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ANGLICA RESOVIENSIA 7
(LITERARY AND CULTURAL STUDIES)

Editors

OKSANA WERETIUK, MAŁGORZATA MARTYNUSKA



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AMERICAN AND BRITISH LITERATURE AND CULTURE

Alicja FROŃ

METAPHYSICS OF THE DEMON OF THE CONTINENT: THE LITERARY MOTIFS OF IMAGINARY INDIANS IN SELECTED AMERICAN LITERARY WORKS¹

D. H. Lawrence, addressing the concept of place, highlighted one of its crucial, often metaphorical, functions in an identity formation process, namely the fact that the land base, the inhabited space, has to become involved in the narrative mythology of the dominant group in an attempt at incorporation and appropriation before it becomes its homeland. This driving force, that turns a vacuum into meaningful territory, was termed by the author of *Studies in American Classic Literature* – the ‘*spirit of a place*’, and verbalized in these words: *A curious thing about the Spirit of Place is the fact that no place exerts its full influence upon a new-comer until the old inhabitant is dead or absorbed* (1964: 452). Lawrence also observed that the presence of *Indians* as symbolic factors immunized colonists from *the demon of America*. It follows that the sense of place, interwoven in the fabric of the imaginary idea of Indianness with an Indian as its icon, influenced the formation of an idea of Americanness as a handy narrative token.

This article examines ways of symbolic absorption of the Indian as a constructed idea and as an element applied to mould the identification of a new social order. Accordingly, the singular Indian – as imbued in cultural patterns – seems to represent *the Other* and is used here as a symbolic figure. The *signifying practices* (Hall 2002: 28) of literary works are treated here as sources of meaning. The literary works chosen for this presentation belong to the canon of academic readings, and consequently determine the level of dissemination of literary patterns through which the idea of imaginary Indianness took its contemporary form.

Indians as a semantic monolith had been present in colonial narration prior to the Revolutionary War. The narratives, diaries, histories of northern colonial

¹ This paper was presented at the conference *Aboriginal People of North America and European Colonization—400th Anniversary of the Founding of Jamestown*, Cracow, 2007.

writers, led by the recording drive of their own presence in this unknown space, exhibited immense interest in representations of literary Indians. Colonial encounters with indigenous peoples constituted one of the central points of reference in the process of depicting the formation of a *New Man*. The generalized figure of the Indian remained an extremely crucial representative of the place. Without incessant answering to Indian voices, *colonists would probably not have been ready for the Revolutionary War, because they would not have felt sufficiently Americanized to stand before the world as an independent nation* (Axtell 1988: 237).

The earliest pattern in the portrayal of Indians was the primitivistic convention characterized by the deficiency perspective. The set of deficiencies (Bauman 1996: 271) refers to the lack of attributes perceived as crucial to one's own identity. It identified a set of social aspects such as art, science, fashion, religion, etc as being lacking in Indian communities. This strategy was based on the simplified comparison between one's own culture and the elements of others'. Moreover, it paralleled the vacuum perspective, which presented the place as empty. That convention was applied to the description of the voyage to America, written by William Bradford. He perceived the place as an *unpopulated, vast land (...) devoid of inhabitants, where only the savages live* (1977: 43).

The literary overtones were altered when indigenous groups had resisted. The colonial narration took course to demonic rhetoric. Due to the rules of demonology, such Indians were perceived as servants of Satan, the symbol of magic and witchcraft, which resulted in the juxtaposition of indigenous ceremonies and imaginary evil. By this strategy, dancing and chanting were tantamount to the Sabbath of witches in colonial narration. Bradford's work displays the *imaginary turn*, that is, the transformation of an Indian as an individual to the Indian of symbol as he makes generalizations about all Indian traits such as atrocity, treachery, or pleasure taken from torturing other human beings and by *eating human flesh* (1977: 43). The description, in which individuals are placed in line together with loaded terms such as *creatures* and *cannibalism*, in its symbolic layer, manifests *negation of their affinity with the humane norms* (Kuligowski 2003: 30). This strategy facilitates the reduction of a multifaceted, complex human world into a flat, one-sided, image devoid of diversity.

The mechanism of negation refers to anonymous Indians *en masse*, because an individual symbolic Indian with a name had his mission in colonial society. Such a figure becomes *a unique instrument* sent to the colonial betterment (Bradford 1977: 43). The pattern of an assistant, or helper, took different names in American culture: Squanto, Chingahgook, the Lone Ranger's Tonto, all accompanied by their well-known female versions. The characters are highly valued and respected as long as they provide food, crucial information about the place or become interpreters, *pilots* who as *natives to this land* (1977: 43) welcome the newcomers into unknown space. In other words, it is the

pragmatic function that determines the humanity of an imaginary Indian, and his role of mediator to the land, which position allowed him to channel the spirit of the place into colonial society. Therefore colonial literature adhered to a lone Indian ideal, rather than Indians in numbers.

The demonic convention is easily identified in the captivity narratives of which the relation by Mary Rowlandson (1689) is an example. The net of linguistic terms bring to light new elements in the aforementioned convention. Infernal epithets bring to mind ludic descriptions of *the Other* and the universal category of *Otherness*. The author describes her own captivity and her oppressors as *merciless heathens, ravenous beasts, whose roaring, and singing, and dancing, and yelling of those black creatures in the night, [...] made the place a lively resemblance of hell* (1962: 257). The semantics of *the Other* implies a series of exclusions from the order of the communal self, which in this case indicates Rowlandson's own values that she did not perceive in native communities. Indeed, Rowlandson hardly considers Indian societies as small communities. On the contrary, she searches intensely for the patterns of behaviour, values, lifestyle she is familiar with, among other signs of Christianity. Failing to find them, Rowlandson returns to the demonic rhetoric. Attention should also be brought to such terms as *beasts* which seem to attribute a subhuman nature to people she had met. Further, the category of *blackness*, traditionally ascribed to all *Others* in Europe, signifies that literary Indianness had nothing to do with indigenous communities, but had a lot in common with the symbolic concept of *Otherness per se*, which anthropologists encounter worldwide whenever a group's identity is at stake.

By way of analogy, the mechanisms of exclusion are also revealed in the narrative by the *Apostle among Indians* – John Eliot – who, among the rules for the converted, accentuated the patterns of behaviour to be punished and fined if not respected by paying natives, among these: non-working, nakedness and either too long or too short hair. Above all, Eliot accounts for punishing natives for what he considered *filth*: *If any shall kill their lice between their teeth, they shall pay five shillings. This law though ridiculous to English ears yet tends to preserve cleanliness among Indians* (1977: 45). The symbolic concept of *cleanliness*, arguably, led to the literal dislocation of native peoples out of their place beyond the river to a reserve; a natural protection against supposedly dirty Indians. The removal tendency (which later became the removal policy² advocated by Andrew Jackson and his administration) beyond the symbolic order of the communal self would be a significant trait of both literary as well as iconic Indianness.

² In 1830s, President Andrew Jackson, defying the rulings of the Supreme Court, forced Five Civilized Tribes (Cherokees, Choctaws, Creeks, Seminoles and Chickasaws) to admit their relocation beyond the Mississippi River into so called Indian Territory.

The concept of a natural man is worth discussing here as well, because its presence brought into life a range of elements of native cultures such as customs, languages, forms of upbringing, of worship, housing, dress, etc to a flexible synoptic image. The comparative turn in narratives widened the perspective by which native social institutions (e.g. marriage, extended family) were seen. Although the descriptions were far from being objective, their presence in literature constitutes certain value. To exemplify the pattern, I would like to focus more closely on Robert Beverley's *The History of the Present State of Virginia* (1705), in which the author attempted to find parallels to the ancient European societies. He saw similarities between Indian communities and ancient Spartans and Romans along with the *true Born Irish* (1962: 248–256). Beverly was able to avoid the deficiency perspective and negative imagery only to be trapped by the positive idealization of the Indian as a natural man writing about *his lost innocence* of the *happy state of nature* which, corrupted by the modes of civilization, in his view, eroded the Indians' righteousness and inbred honesty. Consequently, Beverley's Indians facilitated the criticism of colonial society. This pattern was applied from the outset of the Revolutionary War when the proto-Americans decided to voice their *disobedience* in Indian costume in Boston.³ That act manifested colonial protest whereas it equipped the imaginary Indian with a counter-cultural pattern which excludes the figure from any social order, situating it in a position of social critic: an outsider, an external, *the Other*.

The traditional dichotomy of good/bad literary Indians was widened by Benjamin Franklin in the essay *If it be right to kill men*. Franklin observes a recurring duality in the perception of Indians, connected with American topography. Drawing on the topographical perspective, Franklin notices the growing popularity of imaginary Indians in territories which were successfully both symbolically and geographically incorporated in the East. The eastern fascination with iconic Indians was paralleled to the policy of removal of native communities beyond the Mississippi River. In other words, the centre of the society in its formative years simultaneously excluded real indigenous people from the inside (symbolized by the East) and adored images of idealized Indianness in literary and visual representations. Americans loved imaginary representations of the excluded people of native origin.

Meanwhile in the West, which was not yet incorporated and symbolically tantamount to the margins: a frontier line outside society, where native people were relocated to, imaginary Indians were brutalized. In this sense, the process of geographical appropriation of the land is analogous to the process of appropriating native peoples in the form of imaginary Indians.

³ The Boston Tea Party, 1773. Colonists wore the costumes of one of the neighbouring Iroquoian communities – Mohawks while throwing the tea cargo overboard.

Franklin first seems to notice this double perception of native people as possessing external and internal Indianness: *the enemy Indians* from the frontier woods, a desolate place beyond, and their antithesis, the inner Indians: the friendly Indian or *the poor wretches*, in Franklin's terms, placed in *the heart of the country* (Franklin 1977: 97), the symbolic space within American society.

In the formative years of American society, the new expectations and social needs called for a new conceptualization of Indianness in order to form a distinctive identity entity, easily distinguished and articulated among other identifications. Therefore the rush for distinctively American traits began in arts, literature, language, education, and politics. In the sphere of literature two symbols went hand in hand: those of *place* and *Indian*. However, unlike the settling of the West, with its constantly moving frontier, the concept of Indianness with its token of the mythic Indian was shaped in the narratives in the East where the demand for the symbolic Indians of popular fiction, dime novels, and visual representations was increasing. Apparently the distance from the object of appropriation was conducive to a revival of its abstract form, which eventually turned out to be more vivid and conspicuous than real people of indigenous origin.

