structure. As Juliet Bennett succinctly puts it: "Your bag of skin is not a barrier or boundary but a bridge. ... We are, therefore, a continuous process with everything and everyone else" (339). Or, in the words of Alan Watts himself: "The individual is so interwoven with the universe that he and it are one body" (*JC* 13).

Conclusion: Ecology of consciousness

It might be concluded that the relevance of *JC* for the twenty-first century is Alan Watts' effective proposal of what might be termed *ecology of consciousness.* This new way of perceiving, experiencing and treating the world requires the fulfillment of two key elements.

The first is a vivid and acute realization that as conscious, living organisms, we are not really separate from our environment but form an indivisible unity with it. This, in turn, should lead us to the much-needed respect and care for this environment.

The second, perhaps more subtle and elusive element, is the cultivation of what Michael Brannigan calls "embodied awareness," whereby the way in which Watts experienced his body under the influence of LSD becomes a permanent sensation. According to Brannigan, "Watts' prose is consistently crystal clear and reflects his own directly attentive and mindful awareness" (154). Presumably, through embodied awareness, Alan Watts "learned the secret of listening to the rain rather than his mental traffic" (Brannigan 159).

Today, as in 1962, some readers might struggle with the idea that such far-reaching and healthy changes to one's relationship with the world could be effectuated simply by the ingestion of psychedelic drugs. Not only does it offend their deeply ingrained presumption that a valuable mystical experience must be preceded by years, if not a lifetime, of rigorous spiritual practice such as prayer, meditation or asceticism. It also seems to reduce transcendental experience to a laboratory issue of brain chemistry, and therefore just an anomaly in the Cartesian, mechanistic order. Alan Watts obviously addressed these concerns, but convinced as he was of the enormous value of his own LSD-induced experiences, he did so with an aesthetic wit of someone who knows better: "A chemical description of spiritual experience has somewhat the same use and the same limits as the chemical description of a great painting" ("The New Alchemy" 129). Alan Watts endorsed neither Cartesian reductionism, nor disembodied supernaturalism. Instead, he preferred to listen to the rain.

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Mobile Fatherhood: Fathers on the Road in Postmillennial American Cinema

Abstract*: Postmillennial American cinema has paid special attention to the American man's challenges, especially with respect to the position he occupies within the family. Among the most urging issues that recent production has been preoccupied with are gender progressive family arrangements and their effect on the representation of the father, who continues to manifest postfeminist attributes of the contemporary man.* The Road *(2009),* Captain Fantastic *(2016), or* Leave No Trace *(2018) are examples of those films that demonstrate the father intending to consider the effect of contemporary challenges. By doing that, they simultaneously propose the need to re-define the social location of the American man and reclaim his authority. The three above-mentioned films do so via the focus on the mobile father, the father on the road, who, along with geographical migration, also travels culturally. The road-movie aspect of these films allows the father to seek alternative environments for his children to secure the continuity of the new generation and, thus, his own moral, spiritual, and aesthetic regeneration. The father-child relationship, as I intend to argue, is an important feature of how contemporary cinema constructs the identity of the postmillennial man, and the journey a viable device to make him reclaim his authority.*

Mobility is essential to the American character, as the nation itself was formed in the process of Westward expansion, which was a movement that allowed for the physical but also ideological development of the American nation. Apart from geographical mobility, it has also been social mobility that has defined the American character and in relation to which the American dream plays a crucial role. American mobility, or the restless American spirit as Alexis de Tocqueville identified it in 1835, has since been celebrated via the character of the American Adam, the pursuer of the dream[1] who continues to be celebrated on-screen by contemporary American cinema productions. The most viable representation of the Adam became the explorer/adventurer/cowboy, who, supported by the American Dream narrative, grew into a widely recognized model of the American man acknowledged by global audiences. Mobility defined in American cinema by the pursuit of happiness and as "a central colonizing theme of national male identity" that was defined by the pursuit of control over large empty spaces (Aitken 353), was embraced by cinema as a device that allowed for the development of the main protagonist and a mechanism that encourages the main protagonist to change location, whether geographical or social. It also grants the main male protagonist the ability to rediscover, if not maintain, his agency, which, reflecting the traditional narrative structure, remains an attractive closure and a desirable restoration of the status quo. With the focus on *The Road* (2009), *Captain Fantastic* (2016) and *Leave No Trace* (2018),[2] which are recent examples from American cinema that concentrate on a specific model of the mobile American man—the American father—on the road, this study considers the function of the journey each of the fathers completes as a journey to reconstitute the authority of normative masculinity reflecting the postfeminist characterization of the main protagonist. The rehabilitation of the father in these films comes with the ability to relocate what is, according to David Kronlid, "considered a distinct fundamental capability for a life of dignity" (15). As the author also explains, "to be mobile is intrinsic to human well-being" (15); therefore, mobility manifested by these fathers culturally functions as a process to restore

and revive their authority. The journeying father associates with freedom and ability, takes a risk and violates boundaries, but all for the protection of his children for whom he remains the only parent.[3]

Mobility as a concept in cinema was formally embraced by the road movie genre that occasionally has featured women (*Wizard of Oz,* 1939*; Thelma and Louise*, 1991; or *Wild,* 2014) but the genre developed primarily with the focus on solitary male protagonists—the adventurer, rider, or rebel—and contemporary 21st-century Amerian cinema continues to present the traveler alone.[4] The genre remains predominantly male-driven also because of the rigid gender associations where masculinity identifies as mobile and active while femininity is still "coded as relatively stationary and passive" (Martin 2 cited in Cresswell and Uteng). The ability to travel and relocate has been traditionally associated with freedom; therefore the road movie genre has often been used to demonstrate characters whose performance was motivated by rebellion against authorities as a form of expression of freedoms enjoyed by individuals, from *Bonnie and Clyde* (1967) to *Easy Rider* (1969). As Aitken and Lukinbeal in their study of "Disassociated masculinities and geographies of the road" point out, mobility has also been used in the film narrative to juxtapose "rebellion against authority and a hegemonic norm that requires men to stay at home and take responsibility for their families" (353). While the authors in their study present the argument that the journey may be for the main male protagonist emasculating, this short study, on the contrary, argues that with respect to the films in focus, the journey not only emancipates but has a resuscitating effect on the American man in postmillennial cinema. The fathers in these films take to the road and adopt all the risks their journey entails to demonstrate the responsibility for their families, specifically by escaping locations that no longer meet their requirements for life. Their ability to accept responsibility is demonstrated as the decision to set out on a journey that inevitably involves uncertainty and a substantial amount of risk.

The mobile fathers that these films present reflect the process described by Cresswell and Uteng, who claim that "acquiring mobility is often analogous to a struggle for acquiring new subjectivity" (2). Once on the road, the father acquires a different subjectivity defined by the specific requirements that identify the journey and the father-child relationship. On the cultural level, the fathers are forced to demonstrate features instigated by the journey itself. As the journey develops, also the subjectivity of the father develops according to the demands. This is best demonstrated as the father is observed restoring his competences of a lone parent, who along with the pursuit of higher causes that advance the narrative's surface level and substitute for the absent mother, also fights his ego that is often challenged by the child's emerging authority, or struggles to keep his paternal authority in the process of the child's growing up. Mobility thus becomes a journey during which the father is continuously created and recreated (Murray 57) according to situations. In *Captain Fantastic*, the father's journey softens his unorthodox practices and decisions to radically isolate the family from society as he slowly changes the environment from a remote forest in the wilderness to society and family. In *The Road*, the journey serves to acknowledge and accept the limits and reconcile with the ultimate fears a parent can face—before his eventual death, leaving the child seemingly unprotected, the father takes the highest risks. The orphaned son is the embodiment of his father's competence and ability, and, carrying on this legacy, he successfully joins a new family – the symbol of the future community. In *Leave No Trace*, the father also eventually abandons his daughter after he has found the kind of environment that would allow him to disappear yet still remain quite present. The common aspect of all of these films is that the father, at some point, disappears, or fades away, or dies, and the children the father manages to protect throughout the journey or save as a result of his journey all join communities that secure their protection in the future. Sharon Willis points out that while "road movie protagonists, even if they travel in small groups, are usually isolated and solitary," they usually travel towards society; therefore, their "the journey

is inevitably social" (287). Once a society becomes the final destination for all of the children, they demonstrate their physical and emotional readiness to part with the father, hence ready to complete the maturation process. However, the place itself or the destination does not have to define the result of the father's journey. As Julia Leyda points out, the place is a concept that explains the "link between space and identity" (21). The destination is used metaphorically to "refer to a particular physical environment and its (being) associated with socio-cultural qualities" therefore, it can also be a social location defined by geography (21).

Aitken and Lukinbeal, in their study, point out that mobility influences and re-defines political and social identities, and as such, it is also perceived as a process associated with violating a norm (352). As they explain, it is the boundaries of sedentary life that limit the freedom to define political identity (352–353), therefore when the status changes from sedentary to mobile, the boundaries of one's subjectivity become contested. However, the fathers in this study do not trespass the boundaries of the norm in a resistant manner. They are not rebellious in order to subvert the norm, but rather the very opposite—they assume the purpose of the journey; hence alteration, is also to re-define their political and social identity by seeking advancement and betterment of life conditions echoing thus the myth of the pioneer whose advancement was defined by opportunities and life improvement. Observing each of these fathers' geographical migration with the common goal to find suitable conditions for a living—wilderness/society, isolation/community, community/isolation—the audience also observes contemporary versions of the pioneer. Each of the father's journeys, similarly to those of the early pioneers', is defined by a certain amount of risk. From ultimate existential challenges in *The Road* to *Captain Fantastic*'s various authority--affirming situations that affect the children's safety, or *Leave No Trace*'s risk associated with inadequate conditions for the child's physical and mental health development. The risk demonstrated in these films does not only function as a narrative device for the dramatization of the story, but it also shapes the function of the journey that is defined by the exploration of physical environments, which is a process that always involves risk. Risk-taking "is associated "with the performance of masculinity that conforms to cultural norms" (Lupton 37). The fathers' choice to risk also involves the notion of responsibility that, if accepted, confirms his moral authority, like that of the risk-taker. The most obvious example of the acceptance vs. denial of such responsibility can be observed in *The Road*, where responsibility is demonstrated as an obligation or duty rejected by the mother but accepted by the father. While the rejection to accept such a high amount of risk to protect the life of their child is presented as the mother's apathy, when put in contrast with the father's acceptance of the risk, the mother's apathy is eventually presented as her failure. The risk that is also associated with notions of "choice, responsibility and blame" (37) is, therefore, in the case of *The Road*, used to manifest the father's ability to accept parental obligations, and the mother's incompetence. As Lupton points out, the risk is "dependent on decision-making as it assumes agency, the ability to shape one's destiny through self-determination and identification" (90). Therefore also with the process of individualization, "in which people have become compelled to make themselves the center of the conduct of life, taking on multiple and mutable subjectivities" (143). In the case of *The Road*, the deployment of the post-apocalyptic genre is resolved by the road itself, of migration where the individual is all there is. The father is devoid of social constraints but also demands, manifesting the process of individualization via risk-taking activities in its purest sense. The film's journey thus provides conditions that secure the father's development into a moral agent whose parental activities correlate with the postfeminist characterization of the main male protagonist.

As Cohan and Hark propose, there are two kinds of mobility in the American narrative—aimless, for the sake of the road such as Jack Kerouac's *On the Road*, or aimed with the emphasis on a destination

as in *Forest Gump* (6). In the case of all three films, it can be argued that the destination is equally important as the journey that involves the transformation process, reconciliation, and eventual redemption; the journey itself reinforces the process of reconciliation with past representations of the father. Moreover, individual examples also correspond with the argument that on-screen mobility is a viable concept that enables a sense of transcending boundaries (Aitken and Lukinbeal 353). It essentially involves freedom and the ability to address a variety of identities.[5] The freedom that the road genre offers has been a prerequisite to enable some kind of emancipation of the main protagonist; therefore, characters who set out on a journey usually experience a form of empowerment, recognition, or acknowledgment when they reach their destination, if there is one. As Emily Martin explains, "mobility (…) involves the meanings associated with movement – the narratives and discourses that make movement make sense culturally" (6 cited in Cresswell and Uteng); therefore, fathers traveling the road physically provide also a culturally meaningful experience. The performative character of the representation of masculinity is enhanced by the abandonment of norms and violation of boundaries that define the beginning of the journey or migration. When fathers take to the road, they escape the norms that define the traditional fatherly authority, disrupting the status quo and proposing alternative attributes and competences reflecting postfeminist demands on the representation of fatherhood. In opposition to the argument that mobility is juxtaposed to the "hegemonic norm that requires men to stay at home and take responsibility for their families" that Aitken and Lukinbeal refer to (353), the fathers in these films adopt mobility as a process to affirm their responsible character when they accept the risk and leave with or without their children in order to save their future. In *Leave No Trace*, Will, the father, migrates from one place to another on a regular basis. As a former soldier suffering from PTSD, he continues to live like a soldier with his daughter in the Oregon forest, constantly changing their location to avoid being found by visitors to the national park. Due to his mental illness, he distrusts material objects and feels confined when staying indoors and so his migration is a necessary process as there is no other option for him and his daughter to remain together. Throughout the whole journey, as they travel different forests, Will is presented as a careful and responsible father who also insists on the daughter's proper education, which is demonstrated by her excellent results when social service workers check her. However, their journey is defined by opposing desires—his to disappear and hers, as a teenager who craves her peers' company, to be visible (Beifuss). Nevertheless, it is the responsibility and obligation that defines Will's migration. He knows that if he is to take care of his daughter, he has to find an environment that will allow him that.

Similarly to Will's commitment, it is also Ben in *Captain Fantastic* whose journey is defined by the justification of competence and authority. Continually confronted with mainstream parenting approaches, Ben uses the journey to validate his unconventional parenting methods, whether encouraging the kids to shoplift in grocery shops or in the house of his sister-in-law's where he pits the skills of his children with those educated within the mainstream environment. Characteristic of the journey in *Captain Fantastic* is the bus the family uses to transport themselves from the forest to their destination in civilization. The bus is old-fashioned, and despite the fact that it no longer meets the requirements for the safe transport of children (missing seatbelts), the vehicle itself presents a relatively safe environment signifying the father's obligation to protect his children. Lesley Murray points out that with respect to mobility, a vehicle in possession can "facilitate emotional investment in children" as it also stands for a form of "family time" (58). The family in *Captain Fantastic* often sing songs with associations only the members on the bus are familiar with. It is also one of the crucial narrative turns in *Captain Fantastic* that takes place in the protective environment of the bus, when the father gives in to the kids' pleas to attend the funeral of their deceased mother (and his wife) despite the disapproval of the kids' grandparents who blame

Ben for the death of their daughter. This moment of determination is highlighted by the loud singing of *Scotland the Brave* that intensifies unity and integrity as well as the resistance of the family that the father is in charge of. As Murray also explains, a vehicle that is in their possession represents a form of freedom or a strategy to cope with "risk in public space" (58), which is also demonstrated by common withdrawals from public spaces after occasional violations (e.g., the already mentioned shoplifting) during which the bus functions as a safe deposit of the kind of living concept the family have created. Ben's journey is also least defined by the risk-involved activities of all the fathers because of the vehicle that provides this safe place the family can always return to.