Particular emphasis had been laid on the convention of *dying Indians* (Dippie 1982: 21). Such constructed icons were perhaps best inscribed in the long-lasting verbal indianisms; proverbial stereotypes demonstrating the thinking schemes. Among them, in the early nineteenth century, the infamous *the only good Indian* paradigm (Whiting 1989: 337) was coined. Correspondingly, the mythic Indian icons revealed a marked tendency to disappear, die or vanish from the social spectrum. Fatal reasoning became arguably the permanent element of all traits of the mythic Indian. Accordingly, Indians were considered to be vanishing naturally to give way to pouring waves of settlers. This tendency evoked lamentation over such doomed Indians who then became the idealized, glorified classic ancestors, instructing the new owners of the land about the nature of the place while passing away as the last of their tribes. Literary Indians, disappearing in a progressive way, reflect Lawrence's concept of the "love and hate attitude to Indians" and its contradictory nature of Janus face. On one hand the desire to preserve native authenticity, and on the other, to rebuff the ethnographic details due to the traces of otherness impressed on it. This ambivalent attitude has been termed 'Indianized Americanness' (Deloria 1998: 14) emphasizing the complexities of both native and non-native identities in the US.

Two authors depicted Indians as absent figures and gave convincing accounts for their absence. Philip Freneau and James Fennimore Cooper imprinted the nostalgic, neo-classic longing for the vanishing Indians on the popular imagination. They were then copied by painters (George Catlin), sculptors (Horatio Greenough) and photographers (Edward S. Curtis). It is worth

noticing that the literary expressions were accompanied by a series of iconic representations of similar objective by Charles Deas (*The Death Struggle*, 1845), Horatio Greenough (*The Rescue Group*, 1851), or John Vanderlyn (*The Death of Jane McCrea*, 1804) and many more. The poetic patterns signalled the forthcoming tendency of the sentimentalized Indian figure that poetically died or vanished, leaving posterity to remember the dying Indian and his glory (Freneau 1977: 179). Freneau formed the archetype of the classic Indian, which henceforth became a symbol of the multi-layered American idea, presenting Indians as life-giving forces to American culture. As a result of the convention, the mythic Indian, excluded from time and space, became embalmed into the cultural hero stripped of his human flesh.

Another variation to the pattern was the last member of his people. The condensed Indian figure became a vehicle for the formation of distinctive social boundaries, which symbolically stemmed from the 'touch of Indianness' embodied in protagonists of Indian origin, substituted after their disappearance. James F. Cooper was dubbed an architect of *the Cult of Vanishing American*. The myth, recreated in a series of stories, illustrates the prototypes of western protagonists and plots saturated with adventures about the American experience of *the Other*. Leslie Fiedler noticed that to understand Cooper's Indians is to understand the image of the American self. Cooper outlines a western type of *American Adam* who acquires knowledge of the land and moral standards from close contact with both Indians and the space.

Cooper's Natty Bumppo is able to mediate civilization and wilderness to acquire the best qualities from the both sides. He embraces Indian mystic relation with nature and land; therefore, similarly to eighteenth century thinkers, Bumppo criticizes the idea of civilization and its expansion, and debunks the myth of the west as the place of freedom. Interestingly, the same mediator served as a vehicle of the criticized expansion. Chingchagook functions as the last link with the authentic inhabitants of America. He is presented as a wise guide who passes down his people's knowledge of the place to the trapper while they are disappearing. In the process of incorporation of the land, the symbolic Indian was to be substituted by the symbolic American; therefore the idea of Indianness diagnosed the state of the idea of Americanness: too noble or too deformed, always putting American authenticity in question. Literary Indians reveal, then, a profoundly relative character in reference to their protagonist. They are constructed as a contrastive background to the story of Natty Bumppo.

Another important motif of the idea of Indianness was that of the Indian as an enemy. The bloodthirsty figure was juxtaposed with the mythologized attempt to rescue the settlers' own lifestyle and larger culture. To save the self – the philosopher Bernhard Waldenfels wrote – the life of the *Other* had to be exiled or defeated in a symbolic way. Indian *Otherness* constituted a potential danger, rationalizing the forms of its symbolic appropriation. Hostility towards the

Indian *Other* gave birth to a unique literary character reflected in the Indian-hater, a figure driven by an urge of vengeance for some evils suffered, either real or imaginary.

The character is presented in a work by Robert Montgomery Bird, *Nick of the Woods* (1837). Nathan Slaughter, the Indian-hater travels across the country as a self-declared *guard* of the frontier emigrants, *killing all the brute Injuns, that ar' onlucky enough to come in his way* (1994: 280). The plot maintains that the only way to handle the relations with Indians was to commit atrocities towards them. While Cooper argued for the possibility of the fusion of the best features of both groups as epitomized in the pioneer figure, Bird, on the contrary, gave a picture of a degenerate Indian and an archetypal Indian-hater (Kopcewicz 1983: 178) who, suffering evil from one, spreads the law of revenge over the whole group of people.

Correspondingly, the Indian-hater, John Murdock, was depicted by Herman Melville in *The Confidence-Man: His Masquerade*, 1857. The author attempts to solve the puzzle of the *Metaphysics of Indian hating*, pointing to the deformation of American values, a distortion of which seems to account for the ferocity toward Indians on the frontier. Emphasizing the frontier hardships and solitude, Melville perceives the source of *the deep abhorrence with which the backwoodsman regards the savage* (1985: 995) in severe frontier conditions. To illustrate that unfavourable image, the speaker reiterates the stereotypic traits: *Indian lying, Indian theft, Indian double-dealing, Indian fraud and perfidy [...]* *Indian blood-thirstiness, Indian diabolism* (1984: 996). Further on, a naturalized vice of total depravity is justified by linking skin colour to the protective colouring of animals, thus locating the painted Indians as a component of the natural environment. Similarly, considering the hate rhetoric, the term *insects*, used in reference to Indians, indicates the contempt shown for them, and the comparison of an Indian to a Jew (1984: 995) implies that the symbolic image of the Indian was to America what the symbolic image of the Jew was to Europe; the symbol of absolute *Other*.

Another tendency to portray literary Indians is rooted in the Foucaultian concept of the excluded, who are not only removed from the continuum of the self, but also denied serious consideration and situated beyond the symbolic order of that which can be taken seriously, becoming a sign of ridicule (2000: 84). The mocking Indian representation has been well integrated in American folklore. The tendency of realistic representation was introduced by Mark Twain, who debunked the images of Cooper's romanticized Indians with his idiosyncratic sense of irony. In doing so, Mark Twain applied a travesty of the Indian figure, adding the flavour of authentic record by his own visit to the West. Twain's caricaturized Indians were described in a series of works. The exemplification of this style can be observed in *the Noble Red man* which serves as a satire for Cooper's romantic image. Twain juxtaposes the counter-images;

first being displayed in terms of positive physical attributes and sarcastically mocked metaphorical language, *the other* image is shown in terms of amplified negative characteristics, a simple caricature. His attack on the noble Indians' portrayal criticizes the image's highly idealized attributes. *Such is the Noble Red Man in print*, Twain concludes, shedding light on the contradictory, but realistic – as he seems to imply – image residing *on the plains, and in the mountains*.

Whereas Cooper's Indians were seen in too glamorous a light, Twain's Indians are utterly repulsive and, by the same token, biting denigrated. The traits of *blackness* and *filth* parallel the *insect* convention; *naked vagabond, whom to exterminate were a charity to the Creator's worthier insects and reptiles which he oppresses*. This description sounds appalling even to the most generous ear. However ambivalent Twain's essay may be, it explicitly articulates the ludic qualities of *the Other* in an Indian mask.

Treacherous, and hateful in every way [...] The ruling trait of all savages is a greedy and consuming selfishness. His heart is a cesspool of falsehood, of treachery, and of low and devilish instincts. [...] To give him a dinner when he is starving, is to precipitate the whole hungry tribe upon your hospitality, for he will go straight and fetch them, men, women, children, and dogs, and these they will huddle patiently around your door, or flatten their noses against your window, day after day [...] The scum of the earth! (1992: 442–444)

The derisive convention of the essay does not overtly express the racial attitudes of its author, it indicates, however, the presence of particular language forms attributed to the accepted way of writing about Indians to suit the popular image of the overwhelmingly, perhaps, non native audience who easily recognized it as true and authentic: *Such is the genuine Noble Aborigine. I did not get him from books, but from personal observation*, Twain contends.

The climax in Twain's ironic portrayal of Indian characters was contained in *Roughing it* (1872). The collection of essays includes the delineation of Goshoot Indians as *the wretchedest type of the mankind*, (2000: 132) Twain claimed to have ever come across. The author paints an image of people who deny his own values accusing them of *indolence, treachery, silence, physical degeneracy* seen in *small, lean, and scrawny creatures* who were unable to provide for themselves and their relatives *hungry, never refusing anything that hog would eat, often eating what a hog would decline* leading them to *begging* (2000: 132).

With the emphasis placed on symbols that are disparaged in the Euro-American mentality, such as the despised animal, form of money acquisition and the remark of being an unproductive element, Twain appears to outline the blurred image of the nineteenth century American metaphor of *filth* which – in her famous anthropological work *Purity and Danger* – Mary Douglas defined as a broad category absorbing everything which does not fit the space it is found in. By making his references to the symbolism of *dirt*, Twain perceives Indians as

beings who destroy the unity of social and cultural order, violating its principles. *The naked, black children [...] their faces and hands bearing dirt which they had been hoarding and accumulating for months, years and even generations* confirms the presence of the said category and the author's feelings of repulsion and disgust. Both of which Douglas classified as visible traces of the symbolic 'impurity' that exists only in the eye of an observer.

As a result, the aforementioned attribute of symbolic filth taken from the field of symbolic anthropology locates symbolic Indianness in the sphere beyond the 'here and now' in an empty space. This way of seeing allowed Twain to remark on the natural environment of Indians as *one of the most rocky, wintry, repulsive wastes that our country or any other can exhibit* (2000: 133), which demarcated the boundaries between the clean-self and the impure-other. The latter took the name of the Indian.

The ambiguous qualities attributed to literary Indianness; blackness, muteness, filth, cannibalism, wilderness, death, on one hand, and mysterious knowledge of the landscape, natural wisdom, beauty, eloquence as well as natural innocence, on the other hand, together generate an ambivalent image of the Indian Other: both devilish and divine; sacred and profane. The literary portrayal reveals incoherent traces of simultaneous dismay and fascination, which identify the nominal Indians as a mystic category by its double reference.

The textual body of the literary Indian was transmitted into visual image in the following century when it was adopted by the new media. However, the gap between the textual and actually visual body of Indians was bridged by the life story of Ishi: the man of the two worlds. Ishi embodied the dramatic fate of literary Indians who either died or degenerated in contact with non Indians.

Moreover, the duality personified by Ishi reflects the ambiguous imagery of native people in America: of a real person with a hidden identity made up of his relatives, name, community stories and language, together with a nominal simulation recognized and desired by the audience. So was Ishi and his 'double identity' or as Gerald Vizenor puts it: *two pronouns* (Vizenor 1994: 126) one alive filled with Jahi stories, myths, personal memories, the other in irrational performance as the Last of the Jahi, who played the role of the popular Indian image, a relic from a museum, with an embalmed mask after his premature death.

It is difficult to resist the conclusion that the literary images of Indians, as constructed representations, followed the trajectory of native people – nominal Indian – its textual body reversing the biblical order in which the actual body becomes a simplified word imposed onto the complex reality and, in its second phase, is given a simulated life form. The demon of America seems to be *the Other*: a concept which had to be appropriated to aid the coherence of the new constructed identity. Secondly, *Otherness* in America had the face of an Indian employed as a mythic mediator in the process of identity formation.

Finally, the textual body of literary Indians has acquired yet one more meaning in contemporary Europe: *to indianize* – writes a Polish philosopher – is to become *the Other*, to metaphorically adopt other values, patterns of behaviour or other lifestyle (Hudzik 2002: 7). The experience of Indianness parallels, then, the experience of otherness which has re-emerged in contemporary poetry by Sherman Alexie, who in the poem *After we are free* repeating the phrase *If were Jewish*, tries to juxtapose the experience of both: American and European *Others*. Thus, the perceived Indianness is universalized and transcends American social order with the Indian as an icon and as a metaphor of *the Other*: simultaneously dangerous and sublime permeating global imagery.

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Beata KIERSNOWSKA

IN SEARCH OF NATIONAL STYLE – GOTHIC REVIVAL IN VICTORIAN BRITAIN

Every age in history created a style of architecture of its own, a style which displayed the aesthetic character of the epoch, its social and economic diversification and the aspirations of the people. Queen Victoria's reign was no different. The architecture of that period is the reflection of the country's profound technological and social transformations, as well as economic, political and cultural changes. However, what differentiates the 'Age of Steam and Iron' from earlier epochs is the fact that it did not create a style of its own, although the question of style was one of the perpetual concerns which spanned the three parts – early, middle and late – of the Victorian period. For the major part of Victoria's long reign, public discourse was dominated by a deliberation about the symbolic, moral or aesthetic relevance of a given historic style to contemporary experience, or about the need for a new style, uncommitted to any of the previous epochs. These concerns were rendered more complicated by the variety of building types, often designated to new, previously unknown purposes, the unprecedented development of cities and the desire of the expanding industrial society to leave a cultural legacy to posterity. Notwithstanding these stylistic considerations, under a gracious and concerned patronage of the queen and her consort, architecture in Britain flourished. The profession of an architect, which had emerged as a recognizable vocation by the start of the Victorian period, was quite select. According to Summerson:

(...) there were probably not more than 500 in the whole country, nearly all of them trained in the offices of the previous generation. An elite of 228 constituted the Institute of British Architects, founded in 1834 to protect the status of the profession and promote the cause of architectural scholarship (1992:43).

An enormous increase in private and public commissions, the latter often allocated by competition, enabled many architects to accumulate considerable fortunes and, with the help of enlightened patronage, achieve impressive and

memorable results. Few Victorian architects professed only one style. Most of them were capable of designing in any style which their patrons found pleasure in or regarded as suitable for their needs. Most often than not, it was one of the four historic styles which were preferred in the Victorian period: Greek, Italian, Gothic or Tudor. Although these styles seem to have existed concurrently throughout the whole epoch, at times the Victorians showed particular partiality for one or the other of them. And thus, the early and mid-Victorian periods were dominated by a battle of two leading styles – Greek and Gothic.

A particular zeal with which a generation of British architects dedicated itself to the revival and reinterpretation of the mediaeval style can be explained by manifold factors. One of them was that the Victorians seemed to have inherited from the previous period a Romantic interest in the Middle Ages, an epoch which they glorified and idealised. Interest in Britain's past and an antiquarian movement popular with country gentlemen created a suitable climate for the popularisation of Gothic architecture and mediaeval ornamentation. Yet while the main preoccupation of the Romantics was with the supernatural, the mysterious and the awesome, which resulted in the erection of castellated mansions epitomised by Horace Walpole's Strawberry Hill, or Gothic ruins placed amidst a landscape garden, Victorian antiquarians displayed a much more enlightened approach to the study of Britain's mediaeval heritage. A Romantic pseudo-Gothic mansion having an air of mystery and awe about it did not have to display stylistic correctness, and in fact it only remotely resembled the mediaeval original, but its Victorian counterpart was built according to detailed drawings and measurements taken from Italian or French Gothic buildings. Such an approach owed much to the popularity of topographical writing truthfully representing details of Gothic buildings in sketches and thorough descriptions of mediaeval buildings. The popularity of historical studies among his contemporaries was also stimulated by Sir Walter Scott whose historical novels, especially those set in the Middle Ages, like *'Ivanhoe'*, *'Waverley'* or *'Kenilworth'*, made the reading public aware of their historical past and moulded their artistic tastes. By setting his books in mediaeval times, Scott revived Britain's glory of chivalric past for which many of his contemporaries, unable to cope with the ever increasing pace of industrialisation and dehumanising mechanisation, were longing. He went to great pains to provide his readers with detailed and historically as well as architecturally accurate descriptions of castles and other Gothic edifices, thus preparing the public for accepting and admiring the work of 19th century Gothic Revivalists. According to Addison:

[...] he popularized and made bearable the Middle Ages and so helped to form a public which would accept the more archeologically correct buildings of the 19th century. He swept away the disagreeable idea of the Middle Ages which the gothic tales made prevalent. He took the Middle Ages from misty, murky and uncomfortable past and peopled them with honest, human characters [...] (1967:54).

A strong argument in favour of the claim that the Victorians continued earlier, Romantic tradition in architecture is made by Dixon and Muthesius, who maintain that 18th century aesthetic of the Picturesque and the Sublime was vigorously practised by Victorian architects:

The eighteenth century, in its search for 'truth' and primeval qualities, soon linked the Picturesque and the Sublime with the notion of uncorrupted nature, before it was regularized by civilization. This was the spirit in which the landscape garden and its ornamental structures in many styles were conceived, in which Horace Walpole built Strawberry Hill and in which Boullée and his colleagues in late eighteenth-century Paris drew their megalomaniac projects. All these elements permeate Victorian architecture and architectural writing: Jesse Hartley's Liverpool harbour buildings have a Sublime quality and John Ruskin's 'Lamp of Power' in his Seven Lamps of Architecture (1849) reads in part like Burke's Sublime and Beautiful of nearly a century earlier (1988:20).

Undoubtedly eighteenth-century British philosophers, such as Edmund Burke, had not only left their mark on the perception of a work of art by their contemporaries but their theories of beauty were also imprinted on the generation of Gothic Revivalists which succeeded them. Classical art of an earlier period had been appreciated because of its regularity, symmetry and adherence to established rules. According to the exponents of the Picturesque aesthetic, the true beauty lay not in symmetry, but in variety, irregularity and ruggedness that could be found in nature as well as in Gothic architecture. It was not only the irregularity of form characteristic of Gothic buildings that shifted the balance in favour of the Gothic style in the view of this theory, but also its ornamentation which recreated in stone, however crudely and imperfectly, the beauty of the shapes found in nature. While the Picturesque was viewed as an inherent structural characteristic of a building, the Sublime referred to the effect it should have on the viewer – namely that of awe and even terror. Nothing served that purpose better than a grand, dark, magnificent Gothic building.

The aesthetic of the Picturesque and the Sublime was clearly known to Augustus Welby Northmore Pugin and John Ruskin, the two men who had laid ideological foundations to the Gothic Revival movement in the Victorian period. Although the two men differed considerably in their views on which variety of Gothic should be adopted in Britain, they shared the opinion that a national style of 19th century Britain should be rooted in the Middle Ages. Their admiration for mediaeval times and the art of that period resulted from their disillusionment with their own age. They were both critical of the condition of 19th century society, a great variety of styles often borrowed from different periods and nations which were represented in domestic architecture, or its aesthetic values which were contaminated by an insistence on machine-like perfection leaving no room for the display of creativity and imagination of an artist or craftsman. The latter argument was the centrepiece of Ruskin's views on architecture and his

partiality for the Gothic. Pugin's views on architecture and society were made explicit in *Contrasts*, a graphic satire on contemporary life and architecture which he published in 1834. It demonstrated in pairs of contrasted pictures the superiority of Gothic architecture to any other style, especially Classic, and of mediaeval over contemporary society. For Pugin, architecture was something organically connected with society, a reflection of its condition and the culture in which it was built. In his view, the Middle Ages represented a pure and ideal period and their social structure was a model by which contemporary society should be reformed. This perfect society produced perfect architecture which expressed its ideas and innate characteristics. The Victorians, on the other hand, with their adherence to eclecticism were unable to create a single style which would be original and expressive of ideals and universal traits of the whole society. All the faults and vices of Pugin's contemporaries were displayed in the stylistic diversity that they propagated. Therefore, in order to reform the society a single style originating from its mutual historical and cultural experience should be adopted – Gothic. Interestingly, a similar insistence on the adoption of Gothic as a style aspiring to being called national was voiced in 1855 by Ruskin in the preface to the second edition of *Seven Lamps of Architecture*:

I have now no doubt that the only style proper for modern Northern work, is the Northern Gothic of the thirteenth century, as exemplified in England, pre-eminently by the cathedrals of Lincoln and Wells, and in France by those of Paris, Amiens, Chartres, etc. (Pevsner 1969:182–3)

Central to Pugin's theory on Gothic architecture were his religious views. A convert to Catholicism, he believed that the grand style of church architecture could only be restored under the Roman Catholic Church and that there was a strong connection between the architect's beliefs and his work. Resorting to a religious argument, Pugin advocated the so called 'Decorated' or 'Middle Pointed' Gothic, as it was sometimes called, as the only style suitable for church architecture. Gothic's verticality, in his opinion, expressed the Christian concern with upwardness, while a more horizontal in plan Classical church symbolized worldliness. Besides, Classical was a style associated with pagan Greece, therefore alien to Britain's Christian culture and utterly unsuitable for Christian churches. Moreover, being a practising architect, Pugin could not disregard practical considerations in propagating Gothic at the expense of other styles – a steep Gothic roof was simply better adapted to Britain's wet climate than a flat one or a dome. This utilitarian approach led him to believe that Gothic, because of its irregularity of form, was the only style fit to satisfy the need for a variety of functions which a Victorian house or public building had. Therefore, he strongly recommended adopting this style not only for church architecture or public buildings but also for the country mansions of landed aristocracy and gentry.