Ben is the only father who uses a vehicle to transport the family. The remaining fathers travel primarily on foot; that is, they use a form of transportation that is exhausting physically, but also emotionally (Murray 47). As Murray explains, "(…) walking can be emotionally draining if it is the only option available" (47) and in the case of Will in *Leave No Trace* and the father in *The Road*, walking is really the only option the fathers have to transport themselves and their children. Will, with PTSD, has to find the least compromising form of transport that would not irritate his panic attacks that are often induced by loud noise reminding him of the war zone. Trained to ambush practices, he often resorts to a form of migration that allows him to move from one place to another in the most unnoticeable way, avoiding every possibility of being spotted by visitors to the park or other people who could potentially endanger their way of life. The father in *The Road* similarly avoids all unnecessary social interaction as he travels with the son through the post-apocalyptic country, hoping to find a community that would secure their protection from hunger-driven survivors who continue to track them in a zombie-like fashion. Here, the emotional exhaustion associated with walking is demonstrated by the fear of the child that the father is protecting. On the one hand, the father is concerned with the protection from the enemy, which in both of the cases demonstrates as the outcome of a somewhat contaminated society that neither of the fathers feels part of, on the other hand, it is the protection from possible risk-involved activities that may come as a result of the father's own decisions. The emotional exhaustion culminates when a child is affected and best demonstrated in *The Road* as the father contemplates the ultimate decision to end their lives in a suicide. The emotional engagement of the mobile father may be observed as a constraint in respect to traditional fatherly authority, however considering the cultural location that all of these fathers propose in the form of their social destination, it is revealed as a form of emancipation that authorizes the father to extreme emotions intensified by the process of migration and the journey itself.

The reaction to past father figures is a recurrent theme in many contemporary American films whose ambivalent reaction to the authoritarian model is often a demonstration of a form of redemption with the father who "was either physically absent, or if not absent, created psychological pain by insisting on traditionally authoritarian paternal characteristics denying space for emotions" (Robé 118).[6] The father on the road also participates in risk-involving activities to authorize the emotions the father of the 1950s renounced to navigate the children's future emotional development. Mike Chopra-Gant explains that the father in the 1950s "became a dominating figure not by his presence, but by his absence" (88). In contrast, the absence of the father can be physical, and it also occurs on a secondary level when the father is "hopelessly deficient in their provision of the guidance and direction needed by their sons that they are absent in a second, more abstract, sense as the crucial socializing influence capable of directing young men toward the development of mature masculine identities" (89). The fathers on the road as lone parents are not only present but also provide their kids with the necessary guidance to secure competences that their fathers denied them. And while the process of migration helps these fathers legitimize their emotions, the journey also serves as a tool to propose a shift in the social location

of the American man that is culturally challenged by postfeminist influences. Fatherhood and motherhood are culturally appropriated conditions associated with models of good and bad behavior, but with the influence of feminism "men and women (have been) released from traditional forms and ascribed roles in the search for a life of their own" (Murray 48). The postfeminist characterization of the American man thus requires that the hero's performative masculinity is contested with nurturing features that demand his emotional engagement. Mobility in these films helps to construct fatherhood by providing spatial preconditions that assure us of the inevitable continuation of long-established traditional structures of gendered identity (Robé 102). Therefore, as the fathers echo the call for a more nurturing parent whose responsibility is to provide guidance to the child to secure proper maturing they also reflect "entitled masculinity" which is a form of masculinity that embodies the mandates of social privilege, and has a highly performative nature (Robé 102).

With the accomplished task of the father who protects and guides the children, often risking his own life in the process comes the celebration of strong masculine leadership demonstrated by the figure of the father, who, however, does not accomplish the goal for himself. As Kitses explains in relation to the Western genre in which the concept of duty, honor, and loyalty is crucial, the hero acts for "larger causes, for the family" (30). The family functions as a binding element that sustains the foundation of the community (30). And so when the father leaves the initial location when it ceases to be safe and journeys to a location that provides the necessary protection for his children, culturally he travels to a reformed kind of society or community where the kind of guidance he provided the children with will be accepted and nourished. The father in these films is forced to migrate due to the collapse of civilization and his authority. And if migration re-defines political and social identities as Aitken and Lukinbeal propose, he is also forced to re-define his cultural location or what it means to be a father in contemporary Western society.

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Notes

(1) For more information about the American Adam see Lewis, R.W.B. *The American Adam: Innocence, Tragedy and Tradition in the Nineteenth Century*. Chicago: University of Chicago Press. 1959.

(2) These are only a few of recent examples from a larger body of American films that focus on the American father. Among those that depict the father on the road also belong *The Revenant* (2015), *Interstellar* (2014), *The Peanut Butter Falcon* (2019), or *Honey Boy* (2019). Socially mobile fathers are best represented in *The Pursuit of Happyness* (2006), *Martian Child* (2007), or *Manchester by the Sea* (2016).

(3) Hannah Hamad in her study "Hollywood Fatherhood: Paternal Postfeminism in Contemporary Popular Cinema" describes the importance of the absence of the mother for the postfeminist characterization of the father. The lone father has also been explored and discussed in her recent publication *Postfeminism and Paternity in Contemporary US Film: Framing Fatherhood*. Taylor and Francis, 2017.

(4) Only sometimes is the hero accompanied by a woman to secure the romantic development of the film on the surface level structure. A recent example of this is *The Peanut Butter Falcon* (2019)

(5) Other examples of the mobile father that address a variety of identities include *Forest Gump* (1994) whose emphasis is primarily historical, or *The Revenant* (2015) whose reformed character is a result of the effect of the wilderness on the American man.

(6) Among the films that best demonstrate the process of reconciliation with the absent father (physically or emotionally) in American cinema belong *Forrest Gump* (1994), *The Fight Club* (1999), *American Beauty* (1999), but also *The Tree of Life* (2010).

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Georgiana Nicoară

The Supra-Element: Landscapes and Soundscapes as the Tragic Chorus in Thomas Hardy's Novels and Poems

Abstract: *Starting from the premise that Hardy's descriptions of landscapes and soundscapes transform into proper individual characters, as each object, be it natural or decorative, is entrusted with personality and voice, in the present study I shall argue that the aforementioned descriptions become an endless source of information and analogy. Also, due to their active implication in rendering the message, they acquire the traits of the Greek tragic chorus. Thus, the reading of Hardy's landscapes is a process similar to reading a poem, as it requires a detailed analysis of stylistic aspects. His tragic novels are a combination of dramatic spirit and poetic stylization in the form of prose. It is hoped that the present discussion will support the claim that Hardy makes use of tragic elements to build both his novels and poems so as to make a synthesis out of what modernity failed to recognize after centuries of humanism.*

The masterly descriptions of Hardy's landscapes transform into proper individual characters. As each object, be it natural or decorative, is entrusted with personality and voice, together they create a supra-element, that is the tragic chorus. It would be only fit for the tragic vision that Hardy spread over his novels and his affinity for natural description to result in yet another character, the collective one. In an episode of *Jude the Obscure*, Sue is in a fit desperation after the death of their children and confesses herself uneasy with her place in this or the other world: "I am a pitiable creature, (…) good neither for earth nor heaven anymore! I am driven out of my mind by things! What ought to be done?" (*Jude*[1] 328). Jude's response not only raises the question of the inevitable tragedy that attends them, but also extracts its elemental use from his previous readings of Greek tragedies: "Things are as they are, and will be brought to their destined issue. (…) It comes in the chorus of *Agamemnon.* It has been in my mind continually since this happened." (328).

The tragic chorus, the noisy dithyrambic collective song with which a dramatic representation began and ended, gave birth to tragedy. It functions as a being above the actors and spectators, as one that enabled the interaction between performer and witness. It can also embody both the active and the passive participant. The tragic chorus explicitly delivered the message of the play and conveyed what the story fails to tell. Thomas Hardy creates the tragic chorus by providing detailed and flamboyant descriptions of personified landscapes, objects and soundscapes, which create the impression of the presence of a third person entrusted to convey a hidden and important message to the reader.

In Thomas Hardy's depiction of landscapes, we are prone to encounter a variety of ways to look at a description. Be it visual, aural, tactile or olfactory, they all sustain the plot and create the illusion of a physical world which sings songs for the tragic faith we are all submitted to. Hardy is a visualizer capable of painting vivid mental images of common objects (clothes, pieces of furniture, building, streets) and of natural elements. He also creates tension and mutual attachment between background elements and characters. This co-dependency generates a dramatic force through which the tragedy intensifies and catharsis can be attained.

Soundscapes and Noises in Hardy's Prose

One of the most prominent of Hardy's various depictions of space and objects is the soundscape. He creates a mood not rendered through action or characters but rather through a third element which invokes a powerful force to sustain the plot. The soundscapes, in their personified form, are there to provide, partly at least, answers to undying questions regarding our existence and suffering. Sometimes, however, certain descriptions come to represent a real sketching of a place, having nothing in connection with the action or what passes between characters. It can make it even more confusing if the reader acquaints himself with the idea of a supplementary message coming from secondary elements. Hardy does indeed champion Nietzsche's idea of Wagner's *Preludes* as being self-standing acts in the opera allowing external secondary forms to become actual contents. Some of his descriptions fulfill no such tasks, as they are there to create a clear and delightful image of the surrounding. Hardy's soundscapes, as well as landscapes, must be read with the idea of *double entendre* in mind, viewed always with a slight degree of skepticism and in full dependency with the action and the characters. For instance, in his novel *The Mayor of Casterbridge* he also intends a clear and thorough description of the town itself as, in this novel, he particularly insists on giving a comprehensive account of the social background. In other novels, he is keen on creating a meaningful psychological analysis through his soundscapes, thus attributing features of the natural surroundings to the character in question. Still, in the novels 3.read as tragedies, such chorus-like descriptions are ever present to maintain the intended atmosphere.

Hardy found a specific psychology in aural response and was keen on exploring it in his novels. In *The Return of the Native,* Egdon Heath is an expression of the Garden of Eden, a place untouched by knowledge and consciousness. The tragic element in his novels springs from "the double-edge 'gift' of consciousness, which not only enables him to perceive the misery of existence in such a harshly determined world, but also allows him to rebel against the dictates of the environment, therefore creating a tragic tension" (Asquith 33).Once aware of his understanding of the inevitable suffering after being exiled from the Garden of Eden, man uses his imagined free will to change the course of things. This is an attempt which always ends in failure and punishment. The heath, however, is a masterly creation, where soundscapes become the dominant means of telling the story. Due to the peculiar sounds produced on the heath, tragedy attained yet another of its specific elements, namely the unity of time and space. Mark Asquith argues in his study *Thomas Hardy, Metaphysics and Music,* that "the music of the heath collapses both space and time in accordance with the Classical unities of the novel" (105). There is always the modulation of the wind entwined with the rustic songs of the people. The music it creates is as much part of the story as any primary element. The music is created as a Wagnerian tragic chorus which adds to the complexity of characters, a chorus that relates what is left untold. In building his characters in *The Return of the Native*, Thomas Hardy makes use of this chorus to tell the truth about them: "Through its music Hardy collapses the linear nature of time into a transcendent moment to remind us that she is simply an extension of her environment – a truth to which she remains tragically deaf" (105). There are many instances in the novel in which the main characters are indifferent the additional message the sounds render. The opening scene on top of Rainbarrow plays the role of Wagner's preludes, which, ultimately, become part of his trilogies. This scene is veiled with uncertainty as the characters make their appearance. The heathmen gather to celebrate November Fifth. However, they, just like Eustacia, do not simply arrive on the barrow, but emerge from the depths of the heath:

> There the form stood, motionless as the hill beneath. Above the plain rose the hill, above the hill rose the barrow, and above the barrow rose the figure. Above the figure was nothing that could be

mapped elsewhere than on a celestial globe. Such a perfect, delicate, and necessary finish did the figure give to the dark pile of hills that it seemed to be the only obvious justification of their outline. Without it, there was the dome without the lantern; with it the architectural demands of the mass were satisfied. The scene was strangely homogeneous, in that the vale, the upland, the barrow, and the figure above it amounted only to unity. Looking at this or that member of the group was not observing a complete thing, but a fraction of a thing. (*RN* 11*)*

In the novel, there is a chapter with a suggestive title which entices the reader to redirect his attention towards an easily escapable element. In the chapter entitled "How a little Sound produces a great Dream", Eustacia's desperation at meeting the newly-returned Clym Yeobright numbs her visual sense allowing for the aural experience to take over and render her strong emotions:

She stained her eyes to see them, but was unable. Such was her intentness, however, that it seemed as if her ears were performing the functions of seeing as well as hearing. The extension of power can almost be believed in at such moments. The deaf Dr. Kitto was probably under the influence of a parallel fancy when he described his body as having become, by long endeavour, so sensitive to vibrations that he had gained the power of perceiving by it as by ears. (96)

At an opposite end, we find Clym Yeobright with a failing sight, incapable of perceiving Thomasin and those close to her in the way they should have been understood. He can only transfer the knowledge once processed through a primarily employed sense, that of seeing, to the aural sense, similarly to a visually impaired person:

The life of this sweet cousin, her baby, and her servants, came to Clym's senses only in the form of sounds through a wood partition as he sat over books of exceptionally large type; but his ear became at last so accustomed to these slight noises from the other part of the house that he almost could witness the scenes they signified. Faint beat of half-seconds conjured up Thomasin rocking the cradle, a wavering hum meant that she was singing the baby to sleep, a crunching of sand as between millstones raised the picture of Humphrey's, Fairway's, or Sam's heavy feet crossing the stone floor of the kitchen; light boyish step, and a gay tune in a high key, betokened a visit from Grandfer Cantle; a sudden break-off in the small beer; a bustling and slamming of doors meant starting to go to market (…). (317)

This lack of vision in processing and interpreting reality results in an enrichment of imagination, through which the world is made possible. The images that spring to Clym's mind are created by the sounds he hears and on his prior knowledge of the people who make those sounds. We, as readers, are induced to hear while trying to visualize what the character imagines, or maybe employ our own devices in imagining the scene from what Hardy discloses through the description of sounds. In *Reading Hardy's Landscapes,* Michael Irwin details the reason behind Hardy's special technique of rendering a scene and on how description functions in fiction:

"Here Hardy make the character's near-blindness, as elsewhere he makes darkness, an excuse for presenting a sound-picture. (…) The reader, like the characters concerned, has been enabled to see in the dark – or at least to feel that something like this happened. The subtext may be that this is

how description works in fiction. We cannot be 'shown' a scene, but we can be enabled and persuaded to create our own pictures, very much as Clym does." (45).

Here we encounter Hardy's play on the character as well as on the reader, using them as a similar device to entice a specific manner of reading and creating the novel at the same time. It can become a rather difficult and uncomfortable reading, not only by not easily revealing to the reader what actually happens, but also by requiring the use and implication of the imagination to pass from one perceiving sense to another.