Undoubtedly, A.W.N. Pugin was a considerable contributory influence on the Gothic Revival by providing the movement with ideological and stylistic foundations, as well as practical guidance expressed in his designs. Yet, the man who came to be accepted by many as the true, though uncommitted leader, of the Revivalists was not an architect, but an art critic and social thinker – John Ruskin. Ruskin’s appreciation of Mediaeval architecture developed mostly from his admiration for the best specimens of European Gothic which he saw while taking the Grand Tour but it was also fed by his growing distaste for his own times. His main concern was about the dehumanising effect of mechanisation and standardisation which had deprived British art and architecture of their originality and had killed the unrestrained imagination and creative powers of the artist or the craftsman leaving him emotionally detached from his creation. Like Pugin, he believed that only in the Middle Ages had the artisan’s imagination been allowed free flow, constrained by neither rules nor demands of perfection which gave their work, sometimes crude and imperfect, an air of vitality and true beauty. Ruskin’s views on architecture and the nature of the creative process were expressed most explicitly in *The Stones of Venice*, one of his major works, especially in an essay *The Nature of Gothic* which was added to its second edition. It is there that he argues that:

[...] no architecture can be truly noble which is not imperfect (1985:91) and adds that: The degree in which a workman is degraded may be thus known at a glance, by observing whether the several parts of the building are similar or not. [...] in Gothic work, there is perpetual change both in design and execution, the workman must have been altogether set free (1985:93).

It is in this praise of imperfection, irregularity and ruggedness that Ruskin’s appreciation of the aesthetic of the Sublime and the Picturesque is manifested. Ruskin’s concept of Gothic was congruous with his views on the relationship between the builder and his work and between art and society. It was the builder, he argued, who gave the building not only its external form of pointed arches, vaulted roofs or buttresses, but also a spirit expressing ideas and beliefs of his times shared by the whole society or race. Since Christian tradition was the underlying feature of British society and made it an integral part of Christian Europe, the Gothic style rooted in that tradition was, for Ruskin, an obvious choice for the dominant national style.

Thus Ruskin joined Pugin and others who insisted on adopting a single style which would reflect the nation’s heritage and emphasise its cultural identity. A sense of unity resulting from a common cultural experience was of utmost importance in an epoch threatened by the growth of Chartist radicalism, a widening gap between the rich and the poor, and internal disintegration posed by the Irish Home Rule movement. With the unprecedented pace of social and industrial change and the institution of monarchy discredited by Victoria’s

predecessors only gradually being re-established as a single unifying factor, Britain needed a visible expression of its identity which would root it firmly in its past. The debate over national style in British architecture reached a climax around 1850 with the renovation of the Houses of Parliament nearing its completion. In the competition which followed the destruction of the old Palace of Westminster by fire in 1834, Elizabethan and Gothic, the two styles regarded as truly English, were designated as the only ones suitable for a symbol of the nation. All but six of the ninety-seven entries were in the Gothic style, and a Gothic design by Charles Barry won the competition. The choice of Barry's design meant that Gothic was, at least for a time, elevated to the rank of a national style. It was a considerable victory to Gothic Revivalists, even those who, like Pugin collaborating with Barry on his design, were critical of the final result. According to Dixon and Muthesius, passing the new Houses of Parliament on one occasion, Pugin remarked to a friend: *All Grecian, Sir: Tudor details on a classic body* (1988:156). Despite this biting remark, the Houses of Parliament unquestionably remain one of the most magnificent examples of Victorian Gothic and an undisputed symbol of the nation. Although the Perpendicular Gothic of the Palace of Westminster had little immediate impact on the style of other public or civic buildings, except perhaps for the clock tower which was frequently copied in the designs of provincial town halls, it fuelled the Gothic movement and inspired a new, more eclectic variety of the Gothic style – High Victorian Gothic. Thanks to the concerted support given to this new style by art critics, such as Ruskin, a new breed of Gothic architects, some Tory nationalists and Ecclesiologists it was propagated in numerous lectures and pamphlets as suitable for buildings of public utility. It is in this new variety of Gothic that Deane and Woodward's University Museum in Oxford was executed, with personal involvement of Ruskin who influenced the building's ornamentation. High Victorian Gothic design by George Gilbert Scott was also chosen by the Tory government of Lord Derby for the erection of new government offices including the Foreign Office and Home Office. This time, however, the victory of Gothicists in the battle of styles was short lived. When in June 1859 Derby's government fell, the new Prime Minister, Lord Palmerstone forced Scott to change to a Renaissance design. The latter example supports the argument that despite campaigning for the recognition of Gothic as a truly English style, embedded in the nation's cultural heritage, it was by no means a universally accepted approach and the actual adoption of a particular design depended as much on individual ideological considerations as on the personal preferences of the investors.

Nevertheless, the symbolic and historical significance of Gothic must not be disregarded, as it was often a major argument in adopting this particular style for civic buildings in the growing industrial cities of the North or the Midlands. Population growth, economic prosperity and the development of local

government structures in new industrial centres combined with the need for a variety of public buildings, such as town halls, courts of law, colleges, museums or public libraries opened up new possibilities for architects and their sponsors. Usually, a special committee consisting of the most notable members of the local community and council officials was established to select the best design and raise funds for the project. The style of the new edifice was of paramount importance. It was supposed to manifest the community's prosperity, a sense of civic pride, and sometimes mark a victory in a rivalry between two cities striving to assert their position as important centres of opulence and self-governance. A magnificent new town hall or an exchange building was often intended to be a symbol of the city's long true or fake history. As Briggs maintains such an approach was particularly characteristic of new Victorian cities which were desperate to create for themselves some sort of a past:

[...] it was considered to be as praiseworthy to give cities pedigrees as it was to trace family trees. The faster things grew, the more necessary it seemed that they should be rooted in the past. It had to be shown even in an account of a completely new community like Middlesbrough that there had once existed on the spot where the town was built a medieval priory dedicated to St. Hilda (1990:50–1).

Gothic, though by no means the most common for civic buildings, was often adopted because of its connotations with Britain's mediaeval past and Christian tradition, as well as the sense of history it inspired. Probably the best examples of civic Gothic can be found in Manchester, which was given city status in 1853, where revenues from municipal services were generously expended in order to outshine its rival, Liverpool, in the size and splendour of the city's public buildings. In 1868 work on Manchester Town Hall, a huge Gothic creation by Alfred Waterhouse – an architect who is responsible for the majority of the city's Gothic buildings, began. The building was completed in 1877 at the astronomical cost of one million pounds. The chief merit of the winning design was its functionality – the architect managed to gain the maximum of accommodation for the building's numerous offices out of a rather inconvenient irregular site. Waterhouse's design was highly commended in an influential architectural journal, *The Builder* which, a year after Manchester Town Hall's completion, argued that: *Gothic is more suitable than Classical for a building with a multiplicity of functions* (Dixon and Muthesius 1988:168). Other masterpieces of Waterhouse's Victorian Gothic in Manchester include the Assize Courts, highly praised by Ruskin, or Manchester University.

In popular view, however, Gothic tends to be associated rather with buildings of ecclesiastical than civic character, and indeed most of Victorian Gothic legacy is church architecture. The popularity of Gothic tends to be linked to the changes which the Anglican Church was undergoing in the Victorian period. Under the influence of Romantic poets, British society had undergone a

conversion from rationalism which was the legacy of the Enlightenment to symbolism and belief. To fulfil these new expectations the Anglican Church needed to revise its liturgy and ritual. Another threat to the Anglican Church's dominant position came from the Roman Catholic and Nonconformist churches when Parliament during the first half of the century had finally lifted restrictions imposed on these religions. The absence of hierarchy and the ideals of piety and morality preached by Nonconformists fell on fertile ground among the radical working class population of large cities in the North. Additionally, Wallis observes in the *History of Victorian Wolverhampton* that

the Church (as an institution – and more specifically the Anglican Church) was desperately worried at this time that the rapid urbanisation of Britain was reducing the power of the Church, which was basically rooted in the neo-feudal hierarchy of rural society, something which was being usurped by the essentially unstructured nature of the cities and towns (1995:2).

In closely-knit village communities it was comparatively easy for the vicar to control the behaviour of his parishioners and the villagers themselves would often assist him in that by exerting social pressure on those whose conduct diverted from the accepted social and moral norms. In the city, however, the anonymity of the migrant population and the social and physical segregation of classes rendered such control virtually impossible. Under such circumstances, a deep revision of the Anglican doctrine and practice was crucial, since the Church's position as the nation's established religion was threatened.

The first attempt at reform was made by the Tractarians who started the Oxford Movement in 1833. Their main objective was to revive old forms of worship which through rich ritual appealed to imagination. Six years later the reformatory movement was strengthened by the Cambridge Camden Society, or the Ecclesiological Society, as they were called after 1845. Unlike the Oxford Movement, the Ecclesiologists believed that religious zeal could be inspired by reforming liturgy and reviving religious symbolism of Gothic architecture. As Pugin's views on Gothic architecture converged with those of the Society members, he became their favourite architect and architectural ideologist. The Society decided to lay out rules for designing churches in *The Ecclesiologist*, a monthly magazine which they published. Since they based their principles of architectural design on the importance of Catholic symbolism and regarded the revival of Catholic ritual as paramount to Britain's religious rejuvenation, therefore an ideal church had to be Gothic, with the altar as its central feature. Other chief requirements included the nave, a chancel and rich ornamentation both outside and inside the building. But the Ecclesiologists did not limit themselves just to giving general guidance to architects, they went one step further by specifying precisely which variety of Gothic would satisfy their expectations. They rejected the 'Early English' as too simple and accepted the

'Decorated' whose prolific use of ornament would be more effective in stirring up the imagination of congregations and awakening their religious fervour. The Ecclesiologists soon rose to become influential patrons and severe critics of religious architecture in Britain. Few Gothic architects dared to build in a style other than that chosen by the Society, or without their supervision. With limited funds and unimaginative craftsmen the results were often disastrous and the final work could hardly be called 'decorated'. Still, some true masterpieces of Decorated Gothic were created. The Ecclesiologists' principles found their best realisation in William Butterfield's All Saints' church complex, Margaret Street London. The church squeezed onto a small site in one of London's minor streets was a model church for the Society and the whole Anglican movement. Other church buildings which received the Society's approval include St Giles in Camberwell, South London executed by George Gilbert Scott, a major representative of Decorated Gothic in England and the author of over 140 churches in that style, or St Mary Magdalene, Munster Square, London by Richard Cromwell.

The Victorians uniformly rejected dull and monotonous architecture of Georgian England but, despite attempts made by more progressive young architects, failed to invent a style of their own. The availability of new building materials, such as wrought iron or glass and the rapidness of industrial progress which provided architects and builders with new building technologies did not result in developing a modern style which would reflect the spirit of the age. Joseph Paxton's Crystal Palace, a modern glass and wrought iron structure, built to house the Great Exhibition of 1851, did not establish a lasting trend in 19th century architecture. It was viewed by many as a transitory fad, suitable perhaps for greenhouses or train sheds but not for proper buildings meant for public use. Instead, the Victorians almost uniformly turned to historical styles, especially those which were proclaimed by Ruskin and other cultural critics as truly English. It might have been a deliberate reaction against the ever increasing pace of industrialisation and mechanisation, or perhaps an expression of nostalgia and glorification of the past resulting from the growing complexity of modern social structure. Gothic style, although unquestionably a powerful influence on Victorian architecture, was only one of the architectural styles practised by the Victorians. Notwithstanding historical and nationalistic arguments of Gothic Revivalists, the style failed to be accepted as the only one expressive of national character. It was practised concurrently with other styles, such as Tudor or Queen Anne which also had a legitimate claim to be called national. Nevertheless, unlike the other styles, Gothic was not confined to architecture only. The Gothic Revival movement had a powerful impact on the development of other visual arts and literature of the period. Ideas spread by A.W.N. Pugin or John Ruskin were accepted and incorporated by the Pre-Raphaelite Brotherhood or the Arts and Crafts Movement led by William Morris, Ruskin's disciple and admirer.

Regardless of the justified criticism which Victorian Gothic sometimes received for its excessive use of ornament, it was indisputably a moulding and formative force in Victorian art. In modern times, the most lasting expression of Victorian mediaeval fascination remains probably Gothic churches which are mentioned by T.S Eliot in his famous definition of English culture as one of its key constituents.

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Sławomir KOZIOL

ASPECTS OF SOCIAL SPACE IN IAN MCEWAN'S *THE CEMENT GARDEN*

In his monumental work on social space, *The Production of Space*, Henri Lefebvre differentiates between three *aspects* or *moments* of social space: spatial practice, representations of space and representational spaces. Each of these aspects is in relationship with the other two, although one or two of them may be latent or suppressed and thus hardly noticeable in a given social space.

Spatial practice is the sum of daily, often habitual, activities of a social group and is responsible for the production of that society's material space: *it produces it slowly and surely as it masters and appropriates it* (Lefebvre 1991:38). As Edward Soja indicates, commenting on Lefebvre's work, *spatial practice, as the process of producing the material form of social spatiality, is [...] both medium and outcome of human activity, behaviour, and experience* (Soja 1996:66). The result of spatial practice is thus a space which is generated, used and perceived on a daily basis by members of a given society.

Representations of space make up conceived space, the space of planners, scientists, and social engineers – that is, all those who *identify what is lived and what is perceived with what is conceived* (Lefebvre 1991:38). They tend towards *a system of verbal (and therefore intellectually worked out) signs* (Lefebvre 1991:39) and thus they create the space of text and discourse. But representations of space often have a specific influence in the production of physical space, primarily by way of architecture, *conceived of not as the building of a particular structure, palace or monument, but rather as a project embedded in a spatial context and a texture which call for 'representations' that will not vanish into the symbolic or imaginary realms* (Lefebvre 1991:42).

Representational space embodies *complex symbolisms, sometimes coded, sometimes not, linked to the clandestine or underground side of social life* (Lefebvre 1991:33) and it overlays physical space providing it with symbolic meaning. This space *has an affective kernel or centre: Ego, bed, bedroom, dwelling, house; or: square, church, graveyard* (Lefebvre 1991:42). It is closely

associated with Eros and Thanatos in human experience and it often manifests itself in childhood memories, dreams, or sexual images and symbols. Therefore, representational space is largely the domain of psychoanalysis and anthropology (Lefebvre 1991:41). As Soja notices, representational space is characterized by its partial unknowability, its mystery and secretiveness, and its non-verbal subliminality (Soja 1996: 67).

Although social space as a whole can be influenced by all three aspects, its character depends on the relative balance between the three and usually reflects the dominant one/ones. According to Lefebvre, individual members of a given social group may move without confusion between social spaces dominated by different aspects. What is more, particular members of a social group can be variously affected by particular aspects of social space. Thus, for example, representational space which is discerned by one person may be lost for another because of their different life experience (Lefebvre 1991:40–41).

The aim of this article is to show the process of changes in the balance between the three aspects of social space as represented in Ian McEwan's first novel, *The Cement Garden*. The social space in the novel centres on the house in which the narrator, fourteen-year-old Jack, lives with his parents and siblings: seventeen-year-old Julie, thirteen-year-old Sue and six-year-old Tom. As the novel records Jack's perspective, this analysis will be concerned primarily with social space as it is experienced by him.

At the beginning of the novel it is spatial practice and representations of space that dominate in the social space of the house. Spatial practice can be described, to some extent, as that of a normal, middle class English family living in a detached house in a city. Children go to school, mother takes care of the house and father devotes his free time to the garden. However, Jack's home is the only inhabited house left in what was once a street full of houses. In the immediate vicinity of the house lies empty and deserted land as most of the other houses in the street were demolished to make way for a planned motorway which never came into existence. Further up the road there are several gutted prefabs which survived the clearance. As Jack indicates at one point near the beginning of the novel, their family has neither close relatives nor friends and, as a result, they are visited by nobody. Thus the house is as isolated as it is possible to be in a city. The family, however, do not mind this isolation and for Jack, at least at the beginning of his story, it is just his home, presided over by his irritating, albeit totally mundane, father.

It is Jack's father – unloved and unlovable, as David Malcolm characterizes him (Malcolm 2002:45) – that can be said to be responsible for the importance of representations of space in the house. His inclinations for planning and order manifest themselves in his arrangement of the garden. As Jack indicates, he *constructed rather than cultivated his garden according to plans he sometimes spread out on the kitchen table in the evenings while we peered over his shoulder*

(McEwan 2006:14). The plans are implemented faithfully, but that is not enough for him – the garden has to be used in accordance with his plans:

One path spiralled up round a rockery as though it was a mountain pass. It annoyed him once to see Tom walking straight up the side of the rockery using the path like a short flight of stairs.

'Walk up it properly,' he shouted out of the kitchen window (McEwan 2006:14).

Father's inclination for planning and order manifests itself also in social situations – it is visible in Jack's memories of family birthday parties, during which Father wanted to be in control: *He liked to have the children stand in neat lines, quietly waiting their turn at some game he had set up. Noise and chaos, children milling around without purpose, irritated him profoundly (McEwan 2006:35).*

In his garden, his fondness for order is reflected in his choice of flowers, selected for their neatness and symmetry: *He did not like bushes or ivy or roses. He would have nothing that tangled (McEwan 2006:15).* His favourite flowers are tulips, which he planted well apart, with empty spaces between them. But these bare patches are soon filled with weeds coming from the neighbouring lots, left empty after the clearance.

The children use this encroachment on the garden to take their revenge against Father. They strongly resent him making spiteful jokes about them during meals, so they decide to make one at his expense. Jack and Julie spend some time trying to think up a joke that would be most effective and finally they decide on the garden as their father's weakest point. During the next supper Jack tells Julie, in an apparently casual way, about a shock he received in the garden earlier that day – he saw a flower. But their joke misfires. No one seems to notice it, Father leaves the kitchen soon after without saying a word. When Mother expresses her disapproval Jack realizes: *Jokes were not made against Father because they were not funny. He sulked. I felt guilt when I desperately wanted to feel elation. (McEwan 2006:16)* Father clearly has taken offence and after this incident he does not mention the garden to anyone and when he looks at his plans for the garden he does it alone.

Then he has his first heart attack and stops working on the garden. As a result, it falls into ruin: *Weeds pushed up through the cracks in the paving stones, part of the rockery collapsed and the little pond dried up. The dancing Pan fell on its side and broke in two and nothing was said (McEwan 2006:16).* Father does not want to ask anyone to take care of the garden, probably because he still remembers Jack and Julie's joke. Jack realizes this: *The possibility that Julie and I were responsible for the disintegration filled me with horror and delight (McEwan 2006:16).*

But Father has a new plan for the garden. He decides to cover it with a layer of concrete because, as he explains to his family, he will no longer be able to

take care of it. This is clearly his way of dealing with the problem of losing control over the garden. Covering the garden with concrete he will finally assert his mastery over it – no one and nothing will be able to blight his ultimate plan.

However, the plan is never realized. Father has his second, this time fatal, heart attack on the day when he starts to carry it out. His heart fails when he is mixing cement for the garden and he falls face down on the newly spread concrete. At the same time Jack, who was supposed to help him, is masturbating in the toilet. Because of this Jack may be seen as being – however unwittingly – partially responsible for his father's death, and he himself realizes this: *I did not kill my father, but I sometimes felt I had helped him on his way* (McEwan 2006:9).

Critics often see Jack's relationship with his father in terms of oedipal conflict (Childs 2006:35, Malcolm 2002:51, Ryan 1994:20) and there is certainly symbolic significance in the fact that Jack has his first ejaculation at the moment of his father's death. Jack is aware of the symbolic significance of this coincidence (although Freudian conceptual framework seems alien to him) and he looks at the dead body of his father in the garden with the same wonder with which he looked at the semen on his hand. It could be said that in this way representational space appears on the scene and this aspect of social space is clearly visible when Jack erases the impression of his father's face from the fresh concrete in an obviously symbolic gesture.

Representational space, however, almost immediately recedes into the background. The death of Father undermines representations of space and thus spatial practice asserts its dominance in the social space of the house. For some time the family functions quite normally, with children going to school and Mother taking care of the house. But then she begins to go to bed early in the evening. This is the first sign of the terminal illness overcoming her, but the children are not aware of this yet. Two days before Jack's fifteenth birthday Mother takes to bed and the siblings organize Jack's birthday celebrations around her bed. After that, she hardly ever gets up. As a result, the spatial practice of the family is gradually modified: *Her bedroom became the centre of the house. We would be there, talking among ourselves or listening to her radio, while she dozed*. Eventually, they bring the big dining-room table to her room and Jack, sitting at the table in its new surroundings finds it a strange experience: *To have the dining-room table up here was still a novelty to me, I could not quite leave it. I saw for the first time the swirling black lines of the wood's grain beneath the dark lacquer stain. I rested my bare arms along its cool surface. It seemed more substantial here and I could no longer imagine it downstairs* (McEwan 2006:49).

The spatial practice changes but the siblings cope well with the new situation and new duties: *We adapted well enough. We took it in turns to take up the tray and Julie shopped on the way back from school. Sue helped her cook and I washed* (McEwan 2006:42). Jack is not curious about his mother's

condition and about the fact that no doctors appear in the house: *No doctors came to see Mother. 'I've seen enough doctors and I've had enough tests to last me a lifetime.' It seemed reasonable to me to tire of doctors* (McEwan 2006:42). In fact, the children not only adapt but are happy with the situation: *'When Mother gets up' became a vague, unsought-for time in the near future when the old patterns would be re-established* (McEwan 2006:42).

The old patterns, however, are never re-established, for Mother dies. It is Julie who finds her dead in her bed when she comes home from school on the last day of summer term and she informs Jack and Sue about this when they return home. After some crying, the three older siblings together enter their mother's bedroom. It looks almost like normal:

The room was full of sunlight. Mother lay propped up by pillows, her hands under the sheet. She could have been about to doze off, for her eyes were not open and staring like dead people's in films, nor were they completely closed. On the floor near the bed were her magazines and books, and on the bedside table there was an alarm clock which still ticked, a glass of water and an orange (McEwan 2006:54–55).