Similar instances can still be found in *The Return of the Native:* "Compound utterances addressed themselves to their senses, and it was possible to view by ears the features of the neighbourhood. Acoustic pictures were returned from the darkened scenery" (71), as well as in

Jude the Obscure, Tess of the D'Urbervilles and *The Mayor of Casterbridge.* The same Michael Irwin proposes in his book about Hardy's landscapes a connection between character's fate and the sounds made by dying animals. Tess's horse, Prince, and the pig that Jude and Arabella kill trigger through their desperate groans the tragic faith of these characters: "The hints here are plain enough: the sounds derive from a sustained metaphor. Tess and Jude, too, are tormented animals, eventually hounded to death." (Irwin 46). Another of these aural instances that Hardy transforms into a real elemental experience is when Henchard, Hardy's main character from *The Mayor of Casterbridge,* left his town after the devastating events taking place after Newson's arrival, the scenery that accompanied him being described as a performing orchestra, for which he had to stop to listen to:

> The wanderer in this direction, who should stand still for a few moments on a quiet night, might hear singular symphonies from these waters, as from a lampless orchestra, all playing in their sundry tones, from near and far parts of the moor. At a hole in a rotten weir they executed a recitative; where a tributary brook fell over a stone breastwork they trilled cheerily; under an arch they performed a metallic cymbaling; and at Durnover-Hole they hissed. The spot at which their instrumentation rose loudest was a place called Ten-Hatches, whence during high spirits there proceeded a very fugue of sounds. (*MC* 292)

Soundscapes and Noises in Hardy's Poems

A recurring word in Hardy's work is "voice". It appears in the title of some of his poems: "The Voice", "The Voice of things", "The Voice of the Thorn" and "Voices from Things Growing in a Churchyard". The first poem is set apart from the others, as the voice belongs to a deceased person, more precisely, Thomas Hardy's late wife Emma. The other poems have a different voice, one that belongs to plants, flowers, trees or forces of nature, which are more specific for his famous depiction of landscapes/ soundscapes. In "The Voice of Things" we find a plurality of voices: "The waves huzza'd" (3), then, "a double decade after" (6) the lyrical voice explains its experience of the sounds made by water: "I heard the waters wagging in a long ironic laughter / At the lot of men" (7–8). A third instance of the waves appears in the last stanza: "Once I heard the waves huzza at Lammas-tide; / But they supplicate now — like a congregation there" (11–12).

"Voices from Things Growing in a Churchyard" presents a wide range of personified elements through which the dead in the grave can vociferate his thoughts. The "things growing in a churchyard" are distinguishable as they refer to different species of flowers or trees and are "growing" from the bodies of the dead. Each flower endeavors to speak in the voice of the dead below, who are supposed to

have transubstantiated: "These flowers are I, poor Fanny Hurd / Once I flit-fluttered like a bird / Above the grass, as I now wave / In daisy shapes above my grave" (1; 3–6). This first instance of the flower "daisy" is a direct manner of opening the poem with the idea of the dead beneath the grass due to the correlation with the euphemism "to push up daisies", meaning to be dead. The refrain of the poem: "All day cheerily, / All night eerily!' (7–8) speaks of a joyful, ludicrous message during the day and a sinister, dark message during the night. The poem's main concern is rendered clearly: it's the on-going human preoccupation of connecting with the deceased, seeking answers for the great secrets of life and after-life.

Why this peculiar choice of over-attentiveness given to sounds? In what way can it provide any supplementary information about the world around us and what causes them to do so? Thomas Hardy creates his second world of elemental beings in order for us to become aware of their continuous presence, which is either there to alter our perception of reality or to strengthen our previous understanding. Michael Irwin comments on this Hardy's preoccupation for sounds and noises and describes them as:

> (…) contingent phenomena, overwhelming in scale and diversity, which are sometimes an influence on us, sometimes a distraction, always a source of information and analogy. More specifically, sound stands for something beyond itself. It is produced by action, something happening, something being done. It affirms that we live in a world of endless, restless movement. (61)

In this sense, noises can either influence our inner world, or our inner world can change them. It is always a playful trick of perception. But, as Irwin says, the endless, restless movements surrounding us are a source of understanding the world, in a way in which we ourselves might extract some hidden information about the way life functions. Or they can offer support in a curious revelation we might have.

Landscapes and Cityscapes in Hardy's Prose

The most powerful descriptions and, perhaps, the most meaningful for our exploration of Hardy's reconstruction of the tragic chorus are his landscapes. Hardy makes use of two different kinds of descriptions: an instrumental one — employed to create the setting and the atmosphere — and an active character-like description. The latter is a reliable tool in understanding the novel. This tragic element involved in Hardy's novels is supported by his philosophy of pessimism. In Hardy's view, embracing tragedy is the consequence of the realization that it is the only view of life in which you can never be disappointed. It is why he makes use of tragic elements to build his novels. In this way he manages to make a synthesis out of what modernity failed to recognize after centuries of humanism.

The reading of Hardy's landscapes is a process similar to reading a poem, as it requires a detailed analysis of stylistic aspects. In describing such scenery, Hardy makes use of poetic techniques to create a greater effect on the reader. His tragic novels are a combination of dramatic spirit and poetic stylization in the form of prose. In ancient Greece, the tragic chorus functioned in the same dramatic way as Hardy's landscapes, it energizes and sustains the narrative. In his probably best novel, *Tess of the D'Urbervilles,* nature, objects and things around the characters give additional explanations in what the characters fail to express. Hardy excels in this novel in his subtle rendering of the message, preparing his reader for a peculiar process of discovering the characters. He seems to always double character and scenery. In this way he creates the ambivalence specific for the tragic spirit transposed into the nineteenth century prose. One such instance of tragic choral description can be found in chapter XIX of *Tess*, considered to be the peak of his descriptive talent:

> It was a typical summer evening in June, the atmosphere being in such delicate equilibrium and so transmissive that inanimate objects seemed endowed with two or three senses, if not five. There was no distinction between the near and the far, and an auditor felt close to everything within the horizon. The soundlessness impressed her as a positive entity rather than as the mere negation of noise. It was broken by the strumming of strings. (*Tess* 138)

This first part presents a vivid image of the ambivalence of the scenery. The character and the natural elements are presented in a complementary or co-dependency relationship. The "delicate equilibrium" is achieved through this intersection of being and non-beings. Also, it showcases that there is not a particular elemental entity taking precedence over another, there's a perfect harmonious state of things. The word "transmissive" entices us to feel the mélange of the senses required to fully comprehend such duality of the scene. It opens for us the chance of a synaesthetic experience, as the "inanimate objects" themselves acquired "two or three senses, if not five". We see how landscapes come to co-exist and dwell with the living. The absence of noises seems to become a presence in itself, a "positive entity rather than a mere negation of the noise". The description continues to show a mixture of senses and a mingling of colors:

> Tess had heard those notes in the attic above her head. Dim, flattened, constrained by their confinement, they had never appealed to her as now, when they wandered in the still air with a stark quality like that of nudity. (…) She went stealthily as a cat through this profusion of growth, gathering cuckoo-spittle on her skirts (…) and rubbing off upon her naked arms sticky blights which, though snow-white on the apple-trunks, made madder stains on her skin; thus she drew quite near to Clare, still unobserved of him. Tess was conscious of neither time nor space. (…) she undulated upon the thin notes of the second-hand harp, and their harmonies passed like breezes through her, bringing tears into her eyes. The floating pollen seemed to be his notes made visible, and the dumbness of the garden the weeping of the garden's sensibility. (138–139)

There is no sense of passivity of elements in this passage but rather a hidden activity meant to complete Tess's inner state. We can also find a playful switch from absence to presence: Tess hears those notes but rather "(d)im, flattened, constrained by their confinement", still, "they had never appealed to her as now" and she went close to Clare but he could not feel her presence. There's a *double entendre* in the text, as well as an echoing of Tess's actions in the movements of the surrounding elements: Tess has "naked arms" while the notes she hears have a "stark quality like that of nudity"; when Tess had "tears into her eyes", the dumbness seems to be "the weeping of the garden's sensibility". The physical elements transform into a musical sound: "the floating pollen seemed to be his notes made visible". Everything is turned into a floating wave, where elements replace one another and make Tess complete. Michael Iriwin describes the relationship between the landscape and Tess as "The surroundings which dramatizes Tess's response serve to intensify it. Everything becomes relevant to what she feels" (Irwin 127). It is indeed an example of a tragic chorus detailing on the events on stage.

The Mayor of Casterbridge is yet another instance of Hardy's architectural expertise. His plots, as well as descriptions, are carefully crafted, geometrically built and beautifully personified. On the same note, Hardy uses words which suggest that the action of the novel resembles that of a play, both at an internal and external level. He calls characters in *The Mayor of Casterbridge* "the chief actors" and "an actor" (*MC* 12, 86); he describes the landscape outside the tent as "some grand feat of strategy

from a darkened auditorium" and what the main character witnesses in the presence of such scenery is called a "scene" (14). Thus, the novel is charged with dramatic qualities which support the main plot and render the tragic chorus as yet another significant element. However, in this novel his descriptions serve both as a choral element and as a writing technique. In the same night, after selling his wife for five guineas to a sailor, Michael Henchard must face an unexpected reality. With his wife and child now gone, Henchard goes through a series of tumultuous states which come in contradiction with the peaceful scenery:

> The difference between the peacefulness of inferior nature and the willful hostilities of mankind was very apparent at this place. In contrast with the harshness of the act just ended within the tent was the sight of several horses crossing their necks and rubbing each other lovingly as they waited in patience to be harnessed for the homeward journey. Outside the fair, in the valleys and woods, all was quiet. The sun had recently set, and the west heaven was hung with rosy cloud, which seemed permanent, yet slowly changed. To watch it was like looking at some grand feat of stagery from a darkened auditorium. In presence of this scene, after the other, there was a natural instinct to abjure man as the blot on the otherwise kindly universe; till it was remembered that all terrestrial conditions were intermittent, and that mankind might some night be innocently sleeping when these quiet objects were raging loud. (*The Mayor of Casterbridge* 14)

There is a rather painful and disturbing image of contrast between the inner tumult and the outer peace and quiet. The outside world is tormenting the human by showing the opposite of what he feels, almost as if it were laughable. The tragic chorus is singing about the indifference of the world to the tragedy of Michael Henchard. The image of the two horses "rubbing each other lovingly" is a deliberate affront to the previous wrongdoings he had committed towards his wife. We are almost faced with the image of the meta theatre, when the west heaven appeared with its "rosy cloud" and enthralled the sense of the permanence of change. The character, as well as the reader, is enticed to regard it as a dramatic scene unfolding in front of his eyes, in which he is the spectator in a "darkened auditorium". However grueling did these disturbingly calm sceneries appear to our hero, there was the promise that man was not simply "the blot" on the "kindly universe" but that there will come a time when man's innocence will silently and peacefully await the loud raging of "these quiet objects".

Casterbridge is Hardy's masterpiece of descriptive creation. His invented Wessex is only a grander project built around the greatness achieved in Casterbridge. In the "Introduction" to *The Mayor of Casterbridge*, Keith Wilson describes the city as "(…) an ideal landscape to frame and witness these dramas" (xxxiii). The tragic chorus finds its perfect shape in this novel as "Casterbridge itself has no more singular and consistent an identity than any individual inhabitant" (xxxiii). It does more than fill in the gaps of what the characters fail to render clearly, it contours its own complementary and yet contradictory identity. The scenery itself is built upon this ambivalence specific to tragic heroes. It creates the necessary balance for both character and reader. These complementary forces "are not just simple antitheses like nature and society, innocence and corruption, unconsciousness and tragic awareness. For the colours of each inhere in rather than merely coexisting with the other" (xxxiii).

In *Jude the Obscure* descriptions are of a different kind. They are employed for a clear psychological analysis of characters, rather than a detailed presentation of a place. Of course, one cannot fail to appreciate and delight in the descriptions of Marygreen or Christminster. Still, as far as the tragic chorus is concerned, Hardy's descriptions manage to move beyond their instrumental use and become a worthy

participant. The deep silence and grueling inactivity that surrounded Jude at his death is disturbed by the queer movement of the objects around him:

> By ten o'clock that night Jude was lying on a bedstead at his lodging covered with a sheet, and straight as an arrow. Through the partly opened window the joyous throb of a waltz entered from the ball-room at Cardinal. Two days later, when the sky was equally cloudless, and the air equally still, two persons stood beside Jude's open coffin in the same little bedroom. (…) The window was still open to ventilate the room, and it being about noontide the clear air was motionless and quiet without. From a distance came voices; and an apparent noise of persons stamping. (…) Oh that's the doctors in the Theatre, conferring honorary degrees on the Duke of Hamptonshire and a lot more illustrious gents of that sort. It's Remembrance Week, you know. (…) An occasional word, as from some one making speech, floated from the open windows of the Theatre across to this quiet corner, at which there seemed to be a smile of some sort upon the marble features of Jude; while the old, superseded, Delphin editions of Virgil and Horace and the dog-eared Greek Testament on the neighbouring shelf, and the few other volumes of the sort that he had not parted with, roughened with stone-dust where he had been in the habit of catching them up for a few minutes between his labours, seemed to pale to a sticky cast at the sounds. The bells struck out joyously; and their reverberations travelled round the bedroom. (*Jude* 396)

This is not an unpleasant scene to imagine, though its main focus is the image of the dead hero, Jude. At the peak of tragedy, when Jude is dead and Sue is thought to never recover from the loss of him, in a way resembling the image of Heathcliff and Catherine sleeping peacefully together at last: "She's never found peace since she left his arms, and never will again till she is as he is now" (97), this passage seems to bring a different kind of mood to the novel. It is described in such a way that it gives the sense of an intended irony at his fate. His great love for Christminster and the abundance of culture and intellectuals bring him nothing but a sorry end. The University he so admired and aspired to went on completely undisturbed with its activities. Sometimes the passivity from within the room coexists with the one outside it, the latter bringing no considerable changes to the inner world of our characters: "The window was still open to ventilate the room (…) the clear air was motionless and quiet without".

The quiet in the room and the stillness of death are also constantly disturbed by noises and events happening outside the window. Upon Jude's composure there was an altering of the motionlessness of death: "there seemed to be a smile of some sort upon the marble features of Jude". His old dusty books suffer some changes at the encounter with the sounds, thus starting to "to pale to a sticky cast". All these moments of motion and stillness are the natural consequence of a previous tumult consumed in a tragic, undeserved death. The sounds coming from the outside alter the morphology of things in order to showcase Fate's laugh at Jude's infatuation with Christminster.

In conclusion, Thomas Hardy's reconstructions of the ancient Greek tragedy are given a more profound layer than just the usual three unities of action, time and place, the ambivalence of the tragic hero or the immanent punishing force. It seems that, at a formal level, Hardy employs an outside voice, a present yet passive participant to convey the unsaid truth about the story. The tragic chorus is a catalyst for the enhancement of tragedy and for the process of catharsis. What Hardy does with the ritualistic dance of god Dionysus is to transform it into such a dynamic description that it manages to render the same theatricality and movement. In some of his tragic novels the presence of a tragic chorus through various descriptions of landscapes or soundscapes becomes obvious. One cannot fail to notice the intensity

of certain images of natural or meteorological elements being brought to the level of the character and creating a kind of complicity with each other. The excellence of such descriptions is evident in passages like this: "The fire in the grate looked impish, demonically funny, as if it did not care in the least about her strait. The fender grinned idly, as if it, too, did not care" (*Tess* 247). There is a hidden message conveyed by these, at first sight, inert elements. Roles chance, characters become inactive and instrumental, while the décor is brought to life.

Notes

(1) The following abbreviations will be used to refer to Hardy's tragic novels: *Jude* for *Jude the Obscure*; *MC* for *The Mayor of Casterbridge*; *RN* for *The Return of the Native* and *Tess* for *Tess of the D'Urbervilles.*

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Jozef Pecina

"Do not have men in underwear in scenes with women, and no nude men at all": the Genre of "Spicy" Pulps

Abstract: *In the 1920s and 30s, pulp magazines were a staple of popular culture. Nowadays they are known mainly for introducing masked vigilantes such as the Shadow or Doc Savage. However, in their heyday pulp magazines offered every possible genre, including "spicy" or "girlie" pulps. For a brief period, titles such as* Spicy Detective Stories *and* Spicy Mystery Stories *made up almost one third of the pulp market. Best remembered for their lurid covers, they were the equivalent of soft-core pornography. Besides scantily-clad women in distress, they offered overtly masculine heroes and over-the-top plots. Nonetheless, their now long-forgotten authors avoided depicting sexually explicit scenes and never transgressed the boundary of obscenity. This paper considers the genre of spicy pulps within the context of erotic publishing in the United States.*

For most people, pulp fiction is the title of Quentin Tarantino's 1994 cult classic. But for Depression-era Americans, pulp fiction provided what Netflix, HBO, and Pornhub provide for present-day audiences: hours of fun, suspense, and arousal. For a large segment of the American population, pulp magazines were the primary source of fiction. Just as present-day subscribers of Netflix can browse through various genres on their screens, Depression-era Americans could flip through countless titles and genres displayed on the newsstand racks. Or they could ask for magazines sold under the counter. The present article focuses on "spicy" pulps, a segment of the pulp field which, for at least half a decade, was extremely popular, particularly among male audiences.