It is the remark about the clock still ticking which is particularly significant here, as it indicates that Jack is aware of an essential change in the room, in spite of the fact that on the surface it looks the same. Mother is still there, on her bed, almost as if she was alive, but suddenly all these things – magazines, books, a ticking alarm clock, a glass of water and an orange – acquire a new meaning. As Jack becomes painfully aware of them, they are no longer things of everyday use but symbols of life that has just gone away. Using Lefebvrian terms, one could say that the everyday space of spatial practice is overlaid with symbolic representational space with the appearance of death.

This changed character of the space in the room, however, does nothing to clarify the mystery of death. When Tom suddenly appears in the room and wants to go to his mother, the older siblings try to stop him, telling him that she is asleep and should not be bothered: *'She's very asleep,' said Sue. For a moment it seemed that through sleep, a very deep sleep, we might initiate Tom in the concept of death. But we knew no more about it than he did, and he sensed something was up* (McEwan 2006:55). Tom eventually manages to free himself and comes to his mother's bed.

By now I was all for letting him find out for himself, I just wanted to watch what happened. But as soon as Tom pulled back the bedclothes to climb in beside his mother, Julie sprang forward and caught Tom by the arm.

'Come on,' she said gently, and pulled him.

'No, no...' Tom squealed, just like he always did, and with his free hand held on to the sleeve of Mother's nightdress. As Julie pulled, Mother toppled sideways in a frightening, wooden sort of way, her head struck the bedside table and the clock and the glass of water crashed to the floor. Her head remained wedged between the bed and the

table, and now one hand was visible by the pillow. Tom became quiet and still, almost rigid, and let himself be led away like a blind man by Julie (McEwan 2006:56).

Mother, pulled off balance by Tom, reveals the unmistakable characteristics of a dead body and even Tom realizes that something is wrong. The crashing of the clock and the glass of water symbolically confirms her death and this strange spell when she seemed to be hovering between life and death is over.

In this way death asserts its mysterious power and the room becomes a source of irrational fear. When Jack is left alone in it, he wonders if he should move the body back to the upright position: *I took a pace towards her, but I could not bear the idea of touching her. I ran out of the room, slammed the door shut, turned the key and put it in my pocket* (McEwan 2006:56). Later in the evening, when it is time to go to bed, the siblings stay together: *A little after midnight we went upstairs together, keeping very close on the stairs. Julie went first, and I carried Tom. On the first landing we stopped and huddled together before passing Mother's door. I thought I could hear the alarm clock ticking. I was glad the door was locked* (McEwan 2006:57). This dramatic change in their attitude towards the room, which on the previous day was still the centre of their daily life, is a clear indication of the changed nature of social space in the room.

The locked door, however, is not a good solution to the problem. The next day they realize they have to do something with the body. Jack dissuades Sue from her idea of a proper funeral by describing its consequences. The vision of them being taken into custody and separated, and the house left empty and devastated, silences his younger sister. After some deliberation they finally bury the body in the cellar, in a big tin chest which they fill with cement bought for the garden – a misuse which constitutes the final blow to the representations of space of their father.

As a result of Mother's death spatial practice is modified – again:

For a week after the burial we did not eat a cooked meal. Julie went to the post office for money and came home with bags of shopping, but the vegetables and meat she bought lay around untouched until they had to be thrown away. Instead we ate bread, cheese, peanut butter, biscuits and fruit. [...] It was not long before the kitchen was a place of stench and clouds of flies. None of us felt like doing anything about it beyond keeping the kitchen door shut. It was too hot. [...] In the meantime the flies spread through the house and hung in thin clouds by the windows, and made a constant clicking sound as they threw themselves against the glass (McEwan 2006:73–74).

Modified spatial practice and the resulting squalor will not be, however, the only consequences of the clandestine burial. That the body left in the cellar may be responsible for something more than just squalor is hinted at (albeit in a parodic manner) in the science-fiction book that Jack got for his birthday from Sue – although the hint is lost on Jack himself. In the book, orderly traffic

between Earth and Mars is disrupted by the appearance of a great monster – the result of a mysterious mutation which happened somewhere in intergalactic space. The task of Commander Hunt, the novel’s protagonist, is to kill the monster and, equally importantly, to get rid of its body:

‘To allow it to drift for ever through space,’ explained one scientist to Hunt at one of their many briefings, ‘would not only create a collision hazard, but who knows what other cosmic rays might do to its rotten bulk? Who knows what other monstrous mutation might emerge from this carcass?’ (McEwan 2006:36)

It is not revealed in what way Commander Hunt deals with the problem. Jack and his sisters put ‘their’ dead body in the cellar in a trunk full of cement, but, as it will turn out, this will not prevent a monstrous mutation from appearing in their world, although not in the form of a mysterious cosmic beast but that of a deviated relationship.

Significantly, the book Jack reads may be said to be responsible for the appearance of representations of space in the house, especially when he rereads it three weeks after Mother’s death and begins to relate it to the situation in the house. Reading the book again he is surprised how much he missed during his first reading:

I never noticed how particular Commander Hunt was about keeping the ship clean and tidy, especially on the really long journeys through space [...] ‘Now that we do not have gravity to keep things in their place,’ Commander Hunt told the computer technicians who were new to space travel, ‘we must make an extra effort to be neat.’ (McEwan 2006:82)

Representations of space embedded in the novel and concerned with order seem to appeal to Jack but he is doubtful whether they could be applied to the house: *I wondered if he would have cared about the state of the mess room [...] if the ship had remained perfectly still, fixed in outer space (McEwan 2006:82)*. The perfect stillness of the ship is an obvious reference to Jack’s impression of his present life in the house. But a few days later, on an impulse, he suggests cleaning up the kitchen to Julie. When the ground floor of the house is finally tidied, Jack is able to identify himself with Commander Hunt: *I walked backwards and forwards between the kitchen and the living room like Commander Hunt inspecting the mess room (McEwan 2006:87)*.

This identification, however, does not last long. Still in his Commander Hunt mood Jack opens – again on an impulse – the door to the cellar and runs down the stairs. In the cellar the representations of the orderly spaceship lose their power. Everything looks the same as when they left it on the night of the burial and the impression of the stillness of life returns: *The shovel lay in the centre of a large, round stain of dried cement. It made me think of the hour hand of a big broken clock (McEwan 2006:88)*. Jack sits down on a stool by the trunk and

starts to think about his mother. He realizes that he can no longer picture in his mind a faithful image of her face and he can no longer remember the exact tone of her voice. He tries to imagine her saying something: *But the simplest things like, 'Pass me that book' or 'Good night' did not sound like the kinds of things she would say.* He reminds himself that she has been dead less than a month and that she is in the trunk beside him. But then he realizes: *Even that was not certain* (McEwan 2006:88). It seems that in his mind Mother begins to lose the distinct characteristics of the person she once was, and instead moves onto another plane of existence – less concrete and more mythical.

Then he starts to think about the strange burial they arranged for her. But he cannot decide in what way it should be viewed – as something ordinary or a monstrosity. And he is not even sure any longer about their motives for doing this. It is as if the significance of this burial resisted his conscious attempts at disclosing it.

Experienced by Jack in this way the cellar, with the tin trunk enclosing Mother's body, may be seen as representational space. Its significance for Jack will be growing, in direct relation to the growth of the importance of Mother in his thoughts. This growth, in turn, will be accompanied by Jack's continuing fascination with the mystery of sex and human sexuality – which also may be seen as a source of representational space – until the two, Mother and sex, are symbolically joined in the climax of the novel. In fact, the connection between Mother and sex is already hinted at by the conclusion of Jack's musings over the tin trunk: *The impossibility of knowing or feeling anything for certain gave me a great urge to masturbate* (McEwan 2006:89).

Jack's fascination with human sexuality may be seen already in the early stages of the novel, before Father's death, when he plays a kind of sexual 'game' with his sisters in Julie's bedroom:

Sue lay on the bed giggling with her knuckles in her mouth while Julie pushed a chair against the door. Together we rapidly stripped Sue of the clothes and when we were pulling down her pants our hands touched. [...] The game was that Julie and I were scientists examining a specimen from outer space. We spoke in clipped Germanic voices as we faced each other across the naked body (McEwan 2006:11).

The game obviously has its origin in their emerging fascination with human sexuality and their bodies. They find it titillating but its significance eludes their understanding. When their examination draws to an end, Sue wants it to continue: *Sue begged us to go on. Julie and I looked at each other knowingly, knowing nothing* (McEwan 2006:12). It could be said that during their exploration of the mystery of human sexuality, which was awkward but verging on incest, representational space appears in the room. These games, however, are discontinued after Father's death as Sue is no longer willing to participate in them. Jack is not sure what her reason is, but he himself evidently regrets her

decision, as he always hoped that Julie, to whom he is irresistibly attracted, would finally take Sue's part in the game.

Jack's fascination with the mystery of human sexuality is reignited by Tom dressing up as a girl. Even before Mother's death Tom decided that if he was a girl he would not be bullied at school. Now, with no parents around to voice any objections, the sisters dress Tom up as a girl. Jack is captivated by Tom's transformation and reflects: *I was looking at another person, someone who could expect a life quite different from Tom's. I was excited and scared* (McEwan 2006:77).

A few days later he sees Tom dressed up as a girl and asks him whether he feels *sexy* in a skirt. Tom does not know the word, so Jack continues: *'When you put your wig on and the skirt, and then you go to the mirror and see a little girl, do you get a nice feeling in your dinky, does it get bigger?'* (McEwan 2006:91). Apparently, Jack believes that Tom, who now seems to have the experience of both sexes, could be able to shed some light on the difference between the two, and, maybe, on the mechanism of sexual desire. As could be expected, Tom leaves Jack's questions unanswered, as he simply does not understand them. Jack, however, will finally explore the mysterious sphere of sexuality on his own, a development which will be made possible by Julie's quarrel with her boyfriend Derek over the cellar.

The twenty-three-year-old snooker player has taken an interest in the siblings' house, as he believes its big rooms could be turned into flats. Derek, like Father, is another planner and it could be said that with him representations of space reappear in the house. But there is something that thwarts his planning: the cellar. As big and impressive as the rest of the house, it is somehow different, which he realizes when Julie is unwilling to let him have a look around it.

It is not clear what Julie's attitude to the cellar is at this point of the narrative. After the quarrel her attitude to Derek starts to change and she begins to distance herself from her boyfriend. Probably she realized that the tin trunk in the cellar makes her relationship with Derek – or with anyone outside her family – impossible. In this way she is bound with her siblings by the strange funeral rite they performed and the cement sarcophagus in the cellar marks their house as a home of outcasts.