The history of obscene literature in the United States is almost as old as American fiction itself. Just as with non-obscene fiction, the first pornographic materials were imports from Europe. In 1821 the Massachusetts court outlawed a novel called *Memoirs of a Woman of Pleasure*, written by John Cleland and published in London in 1748. According to the indictment, Peter Holmes, the book's publisher in the United States, was "a scandalous and evil-disposed person, and contriving, devising and intending the morals as well of youth as of other good citizens of said commonwealth to debauch and corrupt and to raise and create in their minds inordinate and lustful desires" (*Commonweatlth v. Holmes*).

Probably the first American author to incorporate erotic elements into his fiction was John Neal, a contemporary of James Fenimore Cooper. Neal invented what David Reynolds calls the "voyeur style", which became typical of the best-known sensational writers of the 1840s and 50s such as George Lippard and George Thompson (212). Their novels are full of scenes depicting their heroines partially naked: be it a woman coming out of a bath or sleeping with parts of her body exposed. A perfect example of this style can be found in his fourth novel, *Errata* (1823), where there is a dream scene in which the narrator wanders through an empty house until he enters a room where he finds a girl who "wore a thin, blue-striped muslin dress; a sort of a morning gown-open before and high in the neck; but so very thin as to show her fine bosom, and, particularly, her right breast, which was surprisingly beautiful, and natural – unsustained by any corset or stays, almost as if it had been naked" (220).

George Thompson – the most prolific author of pornographic fiction of the antebellum era – worked the voyeur style to perfection, and he could even afford a variation of the style (or a self-parody), when, in *Fanny Greeley; or, Confessions of a Free-love Sister*, instead of a partially dressed woman, he paints a scene in which the central figure is a man: "On a sofa, buried amidst snowy laced pillows, enveloped

in a loose robe of dark blue cashmere, which set off his pale complexion and lovely beard to such advantage, lay the object of my adoration, he to whom I had been magnetically attracted – my own bright Diamond" (211). Among his works are such treasures of the sensational genre as *The Gay Girls of New York* (1853), *The Countess, or Memoirs of Women of Leisure* (1849), and *Confessions of a Sofa* (1857). In his novels, descriptions of the human body are never explicit, and he frequently uses euphemisms, which was a common practice in the antebellum era. The waist of a character named The Duchess in *Venus in Boston* (1849) expands into "a glorious bust, whereon two 'hillocks of snow' projected their rose-tinted peaks, in sportive rivalry – revealed, with bewildering distinctness, by the absence of any concealing drapery!" (58). Mr Tickles, an old pervert from the same novel, describes a young girl in his possession as having "such a snowy breast, expanding into two 'apples of love'" (16). Although David Reynolds argues that such indirectness in sexual expression may have stemmed from a deep-seated guilt about sexual desire and the residual repressiveness of Puritan consciousness (222), the chief motivation may have been Thompson's desire to evade the attention of prudish censors. Thompson is now famous for the combination of sexual perversity and brutality where a sex scene (never explicit) is usually followed by a scene of orgiastic violence. Quite surprising is the disparity between the vivid presentation of violence and the allusive presentation of sex and the human body (Dennis 113).

What happened to erotic popular fiction after the Civil War is shrouded in mystery. The present author's extensive research into the matter did not reveal any erotic texts within the rich field of dime novels, which became a dominant form of reading for a wide audience in the United States in the late 19th century. What could have contributed to the erotic texts' fall into obscurity was the foundation of the New York Society for the Suppression of Vice in 1873. The organization was founded by a fanatic anti-vice crusader called Anthony Comstock, who dedicated his entire life to the fight against the publication and distribution of materials he considered to be obscene or harmful to young readers' minds.

The pulp era began in late 1896 when publisher Frank A. Munsey printed his all-fiction magazine *The Argosy* on cheap and smelly pulpwood paper, changing the reading habits of Americans for decades to come. *The Argosy* set the standards for the entire field. The format was roughly 10 by 7 inches and with 128 pages. As a rule, pulp magazines ran about six short stories and two longer pieces of fiction (Goulart 15). Despite the fact that pulps would spread to other countries such as the UK and Canada, they were primarily an American phenomenon (Ellis, "Introduction" 8).

As Goodstone writes, "Every month during the 20s, 30s, and 40s, millions of red-blooded American males barricaded themselves behind the bathroom doors of the nation with the latest offerings of their favourite pulp magazine. Proscribed by parents, condemned by educators and ignored by critics, the pulps were the development of a fiction form rooted in the early 19th century and were, according to the magazine Playboy 'those likeable lurid novels for which whole forests were levelled and upon which a whole generation of American youth was hair-raised'" (Haining 10). The interwar period is generally known as the golden era of pulps. Haining aptly observes that there has not been a time before or since when so much entertaining fiction was available to so many and so cheaply (14). Pulps catered to every possible taste, and Ellis estimates that during the first half of the 20th century, nearly 900 different titles and around 40,000 individual issues had been published ("Introduction" 8). Among the more exotic genres were, for instance, railroad pulps, submarine pulps, air ace pulps, and the extremely short-lived Zeppelin pulps. More successful titles ran for more than a decade, but many would disappear after a couple of issues. Indeed, there were numerous cases when a title would fold after a single issue.

The first girlie pulp was probably *Snappy Stories* (1912), published by William Clayton. Just like with other genres, a suite of similarly themed pulps followed, including *Saucy Stories* (1915), published by

the well-known satirist H. L. Mencken. *Snappy Stories* was rather tame by the standards of later decades. Nevertheless, it reached impressive sales. Before the Depression struck, it helped to earn Clayton millions of dollars and made him one of the richest publishers in the field (Goulart 13). The magazines did not include explicit descriptions of female bodies, but the stories featured taboo subjects like premarital sex and adultery. As they moved into the Roaring Twenties, they became more risqué, gaining attention from various censorship groups. Contrary to the majority of other pulps, they were not available on the newsstands but rather sold under the counter in cigar stores. This was a sales strategy that all girlie pulps would follow in the 1920s and 30s. An important thing to mention is that the girlie pulps were probably the only segment of the market aimed exclusively at adults (Ellis, *Uncovered* 23).

Throughout the Roaring Twenties, dozens of new girlie titles appeared as new publishers tried to wrestle at least a small portion of the profits, and the end of the decade saw an explosion in the field. More flesh was shown on covers, sometimes even complete nudity appeared, and the descriptions in the stories became more explicit (Ellis, *Uncovered* 26). From several of the titles, it is clear that France, and Paris in particular, held a special place in American minds regarding sex. Since before World War I, Americans considered French girls to be beautiful, skilled in the art of *l'amour*, and sexually liberated. Magazines like *Paris Nights*, *French Frolics*, *Paris Gayety*, *La Paree Stories*, *Paris Frolics*, and *French Follies* flooded the market.

In 1934 the veteran publishers Harry Donnenfeld and Frank Armer started Culture Publications, Inc., a publishing house that would forever transform the field of girlie pulps. Donnenfeld and Armer's idea was brilliant: they would take genres that were already well established and spice them up with bare bosoms, lust, lechery, bondage, and a little spanking. In April, *Spicy Detective Stories* was the first to appear. *Spicy Adventure Stories* and *Spicy Mystery Stories* soon followed, and in 1936 *Spicy Western Stories* became the last addition to the Culture Publications stable. Ellis comments that "with that first issue (of *Spicy Detective Stories*) sex blew through the traditional pulp doors with a bang…By blending the previously separate worlds of the girlie pulps and traditional genre pulps, Donnenfeld and Armer had found a formula for success" (*Uncovered* 97). Two changes on the covers of the new titles suggested that something new was happening. Firstly, the women on the covers of traditional girlie magazines were always depicted in seductive poses and with a flirtatious look in their eye. The *Spicy* line introduced covers with women in all kinds of perilous situations: their clothes in shreds and their eyes wide open from fear. Secondly, traditional girlie pulps had no men on their covers, whereas on the *Spicy* pulps covers there were either evil-eyed villains or non-human monsters threatening these damsels in distress.

The stories in the *Spicy* line were rather formulaic and repetitive. What distinguished individual tales was the setting; the tropes associated with the detective, adventure, mystery, and Western genres; and the level of violence. Plots usually included female characters who needed their lives saved from the hands of mobsters, mad cultists, bandits, or wild tribes from around the world. Female bodies were described in close detail, and no matter how violent or dangerous a particular situation was, the narrator always observed the shape and size of the female characters' hips, legs, and breasts. As far as sex in the *Spicy* line was concerned, there was still a boundary which the authors were not expected to (and did not dare) cross, since the New York Society for Suppression of Vice was watchful. A set of editorial guidelines sent by Frank Armer to one of the authors establishes that boundary and offers a fascinating insight into the mind of a Depression-era publisher:

> If it is necessary for the story to have the girl give herself to a man, do not go too carefully into the details. You can lead up to the actual consummation, but leave the rest up to the reader's

imagination. This subject should be handled delicately and a great deal can be done by implication and suggestion.

Whenever possible, avoid complete nudity of the female characters. You can have a girl strip to her underwear, or transparent negligee, or nightgown, or the thin torn shred of her garments, but while the girl is alive and in contact with a man, we do not want complete nudity. A nude female corpse is allowable, of course. Also, a girl undressing in the privacy of her own room, but when men are in the action try to keep at least a shred of something on the girls. Do not have men in underwear in scenes with women, and no nude men at all. (Haining 81)

Spicy Detective Stories, a pioneering title in the *Spicy* line, usually featured hard-boiled, wise-cracking private dicks. A good example is a story named "Suez Souvenir", written by Jerome Hyams, where Cliff Downey, a detective for a Chicago agency finds himself in Port Said searching for a missing American girl. He finds the house of a wealthy local magnate who is rumoured to be involved in the flesh trade. Downey has a brutal fight with two bodyguards and then enters the basement, finding a torture chamber smelling of decay and dead human flesh with two girls, one dead, fastened to a torture-wheel: "Buried to the hilt in the firm white flesh of her young, virginal, rounded left breast was a short Oriental scimitar" (Hyams). The other girl (the one he was actually looking for) is barely alive, chained to a wall, almost completely unclothed. He unchains her, and despite the fact that she is barely breathing, "the thrill of the contact with her bare, sweet girl-flesh sent odd tremors of pleasure through his veins" (Hyams). He introduces himself, she thanks him and then "a sudden impulse made him lean over and kiss her on the trembling, red lips. His hand enclosed one of her firm young breasts and pressed it tenderly. She sighed deeply" (Hyams). The story involves far more, including an ancient chastity belt, but from this brief outline it is clear that authors of popular fiction returned to that combination of sex and gory violence that was so typical of the sensational novels in the antebellum era. This time, without euphemisms like "snowy globes" or "rose-tinted peaks".

The adventure genre generally featured exotic locations and could be set anywhere from scorching deserts to snow-capped mountains, from the Far East to civil-war-era Spain. The first issue of *Spicy Adventure Stories* boasted that "nowhere but in *Spicy Adventure Stories* can you find such yarns. All the thrilling action of old-style adventure yarns in the far-places of the earth. ADDED to that, the glamorous romance of beautiful girls. of daring love…" (Haining 88). Added to that, bare bosoms, spanking, rape, and, in some cases, also cannibalism. The story named "White Meat", written by Don King, is set somewhere in Central Africa. In the opening scene, a white man is being roasted; black cannibals are dancing madly around the fire, "their women hopping from one foot to another and shaking their flaccid black breasts" (King). From time to time, younger cannibal women, whose breasts are pear-shaped and shine like purple plums, come closer to look at the man's quivering loins. Then the entire tribe feasts on him.

Another story from *Spicy Adventure Stories*, "Hot Blood", written by Arthur Wallace, is set in Spain. If Hemingway was on a really bad trip while writing *The Sun Also Rises*, "Hot Blood" would be the result. The plot includes a bullfight; a handsome matador named Diego; Alicia, a young and beautiful woman who is about to be married but becomes enchanted by the matador after watching him fight; and Manuel, her masculine fiancé. After the bullfight, Alicia visits Diego in his hotel room. As she knocks on the door, Diego violently discards Josita, a woman he has had a prior liaison with, "her too-plump body, almost bursting the seams of a tight silk dress, pressed against him, curving hill of one half-revealed breast resting like aspic on his upper arm" (Wallace). Alicia almost faints when she sees Diego in person, and then "his lips found her mouth, parted it, and drank of honeyed nectar" (Wallace). Manuel arrives

and a brutal fight follows. Later the plot moves to Diego's hacienda in the countryside, where poor Josita is thrown into a corral with a mad bull. Wallace delineates in careful detail what the bull's horns do to her plump body. Alicia's fiancé is destined to the same fate, but she saves him by tearing her red dress and luring the bull away. The bull then pierces Diego's stomach. The naked Alicia and Manuel then ride away: "He looked ahead, towards Madrid. The sky was burnt orange and yellow against the field of blue. There was no blood on the dipping sun. It was clean and bright" (Wallace). The authors in the Culture Publications stable clearly tried to outdo one another in depicting the most gruesome deaths.

The authors of stories in the *Spicy Adventure* line could find evil exotic natives and exotic places even in the United States itself. "River of Fire", written by Ken Cooper and set in the bayou country of the south-eastern United States, tells the story of the idealistic Dr Carson, a government agency employee who is posted to the bayous to help the locals get rid of diseases. However, they hold modern medicine in deep distrust and will do anything to drive Carson and his young and beautiful wife out. They speak in heavy accents, their breath smells of raw alcohol, their mouths drool saliva, and they look like they were straight out of James Dickey's cult novel *Deliverance* (1970): "Dark, malevolent eyes peered out from under scraggly, unkempt brows. They yellow-green tusks of root-rotted teeth hung viscously over a twisted lower lip. It was the face of a maniac; the face of a warped, undeveloped mentality; the face of a human creature whose habitat was the sluggish, oily bayou" (Cooper). But when Carson encounters a local girl, he is amazed to see "the plump, globular outlines of mature breasts, the lyred sweep of curved hips" (Cooper). "River of Fire" may be one of the first stories to employ the "evil hillbilly" stereotypes that would become a staple of Hollywood horror films in decades to come.

The genre of mystery or "weird menace" pulps included various cults and mad scientists and occasionally supernatural phenomena. Sometimes, these cults could be truly bizarre. In "Red Bamboo," written by Jason Lytell, Masterson, who is the leader of a Safari expedition, enters a stone temple he finds in a small canyon. As he tries to steal a magnificent jewel, he gets surrounded by swarms of naked "little white women" who "couldn't come more than halfway to his waist" (Lytell). His eyes feast on their perfectly formed breasts, but they have no peaceful intentions and Masterson soon finds his body paralyzed by a spell. He is then carried by the little women to a place of sacrifice, where he is put on a bamboo shoot as sharp as a knife. Since he cannot move a muscle, the shoot grows through his back, piercing his entrails.