It could be this conviction that they no longer belong to normal society that plays a part in Julie's decision to indulge Tom's next strange whim – his wish to be a small baby – just hours after her quarrel with Derek. She even brings from the cellar their old brass cot and puts it close to her bed. This immediately rouses Jack's jealousy and the situation can be viewed as a kind of twisted oedipal rivalry for Julie's attention. Julie herself seems to be aware of this rivalry between her brothers. When Jack jealously follows her and Tom to her bedroom on the second evening after Tom's 'metamorphosis' into a baby, Tom is angry with his brother: *Tom turned in the cot and shouted, 'Go away! You go away!'*

Julie laughed and ruffled his hair and said. 'What am I going to do with the two of you?' (McEwan 2006:111)

After her quarrel with Derek, Julie becomes more affectionate towards Jack, a change unwittingly facilitated by Jack himself, who has started to take long baths, thinking that in this way he can get rid of the foul smell that accompanies him in the house. As a result Julie, who has always disapproved of his lack of hygiene, notices a change for the better in him. The smell, however, does not disappear, as it has a different source – the cement coffin in the cellar which has begun to crack.

Shortly after Jack realizes this, the smell becomes so intense that Derek can no longer be prevented from investigating the cellar and he finally discovers the chest. But he appears to believe the siblings' explanation that it is a dead dog that is buried in it and he even offers to cover the crack with a better mix of cement. He does it on the next day, while Julie and Jack are watching, but when they go upstairs Julie ignores Derek's intimate gestures, instead clearly showing her affection for Jack. As Derek later watches Julie playing outside with Tom he grows wistful and tells Jack: *'I wish you would all... well, trust me a little more.'* (McEwan 2006:127) Most probably he begins to realize that the trunk in the cellar, and whatever is inside it, binds the siblings together and that it is responsible for keeping Julie at a distance from him.

Immediately after Derek's complaint, Jack comes to the conclusion that Julie's boyfriend suspects their dog story to be a lie, but he also realizes that he simply does not care, as his – and his siblings' – life now has a dream-like quality: *When we were not actually down there looking at the trunk it was as if we were asleep* (McEwan 2006:127).¹ The cellar seems to be the only real place in their life but this dream-like quality of life elsewhere in fact has its source in it. The mechanism of this dependence is revealed by Jack's symbolic journey into the past.

When Derek leaves, Jack goes to his bedroom and lies down. For a moment he watches the cloudless sky through the window of his bedroom and then sits up and looks around.

On the floor were Coca Cola tins, dirty clothes, fish and chip wrappers, several wire coat-hangers, a box that once contained rubber bands. I stood up and looked at where I had been lying, the folds and rucks in the yellowish-grey sheets, large stains with distinct edges. I felt stifled. Everything I looked at reminded me of myself (McEwan 2006:127).

In this scene Jack becomes suddenly conscious of the space around him, the result of the spatial practice of his everyday life. And he no longer feels comfortable with it.

¹ Jack seems to speak here for all the siblings, but when, some time later, he expresses this feeling in his conversation with Julie he speaks for himself.

I opened wide the doors of my wardrobe and threw in all the debris from the floor. I pulled the sheets, blankets and pillows off my bed and put those in too. I ripped down pictures from the wall that I had once cut out of magazines. Under the bed I found plates and cups covered in green mould. I took every loose object and put it in the wardrobe till the room was bare. I even took down the light bulb and light shade. Then I took my clothes off, threw them in and closed the doors. The room was empty like a cell (McEwan 2006:127–8).

The bedroom is cleared of the products of spatial practice and Jack again lies down. Soon he hears Tom's crying coming from the room next door and this sound evokes in his sleepy mind a memory from his early childhood – he was crying of tiredness somewhere on a crowded beach and his mother came to him and took him in her arms. This half-dream seems to have been facilitated by the emptiness of his room, which symbolically severed his ties with the present so that he has been freed to wander into the past, into his mother's arms.

The journey into the past continues when he eventually gets up and, still naked, goes to Julie's room where Tom is crying. Julie is downstairs talking to Sue so he pacifies Tom, who cried because he just wanted Julie to come to him, and then he sits down in his brother's cot. He learns from Tom that Derek has guessed that it is their mother who is buried in the cellar. But Jack does not care.

I liked it here in Tom's bed. Everything I had just heard did not matter to me. I felt like raising the cot's side and sitting all night. The last time I had slept here everything had been watched over and arranged. When I was four I had believed it was my mother who devised the dreams I had at night. If she asked me in the morning, as she sometimes did, what I had dreamt it was to hear if I could tell the truth. I gave up the cot to Sue long before that, when I was two, but lying in it now was familiar to me – its salty, clammy smell, the arrangement of the bars, an enveloping pleasure in being tenderly imprisoned (McEwan 2006:132).

Jack associates the protective values of the cot with his mother, who once appeared to have the power to create his dreams. Earlier in the afternoon Jack realized that he is not worried by Derek because his life now – apart from the trunk in the cellar – is like a sleep. It seems that Mother buried in the trunk has regained her power to surround her child with the protective aura of sleep and his experience of the cot can be seen as a symbolic confirmation of this.

Now Mother should reappear in person – and she does, although in the form of Julie. When Jack's older sister enters the room her amusement is mixed with the affection a mother could feel for her children. Seeing Jack and Tom – who has fallen asleep – she says: *'Two bare babies!'* *She lifted and secured the side and leaning her elbows over the cot smiled at me in delight. She had put her hair up and long fine strands of it curled down by her ears from which hung ear-rings of brightly coloured glass beads. 'You sweet little thing.'* (McEwan 2006:132)

But the fact is that Jack is no longer a baby and soon erotic tension between the two siblings becomes apparent – in an obvious twist on the Oedipus complex. Jack climbs out of the cot and when Julie strips naked they both sit on her bed. After talking about Derek, for whom Julie feels growing contempt – *‘He lives with his mum in this tiny house. I’ve been there. She calls him Doodle and makes him wash his hands before tea’* (McEwan 2006:134) – they begin to talk about themselves. Julie reveals her sensation of timelessness:

‘It’s funny,’ Julie said, ‘I’ve lost all sense of time. It feels like it’s always been like this. I can’t really remember how it used to be when Mum was alive and I can’t really imagine anything changing. Everything seems still and fixed and it makes me feel that I’m not frightened of anything.’ (McEwan 2006:134)

These words indicate that Julie’s experience of social space is similar to that of her brother. In fact, when Jack answers Julie describing his own feelings, his words almost echo the words of his sister: *I said, ‘Except for the times I go down into the cellar I feel like I’m asleep. Whole weeks go by without me noticing, and if you asked me what happened three days ago I wouldn’t be able to tell you.’* (McEwan 2006:134–135) They both think that they are living in a dream-like world of their own, which came into being after Mother’s death and which seems to exist beyond the time and changing nature of the everyday world they used to know before her death. And Jack again indicates the importance of the cellar. After her death and burial in the cellar, Mother seems to have acquired symbolic significance which by far surpasses her influence on them before her death – apart from the period of their early childhood. Using Lefebvrian terms one could say that they now live in a social space dominated by representational space with the tin trunk enclosing Mother’s body at its centre.

But they both know well that this situation will not last forever. The outside world will finally have to return to their house. The remaining houses in their street are being demolished and this could also be the fate of their house.

We talked about the demolition at the end of our street, and what it would be like if they knocked down our house.

‘Someone would come poking around,’ I said, ‘and all they would find would be a few broken bricks in the long grass.’ Julie closed her eyes and crossed her leg over my thigh. Part of my arm was against her breast and beneath it I could feel the thud of her heart.

‘It wouldn’t matter,’ she murmured, ‘would it?’ (McEwan 2006:135)

It would not matter as at that point in the future their world of timelessness with the dead body in its centre would be gone – and it is the moment of the end of this world that is far more important for them than what would happen later to their house. They, however, are apparently unwilling to imagine this end, although they realize it is inevitable. The feeling of this inevitability contributes to their desperate affection for each other and they begin to make love.

Ironically, their attempt to escape from the thoughts of their world's end into lovemaking only brings about this end, for almost immediately they are interrupted by Derek, who has entered the room unnoticed. His words of shocked disbelief meet with a cold response from Julie and Derek, angry and disgusted, storms out of the room. Julie locks the door after him, they wait *for the echoes of Derek's voice to die away* and they resume their lovemaking. Soon they move to the rhythm of deep sounds which seem to go through the whole house. Derek has found a sledge-hammer that Jack once brought home and he is smashing up the cement sarcophagus. In this way Mother and sex are symbolically united and it could be said that at this moment representational space asserts its absolute dominance. But, obviously, it will not last long.

After a while Sue joins them and the three sit on the bed, listening to Derek driving away in his sports car. They talk about their mother and then:

It was the sound of two or three cars pulling up outside, the slam of doors and the hurried footsteps of several people coming up our front path that woke Tom. Through a chink in the curtain a revolving blue light made a spinning pattern on the wall. Tom sat up and stared at it, blinking. We crowded round the cot and Julie bent down and kissed him.

'There!' she said, 'wasn't that a lovely sleep.' (McEwan 2006:138)

At the very end of the novel Julie once more underlines the sleep-like quality of their life. But, significantly, she uses past tense. The blue light signals the appearance of representations of space embodied in law, which will dominate the social space of the house for a time. The representational space which developed around the tin trunk in the cellar will soon be gone, as Mother's body will be taken for a proper burial and the siblings will not be allowed to stay in the house. And then the house will be, most probably, demolished like other houses in the street. That, however, will not matter to Jack and his siblings any longer.

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Alina LESKIV, Anna DZIAMA

LITERARY SOURCES AND SYMBOLIC IMAGERY OF THE MIDDLE ENGLISH ALLEGORY

Allegory is one of the most popular narrative forms in literature, philosophy, and various other areas. As a literary form it is commonly described as the most abstract genre of narrative, since it has no determined length and can be found among prose or poetic genres. Allegories can come in all forms of literature from Biblical passages and epic poems to science fiction/fantasy tales, for instance, Edmund Spenser's poem *The Faerie Queene*, the prose narrative *Pilgrim's Progress* by John Bunyan, the morality play *Everyman* by an unknown author, or the allegorical novel *Lord of the Flies* by William Golding.

Allegory is a symbolic, figurative mode of representation of abstract ideas and principles. It is generally treated as a figure of rhetoric, but it may be employed in visual forms such as painting, sculpture or some forms of mimetic art. Writers use the allegory to present abstract ideas through concrete means. Because of these abstractions the writer of an allegory needs to have a strong sense of visual imagination to write a story which has a double meaning: "primary or surface" and a "secondary or under-the-surface"¹ and is interpreted at two or more levels.

The purpose of the article is to analyse the nature of medieval allegory, its literary peculiarities and symbolic imagery. Among the most outstanding examples of the European Medieval allegories were: *Le Roman de la Rose* by Guillaume de Lorris and Jean de Meun, *Divina Commedia* by Dante Alighieri, *The Vision of William Concerning Piers The Plowman* by William Langland, *Pearl* and *Sir Gawain and the Green Knight* by an unknown author. The final three allegories have become the subject of more careful examination in the present research.