One of the weirdest tales published in *Spicy Mystery Stories* was "Bat Man". This Kafkaesque tale, written by Lew Merrill, follows a man who finds himself trapped in the body of a bat. His brain is transplanted into a bat's head by his love rival. He cannot fly because of a broken wing, so he creeps through the town in search of Alice, the love of his life, and retreats to an abandoned quarry to rest with a colony of fellow bats. He even discovers animal instincts within himself. The tale gets even weirder when this man in a bat's body enters a bedroom, where he finds a sleeping woman. Observing "the rounded orbs of her breasts, one of which drooped softly against her arm" (Merrill), he lusts not just for her blood but for her body as well: "I had crept down from the pillow, to draw some blood from her, without awakening her, as we bats know how to do. All the infernal instincts of my race were alive in me. And yet – even then I had that strange illusion that I was once more a man" (Merrill). The man eventually finds Alice and communicates by means of telepathy. He brings her to the quarry, and in a twisted ending it is revealed that he had in fact shot himself in the head, damaged his brain, underwent surgery, and then ran away from the hospital believing he was a bat.

Spicy magazines thrived during the 1930s, but by the end of the decade the happy days of the genre were over. The ongoing Depression had hit the publishers hard. As Ellis observes, by the end of 1938, "the girlie pulp landscape was strewn with more corpses than could be found in even the wildest

tale from *Spicy Detective Stories*" (*Uncovered* 165). Another factor was censorship. The newly-founded nationwide National Organization for Decent Literature (formed under the auspices of the Catholic Church) was a far more formidable enemy than the New York Society for the Suppression of Vice. The organization claimed that the girlie magazines were "wholly depraved and lascivious, and undoubtedly one of the deadliest plagues that ever threatened the moral life of a nation" (Ellis, *Uncovered* 165). A war against such an adversary could not be won. The 1940s rang the death knell for the entire field of pulp magazines. The U.S. entry into World War II caused paper to fall into short supply and become more expensive. What is more, there appeared a new competitor for the hard-earned dimes of young Americans in the form of comic books. Only a few pulp titles survived into the 1950s. Today the magazines are highly collectable, particularly thanks to their well-crafted lurid covers.

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Helena Polehlová

Journeys of Bishop Wilfrid – a Restless Pilgrim and Traveller ofAnglo-Saxon Times

Abstract: *Journeys to Rome were an important phenomenon in the life of bishop Wilfrid, a significant personality of early medieval Britain. A powerful dignitary, an abbot, and a founder of Northumbrian monasteries, Wilfrid belongs to the first Anglo-Saxon travellers. Based on a close reading of* Vita sancti Wilfridi*, the earliest rendering of Wilfrid's life, the article views Wilfrid's journeys from two perspectives: from the point of view of history, it maps what influence his journeys had on establishing the church and cultural life in Northumbria; furthermore, it attempts to examine the journeys and the regions Wilfrid travelled through by means of biblical typology and through the prism of hagiography.*

Introduction

The saint that *Vita Sancti Wilfridi* centres around is an abbot, bishop and a founder of Northumbrian monasteries, propagator of the Roman church, and predominantly a restless traveller. Born in 633 in Northumbria into a noble family, Wilfrid became renowned at the synod at Whitby where bishops and kings of Northumbria accepted the Roman rite, Wilfrid being the spokesman of the Roman party opposing the Irish rite and customs. Consecrated a bishop, he became a founder of wealthy Northumbrian monasteries, namely Ripon and Hexham. Probably due to his influential position, he repeatedly got into an argument with ecclesiastical and secular representatives and was deprived of his episcopal see and repeatedly exiled. He appealed to the pope twice, in 679 and in 701, in order to be vindicated and regain his episcopacy and prosperous monasteries. Apart from the two journeys, he set off to Rome as a youth at the age of 20. This journey seems to have left a deep imprint on his life as it helped to form Wilfrid's ideas of episcopacy. Having made three journeys to Rome during his lifetime, and four journeys to the continent altogether[1], he became one of the most active Anglo-Saxon travellers.

Vita Sancti Wilfridi, an Anglo-Latin life of Wilfrid, was probably written in 710–720 by a monk of one of Wilfrid's monasteries, called Eddius Stephanus (Colgrave, x; Berschin, 259), and thus belongs to the earliest Anglo-Latin lives of saints. The vita, however, oscillates between hagiography and historiography: on the one hand, the vita preserves hagiographical conventions and attempts to impart a model that should be imitated by the audience, which is the primary goal of hagiography; on the other hand, it deviates from the genre as it offers a more or less chronological outline of Wilfrid's life, highlighting his earthly career and all the obstacles he had to face in order to maintain his pastoral and political power, at the expense of narrating numerous miracles and divine intervention. However, what makes it even more special is the excessive use of typology throughout the text. Biblical typology is one of traditional ways of interpreting Biblical texts: Old Testament characters, events, or places are viewed in relation to the New Testament ones, e.g. prophet Jonah is seen as a prefiguration of Christ, or Moses lifting up the serpent in the dessert is fulfilled in Christ being crucified. Typology is also used in exegesis and hagiography. In a broader sense, Northrop Frye considers typology as "a figure of speech that moves in time: the type exists in the past and the antitype in the present, or the type exists in the present and the antitype in the future" (Frye 99). By way of typology the hagiographer presents the saint as an imitator of biblical types, and thus unites the saint with his predecessors in faith. This is done by allusions to Biblical characters such as Old Testament prophets or New Testament apostles. Indisputably, Wilfrid's

journeys depicted in the vita are based on Wilfrid's real journeys. The Venerable Bede's *Historia Ecclesiastica* is another source of evidence. Furthermore, as will be stated below, the journeys and regions Wilfrid travelled through also serve to demonstrate the fulfilment of hagiographical conventions and, from the perspective of typology, also the fulfilment of Biblical types.

The first journey to Rome

According to the hagiographer, Wilfrid had to spend a year of tiresome waiting for a suitable companion before he could embark on the first journey to Rome – the long waiting that helped him recognize his calling, which is one of the common places of hagiography: a saint is prevented from immediate action and is given time to reappraise his life and realise his real mission. Finally, in 653 Wilfrid set off to Rome accompanied by another busy traveller, Benedict Biscop, who was to become a founder and abbot of Wearmouth monastery.[2] They travelled together as far as Lyons where Wilfrid decided to spend several months at the seat of bishop Dalfinus (*VW* 4), a very influential and wealthy person. Wilfrid's sojourn in Lyons is depicted by the hagiographer as an opportunity to defend his intention to make the pilgrimage to Rome: although he is offered a dominant position, a favourable match and a lot of wealth, Wilfrid pushes through his goal, insists on his completing the pilgrimage, and symbolically anticipates the tendency of the British church to be unified with the Roman one, which is later achieved at the synod of Whitby. The novelty of Wilfrid's journey and his life mission is described as "a road hitherto untrodden by any of our race"[3] (*VW* 3).

On his way back to Britain Wilfrid stops at Lyons for three years: this time the hagiographer has him witness Dalfinus's martyrdom. In Wilfrid's words, "Nothing could be better for us than that father and son should die together and be with Christ"[4] (*VW* 6). However, he is spared and freed to complete his mission to bring the Roman discipline and rite to Britain.

As noted above, the primary role of hagiography is not to record real facts or give a chronological account of the saint's life. Therefore, it is not surprising that there are some historical anachronisms in describing the event in Gaul: firstly, according to historical records researched by Paul Fouracre and R. A. Gerberding, the Gaulish bishop's real name was not Dalfinus but Aunemund (Annemund); Dalfinus was probably his brother, a duke of the region. Secondly, Wilfrid could not witness Aunemund's death because he reached Lyons after Aunemund's death (Fouracre, Gerberding 175), so this event is a mere hagiographical convention, the aim of which is to endow the saint with great acclaim and the renown of a confessor.

However, from the historical perspective, Wilfrid's stay in Gaul played a crucial role in his life: it was in Lyons that Wilfrid's ideal of a powerful and wealthy bishop was formed on the basis of Aunemund and other Merovingian bishops who inherited the tradition of civil service, obtained a considerable amount of land, hold a prestigious position and became representatives equal to kings, dukes and noblemen. Noteworthy is that this ideal was contrary to the Irish model of bishop and abbot which emphasized poverty and modesty.

Let us focus on Wilfrid's visit to Rome in 654. Apart from the penitential purpose, which is a usual goal of a pilgrimage but which is not given much prominence in *Vita Wilfridi*, his pilgrimage was a practical one: to get acquainted with Roman liturgy, discipline, the computus, i.e. the way of counting the date of Easter. As we learn from *VW* 5 he was taught all of this by an archdeacon Boniface. Besides, he got inspired by Roman culture and architecture, which had a huge impact on building "his" Northumbrian monasteries. Later he brought continental bricklayers and glassmakers to build and decorate the church at Ripon and Hexham (*VW* 17 and 22).

As Bertram Colgrave, the editor of the *Vita Wilfridi* suggests, symbolically, one of the first places Wilfrid visited in Rome was St Andrew's oratory on the Coelian Hill (*VW* 5), the home monastery of pope Gregory the Great, who initiated the Christian mission to Britain in 596, and Augustine, who became the first missionary to Britain as Augustine of Canterbury (Colgrave 153). Thus, the missionary goal of Wilfrid's pilgrimage follows Gregory and Augustine in bringing the true faith to Britain. Wilfrid prays there that the Lord "would grant him a ready mind both to read and to teach the words of the Gospels"[5] (*VW 5*).

In terms of typological interpretation of the pilgrimage, the hagiographer describes Wilfrid as an antitype of Old Testament figures Jacob (*VW* 3) and Abraham (*VW* 4). The book of Genesis, chapter 27 and 28, tells the story of Jacob, leaving his father Isaac and travelling to his uncle Laban in Haran where Isaac's blessing and God's promise was to come true. Similarly, Abraham is encouraged by God to leave his relatives and to go to the land which is shown to him (Genesis 12,1). Like Jacob and Abraham, Wilfrid leaves his father to fulfil his calling and travel to Rome. Apostle Paul, "the excellent teacher of the Gentiles,"[6] is another significant biblical type. The hagiographer likens Wilfrid's journey to Paul's journey to Jerusalem (Galatians 2, 1–2). Paul follows God's revelation and wants to make sure his journey is not in vain. Likewise, Wilfrid, who travels to Rome to be instructed in the Roman discipline, wants to be effective in teaching the discipline to non-believers, who are compared to the Gentiles in the context of Paul's journey to Jerusalem.

The second journey to Rome

After thriving years as bishop of York connected with the construction of the churches at Ripon and Hexham, Wilfrid saw archbishop Theodore's reform of the dioceses, which deprived him of his episcopal see. It was probably Wilfrid's ideal of the mighty bishop that got into conflict with Theodore's vision of smaller dioceses (Yorke 151). The goal of the second journey to Rome was to appeal to the pope in order to be found innocent and regain his episcopal see. Although the goal was rather a political one, Wilfrid also experienced the journey as a true pilgrimage. Apart from the main focus of the hagiographer on Wilfrid's petition and defence and the proceedings of the synod, the reader also realises that the bishop spent several days visiting shrines of saints, praying, collecting holy relics "for the edification of the churches of Britain"[7], and also purchasing possessions, "which is tedious to enumerate now, for the adornment of the house of God"[8] (*VW* 33). However short this note is in the text of the vita, Wilfrid's acquiring relics and liturgical clothes and vessels was vital for the development of the Roman liturgy in Britain. Wilfrid also brought a teacher of church singing to instruct British clergy.

Certainly, the main focus of the journey is Wilfrid's defence at the papal synod. However, the journey through Gaul and Campania itself is worth considering. The hagiographer depicts every Wilfrid's step through the region as full of dangers and traps: Wilfrid's enemies send messengers to continental rulers encouraging them to capture and rob him, or even kill him. It is the Frisian king Aldgisl, Austrasian king Dagobert II or Perctarit, a Campanian king, who are suborned to capture Wilfrid but all of them refuse to do so. What is more, they despise such behaviour and, instead, receive Wilfrid very hospitably (*VW* 27, 28). In chapter 33 it is Wilfrid himself who, due to his eloquence, succeeds in persuading an ally of Ebroin, one of Wilfrid's principal enemies, to spare his life.

Whether the description is topographically correct is not important. What the hagiographer aims to do is to depict the difference between Britain and Gaul. Apart from having friendly relations with a few kings or dignitaries, in Britain Wilfrid has to face tough opposition from Northumbrian kings and bishops; on the other hand, Gaul is described as a place where Wilfrid finds refuge and hospitality.

The third journey to Rome

Wilfrid's last journey to Rome in 703 centres around the second appeal to the pope. The preceding papal decrees, which he received in 679, granting him the episcopal see in York, did not have much effect in Britain, and Wilfrid was exiled and later excommunicated (*VW* 49). In 701 pope John VI vindicated him and bade Northumbrian king Aldfrith and archbishop Berthwald to summon a council and solve the conflict peacefully (*VW* 54), which, in fact, was achieved at the council at the river Nidd in 706.

Obviously, the main focus of the text is on the proceedings of the synod, described excessively (*VW* 50–54), nevertheless, we learn that Wilfrid longs to stay in Rome and pass away in the sacred place. Spending one's declining years and being buried at the apostles' shrines was seen as a special privilege. The Venerable Bede gives evidence of several English pilgrims spending the rest of their lives in Rome and dying and being buried there, e.g. Caedwalla of Wessex and Ine of Wessex (*Historia Ecclesiastica* V, 7). Nevertheless, Wilfrid is denied his dream to die at the threshold of St Peter's basilica and is ordered by the pope to leave Rome for Britain. The hagiographer depicts him spending several months in Rome, praying at the shrines of the saints, collecting holy relics, and purchasing sacred garments and silk for the decoration of the churches.

Although we do not learn much about the journey to Rome, apart from the fact that Wilfrid's comitatus sailed to the southern shores of Gaul, and continued on foot to Rome (*VW* 50), a significant event happens on the way back to Britain: Wilfrid is struck by a sudden disease, suffering severely. The brethren who accompany him mourn his imminent death. Suddenly, Wilfrid experiences a vision of Archangel Michael and is miraculously healed. This miracle is also recorded by the Venerable Bede in *Historia Ecclesiastica* (*HE* V, 19). According to Eddius Stephanus (*VW* 56), the author of *Vita Wilfridi*, Archangel Michael bids Wilfrid to build another church dedicated to Virgin Mary, as it is especially thanks to her intercessions that he is restored to health. It seems as if the goal of Wilfrid's remaining years was building another church. Irrespective of the historical truth, Gaul is presented again as a region where vital events of Wilfrid's life happen.

Conclusion

Wilfrid's journeys were essential for the formation of the English church. Not only did the Roman church initiate a mission to Britain, it also had a huge impact on bishop Wilfrid's life and career. Apparently, his eloquent performance in favour of the Roman party at the synod of Whitby, which was one of the factors influencing the opinion of the Northumbrian kings and resulting in unifying the Irish and Roman practices in Britain, was formed by his journeys to the continent. Furthermore, in the 8th century journeys to Rome became a fashionable phenomenon of the English society. Britain tended to absorb and adopt Roman influences in church administration, liturgy, and architecture.

From the geographical point of view, Gaul is situated in the middle between Britain and Rome. Taking the events depicted in *Vita sancti Wilfridi* into consideration, Gaul plays a crucial role in the hagiographical symbolism of the vita: on the one hand, it is a place of trials and temptations, as William Trent Foley points out (Foley 33), and implicitly it is a region where Wilfrid is compared to Jesus tempted in the dessert; on the other hand, it is depicted by the hagiographer as a place of lucky meetings with noblemen who provide Wilfrid with protection, refuse to betray and capture him. Gaul is also a place where Wilfrid victoriously defends his intention to become a Roman missionary to Britain, a goal that is interpreted by the hagiographer as Wilfrid's life vocation. In my opinion, unlike Britain, where Wilfrid is often tricked and trapped by Northumbrian kings and archbishop Theodore, Gaul is depicted in a more positive light, needless to recall the miraculous healing and vision of Archangel Michael, announcing

the end of Wilfrid's conflicts and the beginning of his tranquil stay at Hexham monastery, anticipating Wilfrid's departure from the earthly life.

Notes

(1) He travelled to Compiègne to be consecrated a lawful bishop (*VW* 12), as there was no living archbishop in Britain at that time and the contemporary bishops were supporters of the Irish rite.

(2) His life is recorded by the Venerable Bede in *Historia abbatum*.

(3) "adhuc inattritam viam genti nostrae" (*VW* 3).

(4) „Nil melius est nobis, quam pater et filius simul mori et esse cum Christo" (*VW* 3).

(5) "ut … Dominus ei legendi ingenium et docendi in gentibus eloquentiam evangeliorum concedisset" (*VW* 5).

(6) "doctor gentium excellentissimus" (*VW* 5).

(7) "ad consolationem ecclesiarum Britaniae" (*VW* 33).

(8) "quae nunc longum est enumerare, ad ornamentum domus Dei" (*VW* 33).

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Michal Tarhoviský

The Role of Suffering and Amnesia in Julian Barnes's Selected Works

Abstract: *The present paper outlines the contours of two elements of the human psyche among a number of written works by Julian Barnes; specifically suffering and amnesia. The analysis will deal with fiction and non-fiction, considering how characters or the author himself go through pain and how they forget. What will become evident is how long-lasting the ramifications of suffering are and how irrevocably are they etched into the self. Writers intentionally bring memory to the attention of the readers in order to challenge the solidity of human perception, but suffering is usually concealed and calls for the use of inference to be comprehended. The paper will, therefore, tackle both of these themes accordingly and illuminate their contribution to the overall significance of the examined texts.*

Words written by Julian Barnes, the ones that have been published, have been praised for having been imbued with the potentiality of producing meaning of extraordinary value. Whether he writes fiction or not, the English postmodern writer crosses boundaries; geographical, textual, and emotional. Cognizant of the ways the mind misconstrues information, his work questions the legitimacy of mental reality by providing competing interpretations of events or accentuating the deforming effects of memory. In an attempt to accurately represent the world, a writer will inevitably have to make the unpleasant aspects of human existence, such as suffering, a part of their creation. The manner in which this has been done by Julian Barnes will be investigated in the upcoming pages. The article will trace suffering throughout several of Barnes's works and also comment on the role memory plays in them whilst staying mindful of "the often unexpressed doubts of the characters" (Groes and Childs 10) whose meaning can only be deduced but ought to be included so as not to merely linger at the surface of the text.

The Sense of an Ending illustrates the workings of the introspective mind of Anthony Webster, a divorced elderly gentleman, who after being presented with factual evidence, has to acknowledge his understanding of his personal history to be flawed. He subsequently attempts to reconsider the validity of what used to be the self-defining events of his life as he makes sense of the newly emerging clues of his amateur investigation into the times gone by.

Anthony finds himself filled with a prevailing remorse over his life. Going over his personal history, he reflects on his defeats and regards himself as a might-have-been. His suffering is not of extreme intensity but of pervasive permanent self-nagging as he thinks of himself as having been too cautious to pursue the ambitions of his adolescence. The highs and lows of life have passed him by as he rationalized his decisions to settle for mediocrity. A gnawing sense of having essentially failed grows as he scrutinizes his past. Looking back, his even-keeled marriage, which ended in a peaceful divorce, was never as exciting as he assumed it would be. Anthony's thoughts are plagued by a sense of inferiority induced by having always been eclipsed by others. Nonetheless, the more he admits to his own lack of self-conviction and determination, the more entrenched his downcast frame of mind becomes.

In her paper, Cornelia Macsiniuc mentions how Barnes works with "multiple ways in which identity may be narrativized" (66) in his novel *England, England* where the existence of a theme-park, one that represents a second England, creates two colliding national histories. In *The Sense of an Ending*, this multiplicity of narration is, remarkably, achieved not by the transformation of the external world but

through meticulous portraiture of memory contortion. In no other piece of literature did Julian Barnes focus more on the way the mind distorts reality over time than in this one. Over the course of the book, the author keeps reminding the reader that the story they are reading is not a collection of facts but a collection of impressions those facts left on the narrator (4). A conversation may be prefaced by words of caution as to whether it actually occurred the way it is transcribed. The mechanisms of memory are constantly on display and soon the words on the page lose their validity. The protagonist vigorously questions himself as the mental milestones of his life become corrupt in the light of mounting evidence. As he learns about the true nature of his past, he finds himself in a state of disquieting uncertainty. His identity, which he admits to augmenting in a self-serving way all throughout his lifetime, is diluted by being made up of a combination of memories that have been recalled innumerous times and deformed into certainty (4) and newly acquired information which contradict them. The main character becomes aware of the fact that his life is not his life, merely a story he has told about his life (95). Anthony suppressed some of the unflattering aspects of his past and it is only when physical evidence in the form of an old letter he wrote in his youth resurfaces that he is forced to doubt the accuracy of his self--perception. As a person loses those who might have opposed their self-aggrandizing or self-pitying deceptions, their inner sense of reality becomes increasingly more ingrained. The story of Anthony Webster is intentionally undermined by the writer by the use of the aforementioned techniques in order to inspire the reexamination of not only itself but of all stories in general.

The Only Story follows the life story of Paul Roberts who is of the opinion that love is the only story that matters. At nineteen years of age, he falls in love with a forty-eight years old Susan MacLeod who is married with two daughters. After being discovered to be lovers, the couple eventually moves to the city together to pursue a relationship unconstrained by deception. The two unfortunately grew apart as Susan cannot adjust to the new situation and succumbs to alcoholism.

Paul suffers from slowly losing Susan to her addiction during their time living together and he also suffers after the relationship ends as the loss becomes embedded in his psyche. At one point, the protagonist comes to the realization that love can fundamentally transform for the worse (177) and it is this idea alone to which he ascribes his regret and blames himself for being too naive and idealistic (204). It is important to note that Paul's disillusionment with love is reflected in the narrative by the change of the narrator's grammatical person. The naïve, idealistic period is written from the first perspective. The period of living with Susan and coming to grips with her drinking problem oscillates between first and second person because Paul becomes increasingly more estranged from his experiences. The last part of the novel is the most distant as Paul becomes emotionally closed off or even cut off from others and for this reason features third person narration. Regardless of how painful his attachment to Susan might have been, at the end he remains convinced that intimate relationships are worthy of being pursued. Even though suffering did not erase Paul's life-affirming temperament, which can be observed in his decision to continue being open to intimate relationships, it has indisputably stamped its mark on his outlook as he no longer pursues love as heedlessly as he used to.

The main character is writing his story in retrospect and therefore aware that memory is unreliable and biased (162). On a number of occasions, the faculty of memory is seen as self-serving. The protagonist seeks to comprehend whether positive memories are more real than the negative ones but fails to do so. The individual's capacity to alter what they remember is seen with skepticism as Paul admits, "this is how I would remember it all, if I could. But I can't." The character's old age at the end of the book also illustrates the (162) gradual deterioration of his inner reality; the loss of the self, and the fragility of meaning.

The Noise of Time is a fictionalized recounting of life events experienced by Russian composer Dmitri Dmitriyevich Shostakovich who lived under Stalin rule and struggled with the oppressive influence of the communist party. The novel is a political commentary and a rumination over the purpose of art, but its psychological dimension offers significant insights into the nature of ideological oppression.

The suffering of the main character permeates the entire text as his livelihood, reputation, and very existence are constantly threatened. Shostakovich wishes to express his personal beliefs about music, art, and other composers, but the dominant Russian ideology of the time forces him to a subservient position he has a hard time assuming. He is made to produce scores according to the party's prescription, give public speeches that have been written for him, praising those who despise him, and eventually he is even obliged to join the communist party. The continual self-repression turns his existence into agony. He envies the dead because they have been freed from their suffering (110). A part of his torment is due to the judgement of the individuals who criticize him for not resisting the party's influence. He is written off for being spineless and has no way of explaining that since the lives of him and his family are at stake, he has no other option than to obey the party's orders. Additionally, Shostakovich is commanded to adapt his music for the masses despite his need to compose for those who are capable of appreciating his talent. Having been under the thumb of Stalin's sympathizers for as long as he has, leaves the protagonist jaded and his view of the world dismal.

For Shostakovich, memory becomes a source of pain (126). His mind keeps remembering that which he would like to forget and even the positive memories become tainted by his failings. Therefore, he longs for being able to switch his memory off and not be reminded of the ways in which he could not exercise his will and protest against the practices of the Soviet Union. Here, the faculty of memory is seen for its harmful capacity as opposed to other instances in Barnes's work where it represents the last vessel of personhood. What makes the narrative especially unique is that the reader is challenged to assign meaning not only to reality warped by imperfect recollection but one that is at times altered by being a parody. (Catană)

Porcupine presents the distressing period when political systems change. A previously communist country becomes democratic, and those who used to be in charge are put before the court and ordered to answer for their transgressions. One of them is the former president Stoyo Petkanov whose case is given to a prosecutor named Peter Solinsky. The political clash between the old and the new is mirrored in the personal clash of the two men.

Peter Solinsky is under tremendous pressure to convince Petkanov of the crimes he committed when he was in power. His thoughts are infused by anxiety over the ruling of the court; his ability to do justice for all who were wronged, abused, or killed. He is driven to put aside the fact that his father is dying and pretend in front of the cameras of the televised court sessions that he is far more experienced and capable than he considers himself to be. His agitation is reflected in the disparity between his internal dialogue and his verbal demeanor. His behavior sporadically shifts from being overbearing to deferential. In a rather significant point for his political and personal reputation, Petkanov informs the court room of Solinsky's infidelity which effectively shatters Petkanov's marriage as his wife later states she does not respect or love him at all anymore.

Stoyo Petkanov is confronted with failure. His political rule came to a grinding halt, and he has to justify his actions to the entire country whose allegiance now lies with those who are prosecuting him. Confined to a cell, the former president spends his days defending his position to his visitors with the knowledge that it is most certainly futile. During one of his transports, he reacts to an apparent assassination attack by defecating himself, and the soldiers go on to parade him around the building

where he is held in order to degrade him. At another point, Solinsky declares Petkanov guilty of approving practices which lead to the death of Petkanov's own daughter, and he has to endure social resentment. His suffering is characterized by the impossibility of keeping his old convictions in the light of his public condemnation and the inability to recognize the new social order as correct since that would confirm his defeat.

Both men are haunted by their past, still very much invested in the past and interested in having the last say about it, which underscores the way Julian Barnes constructs the rigid, persevering, notion of self-hood whose walls are most frequently punctured by suffering.

Levels of Life is a piece of literature containing embellished fiction as well as authentic reality. The author blends the stories of an aerial photographer, military intelligence officer and an actress with his own by the use of a metaphor in which the ascend and descend experienced by the pioneers of ballooning in the nineteenth century mimic the rising and falling of personal attachment which correlates with the loss of Barnes's wife of almost thirty years.

The relationship between Fred Burnaby, an English colonel, and Sarah Bernhardt, a French actress, is one of unrequited love. After being rejected by Sarah, Fred chooses to avoid all contact with her but still reads about her in the papers. His suffering comes from the incapability to let go of the importance he had assigned to their relationship. Even though he is mentally trying to distance himself from the object of his affection, his rationalizations become self-evident to him. He marries another woman, but this connection never truly surpasses the previous one and leaves the character psychologically wounded.

The shift to a first-person narration marks the beginning of Barnes's autobiographical section. Grief associated with the death of the woman of his life makes the writer alienated from his friends. He talks of the ways in which those close to him avoid broaching the subject and treat him in a manner incommensurable to the one which would allow him to process the difficult emotions and deal with the situation. Barnes's anguish causes him to contemplate suicide not from the irrational perspective of immediate liberation from pain but rather from the logical deductive evaluation of his future. What becomes apparent is that when an individual ties themselves to another for as long as Barnes has to his wife and has this connection broken off, their sense of reality will be enduringly damaged. Suffering of this magnitude fragments the self and constricts its ensuing development.

The Lemon Table is a collection of short stories that, for the most part, examines the phenomenon of aging in a way which casts the period of old age in particular as a time where people, in the face of losing their mental faculties, still strive toward fulfillment of their desires. Keeping in line with the work of Frederick M. Holmes, the individual characters of the stories do not actively pursue a wholly different view of their lives; a sort of reinvention that would sever the link with the past, but rather search for a way to cope with their personal history before the looming oblivion renders it nonexistent.

"The Story of Mats Israelson" portrays the relationship between Anders Bodén, general manager of a sawmill, and Barbro Lindwall, a wife of a pharmacist. As they are both married, their mutual attraction can only be fostered internally for twenty-three years until their reunion where the two realize their ideas of one another have been illusionary. Having suffered by not being able to pursue each other romantically, their pain deepens when the meaning they have assigned to their connection becomes invalidated.

"The Revival" is a fictionalized account of the last years of the Russian writer Turgenev, specifically an affair he had with a young actress. The writer declares his love for the twenty-five-year-old woman but the couple does not become physically intimate. The actress gets married to different men over time

but Turgenev nonetheless writes to her, unceasingly professing his love. His suffering comes from being invested in a relationship which is never consummated.

"Appetite" is a story of a woman who cares for her husband who is stricken by senile dementia. His memory is in a very decayed state and their interactions often involve his disturbing outbursts of sexual vulgarity. The woman tries not to over-excite her husband by reading him cooking recipes which stimulate his recollection of their shared past. The majority of her experience with him is characterized by her attempts to find the words in the books she is reading to him that could elevate his emotional condition. Her hardship can be seen in the loss of the man she used to be with on one hand and having to be confronted with who he has become on the other.

"The Fruit Cage" is narrated by a son whose father has to withstand being in a marriage in which he is verbally put down and presumably physically abused. The father, now in his old age, has an affair that results in him eventually leaving his controlling wife. Despite the fact that he moves in with his new partner he finds himself still visiting his wife and catering to her demands around the house. After ending up at the hospital possibly due to his wife's actions, the father is left partially paralyzed and non-self-sufficient. The ordeal of his life was the attachment to a domineering woman he could not absolutely abandon.

The aforementioned stories showcase the formidable obstacle of redefining one's life story as well as the all too predictable failed attempts to definitively do so.

Talking it Over chronicles the lives of two childhood companions whose alliance becomes compromised in their middle age when one of them falls in love with a woman and decides to marry her. Due to a sense of inferiority, the other man starts having an affair with the same woman which eventually leads to a second marriage. The story is told in the first person from the perspective of different characters.

Prior to meeting Gillian, Stuart blames himself for disappointing his parents and not being able to properly express his character to others (49). His hurt can be attributed to his wife cheating on him with his best friend. After moving to America to distance himself from the couple, Stuart begins to make use of escort services and develops a bitter, disheartened attitude around relationships. Regardless of how he attempts to rationalize his actions, he ultimately admits to being heavily invested in his failed marriage and it is not until later that his view finally changes. Oliver is said to have been physically abused by his father in his youth. His suffering in adulthood, however, comes from being superseded in the hierarchy between himself and Stuart. He finds the acknowledgement of his own subordinate status too frightening to bear and resorts to manipulating reality so that he could retain his earlier self-image. Gillian has been psychologically harmed in her adolescence by her father leaving her mother for a girl of seventeen years. Having to leave Stuart for Oliver is greatly damaging to her conscience as she thinks of herself as being responsible for the blow to his well-being.

All three characters cannot let go of the past or the suffering buried within it as easily as they would want to, which once again accentuates the constant feature of the work by Julian Barnes.

Adding to the function of the narrative mode in the novel, which incorporates different perspectives of its characters, memory plays a noteworthy role in the interpretation of the text. Stuart declares he remembers everything (1), while Oliver chooses to remember only that which is deserving of being remembered. Gillian opts for presenting herself as an individual who has an efficient memory but prefers not to disclose personal information profusely. These distinct positions tied together expose the unreliable, volatile, slippery nature of subjective reality.

To conclude, a number of works by Julian Barnes have been examined with the emphasis being placed on the suffering of individual characters and the function of memory in the narrative with

respect to fiction and non-fiction. The personae heretofore described share the same quality of being unable to resist the force of indentation imposed upon their personality by suffering. The meaning ascribed to their existence proves to be contingent upon the delusive facility of memory. When considered collectively, psychological trauma decisively determines the constitution of identity, albeit within the imprecise outlines of the mind. Suffering may not always be valid, but it is usually lasting. Disassembling mental constructs makes palpable that to uncover the shivery metaphorical pillars of fictional reality is to dissolve the very foundations of the extra-fictional reality and it is through this feat that Julian Barnes accomplishes to impart the delicacy of emotions planted in the potentiality of his literary work regardless of whether it comes from the domain of his life or imagination.

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Tetyana Varvanina

Restoration Libertines and the Clash of their Weltanschauungen: Reason, Faith, and Human Nature in Buckingham's and Rochester's Writings

Abstract: *Like libertinism in general, its heterogeneous and unstable Restoration variety had at its heart an outlook in conflict with the norm and is herein examined in the light of its intellectual value and critical input. The present paper contrasts* A Satyr against Reason and Mankind *by John Wilmot, second Earl of Rochester (1647–80), and* To Mr. Clifford, on his Humane–Reason *by George Villiers, second Duke of Buckingham (1628–87). Belonging to Charles II's merry gang, the duo had much in common, including a grand gusto for all pleasurable pastimes, such as intellectual, literary in particular, pursuits. However, as the paper aims to demonstrate, the two famous libertines of the Restoration age differed greatly in their professed views on reason, faith, and man. Whereas the skeptical earl draws a grim portrayal of his fellow–creatures and shatters the concept of reason in its conventional understanding, the duke's paradigm is a reworking of traditional Christian ideas, emancipated by rationalist thought and tolerationist beliefs. Importantly, Buckingham's writings disrupt the widely accepted antireligious and antirationalist construct of the Restoration libertine, whose categorizations seem to require further analysis and refinement.*

The one selfless aspiration, to which through a thousand changes he (Buckingham) remained true, was universal Liberty of Conscience.

> —Lady Winifred Burghclere, *George Villiers, Second Duke of Buckingham, 1628–1687: A Study in the History of the Restoration*
>
> A Satyr, against Reason and Yet a Very reasonable Satyr; a Satyr against Man, yett most full of humanitie . . .
>
> —"To the Reader" (of *A Satyr against Reason and Mankind*)

The role of religion is central to the phenomenon of Restoration libertinism, whose exponents, breaking away from societal pressures, first and foremost, rejected—to a lesser or greater degree and in different ways—the religious constraints of the day and tended to live what must have been perceived by their many contemporaries an impious life. Very little research has ever been devoted to the divergences of views on ethics, morality, and faith among different members of Charles II's libertine circle. Another underexplored question in this respect is a disjunction between the libertines' professed persuasions and the way these convictions were reflected—implemented in full or in part or destined to remain an unpracticed theory—in their lives.

For example, John Wilmot, second Earl of Rochester (1647–80),—the most notorious voice of the group—"exemplified the libertine ideal both in his writings and in his life" (Novak 59) and was extremely active, both theoretically and practically, in undermining contemporary morals by tirelessly ridiculing and defying holy prescriptions and common decencies. In this subversive vein, his poem "The Disabled Debauchee" envisages the elderly profligate's encounter with and prospective corruption of "some cold complexion'd Sot" (line 29), whose "Dull Morals" (30) cannot be tolerated by the persona, calling himself "the Ghost of my departed Vice" (27). Usually identified as Rochester, the speaker is an archetypal

"Restoration rake (who) defined himself by his frolics and heroic debauches" (Turner 81). He intends to "fire" the righteous man's "bloud, by telling what I (he) did" (30) in the prime of his life, thus seducing his prey into "the pleasing Billows of Debauch" (15) and "handsome Ills" (34):

> With Tales like these, I will such thoughts inspire
> As to important mischief shall incline;
> I'll make him long some Ancient Church to fire,
> And fear no lewdness he's call'd to by Wine.
> (41–44)

One can feel the speaker's insolent pride and enthusiastic nostalgia for the trespassing delights of his youth. These sentiments spur the aged "brave admiral" (1) on to hunt for the body and mind of his virtuous vis-à-vis. Like the devil in the legend of Doctor Faustus, the debauchee is after the soul of the innocent, whom the last stanza transforms into the all-embracing "you" (47). The final line of the poem—"And being good for nothing else, (I will) be wise"—is provocative and challenging. It dares one either to side with the frail, impotent, and boring, who opt for "the Dull Shore of lazy Temperance" (16), or, by throwing oneself into the whirlpool of forbidden joys, to ally with the speaker and reject the toxic rationality and self-restraint that he loathes so much.

Rochester's eclectic philosophical outlook was shaped by a number of influences—the Protestant dogmas with which he grew up, Hobbes's materialism, Epicureanism, and deist thought, among others. Reworked, blended, and occasionally misread, these fashioned the poet's ambivalent stand on faith, summarized best in Gilbert Burnet's testimony: "he was sure Religion was either a mere Contrivance, or the most important thing that could be" (120). The earl's liking for unchristian ideas, bequeathed by the ancients, like Lucretius, tended to be regarded as proof of his irreligion, as "in the seventeenth century, people who believed that God did not have concern for human beings were counted as atheists" (Martinich 205). Though deeply interested in *De Rerum Natura*, Rochester was not an Epicurean in the proper sense of the word and ignored the essence of the teaching—its focus on contentment and inner peace, incompatible with strong emotions and reckless pursuit of pleasure, which invariably result in suffering. As Chernaik points out, the poet refused to acknowledge as guiding precepts not only "absolute, transcendent principles (of Christian faith)," but also "the Epicurean tenet that man should seek to attain a state of passionless content or *ataraxia,* immunity from the disturbance from pain" (67). Today, the earl is widely perceived to have been a skeptic, which does not imply his uncompromising atheistic position. As Richard H. Popkin remarks, "since the term 'skepticism' has been associated in the last two centuries with disbelief, especially disbelief of the central doctrines of the Judeo-Christian tradition, it may seem strange at first to read that the skeptics of the sixteenth and seventeenth centuries asserted, almost unanimously, that they were sincere believers in the Christian religion" (xviii).

Whenever Rochester, the quintessential Restoration wit, literatus, and rake, is mentioned, another contemporary character invariably springs to mind—George Villiers, second Duke of Buckingham (1628–87). Belonging to Charles II's merry gang, the duo had much in common, such as a grand shared gusto for all pastimes pleasurable, including intellectual, literary in particular, pursuits. "Bred up by king Charles, with his own children, the same tutors and governors," "sent to Trinity College in Cambridge" and further "to travel in France and Italy" (Fairfax 286–87), and exiled, along with the princes, as a traitor on the fall of the monarchy, the Villiers heir enjoyed an exceptionally privileged position. He occupied an elevated social and financial standing: "as a duke, he held the highest rank and had the highest

income outside the royal family" (O'Neill 246). At the same time, this pampered member of the Royal Society ardently dabbled in chemistry, occupied the position of Chancellor at Cambridge, fraternized with political, social, and religious radicals, and presided over a group of intellectuals, acting as a friend, patron, and sponsor. The sophisticated, learned, and literarily talented duke was also a passionate lover of Lady Shrewsbury, whose husband he fought in a notorious duel, and a somewhat political adventurer, who, later in his life, found himself in royal disfavor and straitened circumstances (exaggerated and fictionalized by many, including Alexander Pope). This portrait of an *homme de plaisir* par excellence may seem to fit well the stereotype of the Restoration libertine, such as the duke's younger protégé and companion Rochester. However, not only similarities but also differences between these two great notabilities of the late Stuart cultural scene appear to deserve some interest, for some aspects of their professed Weltanschauungen stood in implacable opposition to each other.

Unlike Rochester, Buckingham, who also failed to live by the Scripture, was not known for inflammatory texts of such blasphemy, skepticism, and incitement to transgress as those that the earl was notorious for. The duke does not appear to have expressed any religious doubts, disbelief, or Rochester–style mixed feelings about faith in writing. At least publicly, he was a proreligion campaigner, who became one of the period's main upholders of religious moderation, understood as comprehension of Protestant Nonconformists within the restored Church of England. On 16 November 1675, the duke appealed to the House of Lords to give him permission to bring in a bill of indulgence to all dissenting Protestants; the leave was granted, but, ultimately, the bill was not introduced (Hume and Love 53–54). In his judgment of Buckingham's sincerity in the questions of faith and toleration, Bruce Yardley adopts an extremely censorious tone: "His published writings on behalf of toleration were brief, occasional, and lightweight and his support of reforming legislation was sporadic and self–interested, while his reform proposals were manipulated to serve the political situation" (318). In contrast, Robert D. Hume and Harold Love err on the side of caution and make every effort to stay neutral and objective in their assessment of Buckingham as a religious believer and a political figure who actively encouraged the freedom of conscience. In their analysis of the duke's abovementioned speech in the House and his tolerationist stand and activities, they conclude the following:

> Yardley dismisses the speech and the proposed bill as little more than opportunism, though one might equally well argue that Buckingham was simply trying to exploit an opportunity to do something he genuinely believed in. He had been a public supporter of toleration since 1662 and he was to remain one the rest of his life. Nowhere in his life or work is there substantial evidence to suggest that his support was other than sincere—which is not to claim that his motives were disinterested. (2: 55)

Admittedly, it may be confounding to stumble across religious reflections that feature an august vision of God, created with veneration by such a controversial figure as Buckingham, ill–famed for his allegedly improper ways. Buckingham's latitudinarian stance—that is, one characterized by "free thought or laxity of belief on religious questions" and indifference "as to particular creeds and forms of church government or worship" ("Latitudinarian," def. adj. and n.)—is documented, for example, in his letter *To Mr. Clifford, on His Humane–Reason* (1674) and *A Short Discourse upon the Reasonableness of Men's having a Religion, or Worship of God* (1685). Both the duke and Martin Clifford, the addressee of the epistle, belonged to the moderate Anglican minority of the Low Church, campaigning for the inclusion of Dissenters within the civic community and political nation. This movement for "greater latitude" in the established Church gave rise to anxieties about the purity and righteousness of the Church, and "soon

reactionaries applied the pejorative 'Latitude–Men,' or 'Latitudinarians,' to the advocates of a policy of moderation," which, as a rule, extended to dissenting Protestants and excluded representatives of other denominations and beliefs, like Catholics and deists (Chamberlain 195).

To Mr. Clifford, on His Humane–Reason constitutes Buckingham's response of approve to *A Treatise of Humane Reason* (1674), a "Little, but Valuable Book . . . (whose) Truth . . . afforded me (the duke) a manly Satisfaction" (Villiers 2:58). The latter religio–philosophical monograph by Buckingham's associate, one–time secretary, and subsequently headmaster of the Charterhouse Martin Clifford (*c.* 1624–77) is, in turn, a denunciatory reaction to the antirationalism of Rochester's *A Satyr against Reason and Mankind,* created during June 1674 or earlier (Love 383). It is worth remembering that the concept of "reason" runs like a leitmotif through the intellectual, religious in particular, debates of the time. For instance, for Cambridge Platonists, the ascendancy of reason was one of the unifying fundamentals of their beliefs, devoid in many an aspect of doctrinal unity. This circle of seventeenth–century philosopher–theologians at Cambridge University "emphasized the positive role of reason in all aspects of philosophy, religion, and ethics, insisting in particular that it is irrationality that endangers the Christian life" (Audi 114).

In his *Treatise,* Clifford—"with the explosive effect on the Anglican establishment" (Tarantino, "Clifford and his Treatise" 9)—proclaims: there is "no other Guide to me, but my own Reason" (4). Further, he points out to the "two Mistakes, The tying Infallibility to whatsoever we think Truth, and Damnation to whatsoever we think Error" (10). Printed anonymously in London in 1674, *A Treatise* "methodically demolished the principle of authority and proudly affirmed the sufficiency of reason," thus provoking a storm of controversy and "created(ing) ripples not only in England but in Europe as well" (Tarantino, "Clifford and his Treatise" 9). In 1682, a French translation of the book titled *Traité de la raison humaine traduit de l'anglois* was published and attracted considerable interest from the Huguenot refugees in Holland (Tarantino "Clifford, Headmaster and Author").

Taken, to make it more scandalous, by an Anglican believer, Clifford's stance that it is wrong of the established Church to persecute its own members for doctrinal disobedience was, to say the least, unorthodox. However, he was not alone in his campaign for religious freedom, as "many of the English believed that the bishops of the church were unnecessarily intolerant toward the Dissenters" (Spurr 8). Buckingham felt compelled to contribute to this war of words, too. Being a confirmed tolerationist, a position to which he consistently adhered during his lifetime, the duke sided with Clifford and declared that "the Reformation offer'd nothing but Words . . . (and) gave no Intire Freedom to Consciences and Enquiries" (2:59). Besides, Buckingham condemned "the penal Laws of the Reform'd, by which in our Nation (Britain) alone, in a few years, threescore thousand Families were ruin'd . . ." (2:59). Indeed, with the reestablishment of the Church of bishops and Prayer Book at the Restoration, Nonconformists found themselves in a very unfavorable situation. It was increasingly exacerbated by repressive legislation, such as the Clarendon Code, ambiguously named after Lord Chancellor Clarendon:

> Some 2,000 ministers were ejected from their livings as a result of the Restoration settlement in the Church, the Quaker Act of 1662 and Conventicle Act of 1664 provided a series of gradated fines for those who held religious meetings not in conformity with the rites of the Church of England (with transportation the punishment for the third o-ence), while the Five Mile Act of 1665 aimed at removing nonconformist ministers from urban centers. The Conventicle Act of 1670, while reducing the fines imposed on ordinary hearers at nonconformist meetings and removing the punishment of transportation, allowed for the summary conviction of nonconformists without a trial by jury . . . (Harris 165–66)

In his emotional ode to reason and heartfelt appeal for "Moderation and Liberty of Conscience" (2:58), Buckingham takes an undisguisedly critical stand towards Roman Catholicism and atheism—it is worthy of mention that he was sometimes suspected of the former and often accused of the latter. He praises the only effective weapon in the truth-searching armory—reason, humanity's blessed savior from the impositions of nontruth: ". . . I can find no way of confuting the Enemies of Religion, the Papists and Atheists, but by Reason, and the Interpretation of Scripture by that Infallible Guide" (2: 60). The duke positions himself as a champion of truth—truth and reason, the end and the means to it, are here cornerstone notions:

> The World is made up, for the most part, of Fools and Knaves, both Irreconcilable Foes to Truth: The First being Slaves to a blind Credulity, which we may properly call Biggotry; the Last are too Jealous of that Power, they have usurp'd over the Folly and Ignorance of the others, which the Establishment of the Empire of Reason wou'd destroy. (2: 58)

Thus, the inaccessibility of truth, this Foucauldian power-knowledge, for unsophisticated folk is an instrument of subjection in the hands of unscrupulous power-mongers—enemies of "the Empire of Reason," which is Buckingham's problematic poeticism of great ambiguity, used three times in the letter (2: 9–10, 78, 105–06). As Christopher Tilmouth explains, contemporary Anglican rationalists, such as Clifford, and Cambridge Platonists

> conceived of reason as a transcendent faculty capable of discerning its own truths, principally because it could verify propositions on principles independent of, and superior to, the senses. According to this outlook . . . , right reason intuited its own moral values in opposition to the corrupting influence of the passions. (346)

This reading of "reason" appears to have been shared by the duke. For Buckingham, reason, of which he stood in awe at least abstractly, is a constant and the ultimate mediator between man and truth. It is not a variable, liable to change and dependent on its possessor's state of mind, convictions, or circumstances. Its antithesis is "Opinions," which disguise themselves to appear to be truth and, in so doing, they "set the World at odds" (2:58).

Buckingham's *To Mr. Clifford, on his Humane-Reason* and Rochester's *A Satyr against Reason and Mankind,* supposedly written in June 1674 and first published in June 1679 "as an unauthorized broadside after wide circulation in manuscript" (Love 383), present diametrically opposed concepts of reason. Rochester's persona stresses the plurality, diversity, and idiosyncrasy of "reasons," hence the attributes—"this very Reason," "that Reason," "your Reason," and "my Reason" (lines 75, 100, 104, 106). Not a given, reason varies from person to person and can be "right" and "true" or, conversely, "false":

> Thus whilst against false Reasoning I enveigh,
> I own right reason, which I would obey;
> That Reason which distinguishes by Sense,
> And gives us Rules of Good and Ill from thence:
> That bounds Desires with a reforming Will,
> To keep them more in vigor, not to kill.
> Your Reason hinders, mine helps to enjoy,

Renewing appetites yours would destroy.
My Reason is my friend, Yours is a cheat . . . (98–106)

Rochester lambasts the Neoplatonic concept of human reason as "the means by which we come to perceive the intelligible . . . (and which,) according especially to the Augustinian development of the Neoplatonic tradition (,) . . . leads to knowledge of the transcendent, and so to wisdom (*sapientia*)" (Cousins 436). The speaker submits to a peculiar sort of his own "right" reason, discernible only by senses and redefined as appetites' "friend" (106)—a mental image of "a Hobbesian materialism by which ethical choice is reduced to immediate response to physical stimuli" (Chernaik 94). In this defiantly reversed hierarchy, the "Light of Nature, sense" (13) dominates reason. The former, a true beacon in the darkness of existential chaos, makes the latter redundant, as can be deduced from the author's upsetting of a metaphorical cliché ("Light of Nature"), traditionally applied to reason. Tilmouth summarizes the outlook, offered by Rochester in *A Satyr* (as well as by Hobbes, Des Barreaux, and Théophile de Viau in their works) thus:

> The best cognitive instruments available to man are the testimonies of the senses, the intuitions of the passions, and the judgments of a purely instrumental capacity of reasoning . . . This persona thus has no sympathy for the traditional rationalist whose "wisdom" typically destroys happiness . . . (346)

In *A Short Discourse upon the Reasonableness of Men's having a Religion, or Worship of God*, the duke asserts that "there is something in our Nature nearer a-kin to the Nature of God, than any thing that is in any other Animal" (101). In his *To Mr. Clifford*, this "very Distinction betwixt Man and Beast" (60) is reason, a gift of God to be treasured and duly made use of. Once men fail to take advantage of this prize and neglect it, they are automatically reduced to an animal creature, unreasonable and irrational, hence inferior and undeserving. Conversely, for Rochester's persona, being an animal could be a worthier and more honorable state of affairs than being a human, complacent about their rationality, and would bear no stamp of shame or disgrace:

. . . I'de be a Dog, a Monky, or a Bear.
Or any thing but that vain Animal
Who is so proud of being Rational. (5–7)

"Rational" becomes a negative attribute of criticism and an adjective of ridicule, while (pervasively "false") reason is seen as an undesirable, despicable, useless, and dangerous quality not to brag about, but to be ashamed of. Rochester's man is an animal of a worse order, a mere "mite," whose main vice is vanity and pride, caused by their overreliance on "the Power and Privileges of Human Reason" (Clifford 4). Moreover, in reply to his own question, accusatory in its near rhetoricality—"Be Judge your self, I'le bring it to the test, / Which is the Basest Creature, Man or Beast" (127–28),—the persona launches an incriminatory diatribe against the sordidness and wickedness of human nature. *A Satyr* maintains that its most repulsive traits are insincerity, disloyalty, and a morbid tendency to pain, harm, and ruin fellow-creatures "not through Necessity, but Wantonness" (138). The speaker's attitude to reason as the final arbiter in human affairs is that of detestation and distrust. "The misguided follower(s)" (16), putting their hopes in "this busy puzzling stirrer up of doubt" (80), are mere proud dupes, "thinking Fools" (82), and "heavy Sott(s)" (84), who deceive themselves in thinking that they are well equipped with the ultimate instrument of "pierce(ing) / The limits of the boundless Universe" (84–85):

. . . And tis this very Reason I despise.
This supernatural Gift, that makes a mite
Think hee's the Image of the Infinite;
Comparing his short life, voyd of all rest,
To the Eternal, and the ever blest. (75–79)

As is seen, *A Satyr against Reason and Mankind* offers a contemptuous perspective on reason (namely, on its potential to guide humanity) in its conventional understanding by contemporary rationalists and "contrasts sense or instinct with the faculty of discursive reason, presented as unreliable, unduly restrictive, and destructive in its effects" (Chernaik 26). However, Rochester's intellectual sabotage against "latitudinarian theologians' concepts of right reason" is not in line with the libertine code of anarchy, either, as "in its emphasis on self–discipline and moderated hedonism this (Epicurean) ideal (of governance) is also *implicitly* opposed to contemporary notions of libertinism" (Tilmouth 345). Tilmouth's view of the poem's nonlibertine overtones is shared by Cousins, for whom *A Satyr* may well be "Rochester's attempt to locate . . . a basis for a genuine restoration of order to the individual and society" (Cousins 433).

If some lines of *A Satyr* can attest to Rochester's reasonableness and be read as a nonlibertine recipe for balance, cohesion, and harmony within oneself and society, it is exactly this interpretation that is offered in the note "To the Reader." Prefacing "a projected edition of *A Satyr* intended to rectify the errors of the 1679 folio," it is signed by a certain William Lovesey, a vicar of Bampton, whose existence has not been confirmed by the Devon Record Office, as at the time a clergyman of a different name handled parish affairs (Love 380, 383). All things considered, Love "can see no reason for the prose section (of "To the Reader," which also contains the poem "The Freeborne English," deemed by the editor to be of disputed attribution) not being a genuine late work by Rochester" (380, 481).

Ascribing both the verse and prose sections of "To the Reader" to Rochester, Tilmouth identifies the self–proclaimed clergyman as the poet's alter ego (368). Reflecting on the political developments of the moment, appalled by "Libells against God and the Government" and "Pamphlets seditious, profane, scandalous rebellious, Atheisticall, and Blasphemous" (54), the clerical author of the prefatory piece concludes that "Lawless Liberty (of the press) is the Lowest slavery" and sermonizes in favor of "an Obedience which is our freedome, a Yoake which is our defence" (56). Lovesey, who is, in Tilmouth's opinion and phrase, "Rochester's parson" (370), hails *A Satyr* as "Reasonable, morrall and orthodox" (57) and "finde(s) nothing in itt that might not Lawfully be preach'd and very Well become the Pulpitt" (56–57). Yet the dissonance between the rhetoric of *A Satyr* and how its 1679 preface interprets and promotes the piece begs the question: would a libertine savaging the concept of reason rooted in religious doctrines adopt a guise of an ecclesiast (William Lovesey) in order to argue for his work's religious orthodoxy? As this "generous-~~m~~inded Rochester stands a world away from the aggressive, egotistical figure of the most libertine lyrics" (Tilmouth 370) and is strikingly remote from the iconoclastic creator of *A Satyr*, the attribution of both the devout Lovesey preface and the transgressive text which it introduces to the same writer–Rochester–may seem highly dubious and suspect.

In order to soften the harshness of his verbal assault on reason, Rochester introduces a mitigating element in the character of adversarius, which is a tribute to classical Roman verse satire. According to Michael Seidel, "the rage the satirist feels is part of the satiric rhetoric of the poem, and its writer, Rochester, inserts a stabilizing voice in the middle of the action to try to calm his satiric self down" (Seidel 35). However, this self–appeasing counteraction is but a ruse, in Seidel's phrase, of "tactical opposition" (35) and a strategic maneuver, devised to create an illusion of a balanced dialog. The

one–sided monolog soon continues again: "the first speaker does not respond, but persists in his tirade, inveighing against religiose romances and academies full of thinking fools" (Greer 70–71).

A Satyr's acidity verging on aggression towards a commonly practiced sort of reason is in stark contrast with the worshipful plaudits that the concept is awarded in *To Mr. Clifford*. Delusive and treacherous, mainstream reason "hinders" (104), "fifty times for one does erre" (11), and is often misapplied. Contrariwise, in Buckingham's formulation, reason is "an Infallible Guide, because without its help we must continually wander in the Dark after the Ignis fatuus of every Opinion" (90–92). In their reflections, both writers resort to the Latinism "ignis fatuus," but to different effect. Apart from its literal meaning ("a phosphorescent light seen hovering . . . over marshy ground, and supposed to be due to the spontaneous combustion of an inflammable gas"), the expression can be used "allusively or figuratively for any delusive guiding principle, hope, aim, etc." ("Ignis fatuus," def. n.). As Tilmouth observes: "The 'Ignis fatuus' idea, whilst connected to both Leviathan and Paradise Lost, . . . is common enough in the period to require no specific attribution" (347). Interestingly, Buckingham links the Latin phrase with the misleading private opinion ("the Ignis fatuus of every opinion"), whose positive counterpart is "reason." In Rochester, the Latin phrase is used in apposition to reason—"Reason, an Ignis fatuus of the Mind" (12), thus being equated with reason, which in turn becomes identified with the idea of unreliability and deception. This very imagery by Rochester did not go unnoticed, and Clifford retorted to it in his *Treatise* in the following manner:

> . . . Many excellent Wits, who, they say, by following this Ignis fatuus (for so they call the only North–Star which God has given us for the right steering of our Course) have fallen into wild and ridiculous Opinions and increased the Catalogue of Heresies to so vast a Number: But truly these Men either followed not their own Reason, but made it follow their Will; or hood–wink'd it first by Interest and Prejudices, and then had it shew them the Way . . . (4–5)

Buckingham's *To Mr. Clifford* could have been private or public (circulating in manuscript) and was first printed in Volume II of the *Miscellaneous Works* as late as 1705, almost two decades after the death of its author in 1687 (Hume and Love 2: 52). Though the context of the work, in which the writer contemplates the ideas of liberty and freedom, slavery and subjugation, is doctrinal, the writer's verbal fight for a greater religious autonomy transcends the boundaries of theological discourse. Although a frequent orator at the House of Lords and a public figure, a former high–rank statesman, close to the royal Head of the Church, and by the time of the creation of *To Mr. Clifford* a prominent oppositionist, Buckingham could nevertheless verbalize, if with some heterodoxy, only within certain boundaries.

Yet a decade later, in the spring of 1685, when his *Short Discourse upon the Reasonableness of Men's having a Religion, or Worship of God* was published, "he broke silence in a novel and unexpected manner" (Burghclere 386). The pamphlet was one of the two pieces printed "in authorized editions with his (the duke's) name attached" (Hume and Love 1: vii), and in the medley of his literary corpus, rife with attribution conundrums, this find is unique for its provenance and, therefore, reliability. Aimed "to induce Men to a belief of Religion, by the strength of Reason; . . . laying aside all Arguments . . . of Scripture" (2:98), the pamphlet is, in essence, a tolerationist manifesto: the piece goes further than *To Mr. Clifford* and calls for the comprehension not only of Dissenters but of "Christians" in general (2: 99–100).

To summarize, Buckingham and Rochester construct diverging models of human nature and reason, assigning the latter diametrically opposed roles. *A Satyr* by Rochester attacks the very rationalism to which Buckingham and Clifford subscribe. David Trotter remarks that the interlocutor of *A Satyr's* persona "can be identified without too much historical reductivism as a representative Church of England

Latitudinarian" (qtd. in Davis 115–16). Supported in his own observations of the corrupt Restoration court by Hobbes's *Leviathan*, with "its continued emphasis on the primacy of appetite and self-interest in determining governance" and "its sometime rejection of any transcendental moral standard" (Tilmouth 262), the earl draws a grim portrayal of his "strange prodigious (fellow-)Creatures" (line 2) and shatters the conventional—and false, to his mind—understanding of reason. For Rochester, ". . . all men should be Knaves. / The difference lies, as farr as I can see, / Not in the thing it self, but the degree" (lines 169–71). What can harmonize the turbulent fate of "the reasoning Engine" (29), assist him in forming "right reason," and lead him to pleasure and happiness, the ultimate aim of human existence, is senses, or rather the test of senses. However, yielding to them does not automatically imply unrestraint and permissiveness, as they also impose regulations and activate "a reforming Will" (102).

In contrast, in many an aspect, Buckingham's paradigm is a reworking of traditional Christian ideas, emancipated by Protestant rationalist thought and tolerationist beliefs. God blessed man—"the noblest of . . . (His) handy-Works" (*To Mr. Clifford* 60)—with the gift of reason as a divine guiding force and a vehicle for arriving at truth, thus nearing the latter's animal nature to that of the Supreme Being. Yet the duke's overreliance on "individual judgment" contradicts the Augustinian premise that, endowed with reason to "discern the natural law of God," but depraved by sin, man "requires scriptural revelation to guide him towards fulfillment of God's will" (Hume and Love 2:88–89).

Sadly, Buckingham's *A Short Discourse* and *To Mr. Clifford* have not received sufficient academic attention for the unexpected missionary content to be originated by a major Restoration libertine. Nor have they been given much credit for their progressive and humane religious stand. Regardless of whether Buckingham created these works solo or in collaboration, they "represent his public positioning of himself on crucial issues of his day" (Hume 272). Importantly, these texts disrupt the widely accepted construct of the Restoration libertine, erected on the type's core qualities of atheism or skepticism, profanity, and antirationalism (together with the characteristic of unrestrained sexuality). It seems inappropriate to tag Buckingham—a political rebel, a transgressor of social conventions, and a tolerationist progressive who unorthodoxically put reason above divine revelation—with the label of "libertine," understood in James G. Turner's fashion as a practitioner of "irreligion and sexual rampancy" (75), especially since "there is little direct evidence of a libertine existence" (Hume 252). At least in his writings discussed above, Buckingham leads the crusade against skepticism and distrust in reason, which color the creed of Rochester, the epitome of Restoration libertinism in Turner's sense of the phrase. Thus, there again arises a question of the interpretation and proper application of the concepts of "libertine" and "libertinism," whose categorizations seem to be in need of further analysis and refinement.

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