Allegories are usually intellectual. In this regard, we can draw a distinction between symbols and allegories based on this particular feature of allegory, as symbols, when they are used at the micro-level, are more emotive than

¹ The terms are used by J.A.Cuddon (1998:20).

intellectual. Lewis (1985:111) suggests that medieval allegory is an offspring of Old French romance and the moral allegory of the Prudentius tradition. The researcher defines the term ‘allegory’ as a story, poem, picture, in which the characters, setting and events represent abstract concepts apart from the literal meaning of the story and are symbols of something else. Allegories usually make some moral, religious or political point. All allegories follow a similar pattern. They use characters, plot, imagery or any other literary tool as a metaphor for deeper meanings.

Brittan (2003:45, 56–57, 61) also notices that the literary allegory has a relationship to both symbol and metaphor. Symbols by themselves are static, whereas allegory refers to a processual use of symbols. Extended symbols or metaphors may give rise to allegory. In an allegory, these symbols and metaphors are not arranged at random as they are in symbolist poetry or symbolist writing in general. In allegorical literary works the dead metaphors are extended in such a way that they become innovative. So, it is more the innovative use of dead metaphors which is of importance in allegory, rather than the ‘live’ metaphors per se.

Thus, the allegory stands in the same relation to an individual symbol as an extended metaphor does to a simple metaphor: in fact, the allegory might be described as a ‘multiple symbol’, in which a number of different symbols, with their individual interpretations, join together to form a complete interpretation. The difference between an allegory and a symbol is that the allegory is a complete narrative that conveys abstract ideas to get a point across, while the symbol is a representation of an idea or concept that can have a different meaning throughout a literary work. An allegory is also longer and more detailed than a metaphor and often appeals to the imagination.

Commenting on the peculiarities of allegory as a literary genre, Lewis (1985:30–32) notes that it is a symbolic story that serves as a disguised representation for meanings other than those indicated on the surface. The characters in the allegory often have no individual personality, but are embodiments of moral qualities and other abstractions. In this the allegory is closely related to the parable, fable, and metaphor, differing from them largely in intricacy and length. The fable or parable is a short allegory with one definite moral.

The main purpose of an allegory is to tell a story that has a setting, characters and symbols, which have both literal and figurative meanings. Characters, events and setting may be historical, fictitious, or fabulous but they must represent meanings independent of the action described in the surface story. On the surface, *Le Roman de la Rose* is about a young man who attends a garden party; *Piers Plowman* is about a peasant who guides a group of people looking for a nobleman; *Everyman* is about a man who sets out on a journey and the people he meets; Book I of the *Faerie Queene* is about a knight killing a dragon

and rescuing a princess. On the allegorical level, however, the first is about a lover's efforts to win his lady, while the other three concern the duties of a Christian and the way to achieve salvation.

In an allegory, characters and objects symbolise abstract qualities, and the events recounted must convey a coherent message concerning those abstractions. Allegory is frequently, but not always, concerned with matters of great importance: life and death; damnation and salvation; social or personal morality and immorality. It can also be used for satiric purposes.

Among the main peculiarities of allegory Teskey (1996:13–18, 21–22) singles out the extended use of personification, personified abstractions (for example, characters personify lust, virtue, etc.) and the motif of the journey, quest or pursuit. Allegories also involve the process of learning (both in relation to the main character(s), and the reader.

Barney (1973:261–93), investigating the relation between the Middle English Allegory, the Bible and Classical Literature, emphasises that allegory at that time was a vital element in the synthesis of Biblical and Classical traditions, a transformational continuity between the ancient world and the “new” Christian world. The critic points out the fact that the people of the Middle Ages did not see the same break between themselves and their classical forbears that modern observers see; rather they saw continuity between themselves and the ancient world.

An allegory is commonly treated as a short moral story. It is also a figurative sentence or discourse. An example of such a discourse is the poem *Pearl*, written in England in the fourteenth century. It is one of four poems copied by a single scribe. The other three, which followed *Pearl* were alliterative narratives. Two of them, *Patience* and *Cleanness*, retell Old Testament stories, and the last one is the Arthurian masterpiece, *Sir Gawain and the Green Knight*.

Kowalik (1994:28) derives the roots of *Pearl* from the Bible saying that the story is based on two of Christ's parables, both concerned with the nature of the Kingdom of Heaven. This view is supported by Bishop's (1968:55–57) earlier statement that *Pearl* is not allegorical in the sense that its characters, events and physical objects symbolise abstract ideas. Nor it is allegorical in the sense of the well-known “allegory of the theologians”.

Pearl exemplifies a perfect fusion of biblical Christianity and poetic art. The poem never departs too far from its biblical analogues – they are always at hand, sometimes in the form of biblical paraphrase, as stories within the main story. The poem never hints at the breakdown of the Church in the fourteenth century. Andrew and Waldron (1996:30–36) note that Christian doctrine is not propounded in abstraction, but is discussed with close reference to the realities of the human condition.

Taking into consideration the above arguments it becomes obvious that the meaning of the poem *Pearl* is realised on four basic levels. The first is the literal

meaning which is revealed when the narrator, distraught at the loss of his Pearl, falls asleep in an “erber grene” and begins to dream. In his dream he is transported to a marvellous garden. Walking by the side of a beautiful stream, he becomes convinced that paradise is on the other shore. As he looks for a crossing, he sees a young maid whom he identifies as his Pearl and she welcomes him.

The second level contains the allegorical meaning which is expressed in the scenes describing their dialogue, where the Pearl Maiden instructs the dreamer on several aspects of sin, repentance, grace and salvation.

The third level is the tropological meaning which comments about the right and wrong decisions made by a true Christian man. On the final level the analogical meaning points out the major values the reader should follow.

The analysis of the symbolic imagery in *Pearl* highlights a very vivid symbol – the everyman, who represents an ordinary individual, with whom the audience or reader is supposed to be able to identify easily, and who is often placed in extraordinary circumstances. The everyman is developed as a secondary character, but her/his near omnipresence in the story causes the reader or audience to focus on events

Another typical symbol for *Pearl* is the jeweller. As Kowalik (1994:28) notes, it is not only the figure of the merchant from the parable of the pearl of great price, but also a representation of a man in general. The researcher emphasises that his experience may be viewed in terms of recapitulating and paralleling the main stages in the biblical history of mankind: the state of initial happiness, the loss of it through the Fall; the state of rebellion and inability to conform to the will of God; redemption through Christ’s death and resurrection; and the hope for a new life in Heaven. The poem portrays the jeweller at a significant point in his life, which is the process of passing from the state of sin, rebellion, and ignorance, through a gradual apprehension of the mysterious ways of God, to the eventual conscious submission to them. The jeweller is overwhelmed by his grief for his dead daughter; he clings to her, valuing her even above that “pearl of great price” the Kingdom of Heaven. His dead daughter, the *Pearl* Maiden, has many parallels in medieval literature; the most celebrated are, probably, Saint Margaret or Dante's Beatrice.

Pearl steps out of the ordinary life into a parallel universe where things operate by different natural laws. The story is based on two of Christ’s parables, both concerned with the nature of the Kingdom of Heaven. Burrow (2001:131) points out that the pearl-maiden retells two sections of the Bible: the parable of the workers in the vineyard from *The Gospel According to St. Matthew*, and the vision of the Holy City from *The Revelation of St. John the Divine*.

Two points should be emphasised. Firstly, the poem draws exclusively from the Bible itself, rather than on the doctrines of the One Holy Catholic and Apostolic Church. Secondly, the poem translates the Bible into English. The poet

brings the Bible to the British people in a familiar and comfortable way, in their own language, through the voice of an ordinary British girl.

A very popular form of allegory in the Middle Ages could be found in the form of the dream vision: the story that takes place when the character falls asleep. *Pearl* is a dream vision where a father, whose daughter had died, sees a dream where she feels herself perfect, in Heaven, and the father can see how far she is from the human level. The poem presents the reader with an explanation of a divine process. It is significant that the Dreamer's guide in this vision is not a priest or pope, nor some officially-canonised saint, but his own daughter, born in England and buried in her soil, appearing to him as a grown woman and a *quene of heuen*.

Analysing the poems of the *Pearl* manuscript, Andrew and Waldron (1996:30–36) remark that central to its meaning is the transformation of the Dreamer's state of mind from anguished and rebellious mourning at the beginning to mourning no less intense, but tempered by the ordering of a new metaphysics at the end. The Dreamer should not, of course, value physical things more than spiritual. This lesson need not be taught by priests, or a Church hierarchy; it requires only knowledge of and faith in the Bible.

Another clear example of medieval allegory is *Sir Gawain and the Green Knight*. It is a late 14th-century Middle English alliterative romance outlining an adventure of Sir Gawain, a knight of King Arthur's Round Table. The story of Gawain's struggle to meet the appointment and his adventures along the way demonstrate the spirit of chivalry and loyalty.

It is an important poem in the romance genre, which typically involves a hero who goes on a quest that tests his ability. Sir Gawain is one of the Knights of the Round Table, from the court of King Arthur, and is expected to be brave, honest and honourable. One evening a huge green man enters the court and challenges a knight to cut his head off. But the knight must have his own head cut off one year later. Gawain accepts the challenge and cuts off the head of the green man. A year later Sir Gawain is looking for the Green Knight and arrives at his castle. The lord of the castle has a beautiful wife who tempts Gawain. She gives him a magic belt which will save his life. When Gawain finally meets the Green Knight he uses the belt. He deceives the knight and so he does not accept the challenge with true bravery. The Green Knight turns out to be the lord of the castle and when Sir Gawain accepts that he is not an ideal brave hero he is forgiven by the Green Knight. Gawain returns to the court of King Arthur and is praised for his bravery. L. C. Lambdin and R. T Lambdin (2008:318) note that Gawain is, in fact, a kind of anti-hero, and the poem is an ironic questioning of the value of the historical myths of heroism in those changed times, much as Chaucer questioned the old-fashioned values of his knight.

The ambiguity of the poem's ending, however, makes it rather complex. Sax (1996:71) notes that Christian readings of the poem argue for an apocalyptic

interpretation, drawing parallels between Gawain and Lady Bertilak and the story of Adam and Eve, however, the cultural approach treats the poem as an expression of tensions between the Welsh and English present at the time in the poet's dialect region.

Sir Gawain and the Green Knight reaches back to a mythical English history when Romulus founded Rome, and a fellow veteran of the Trojan War, Brutus, founded Britain. The poem also owes very little to the Bible by way of direct paraphrase, but it owes a tremendous debt to traditional Celtic legend. Gawain lives up to Christian values but he also exemplifies the mythological British chivalric code of honour. The poet unites both the Christian and British ideals, saying that they are equally compatible with the British character.

The poem illustrates a significant amalgamation of traditional Celtic and Christian symbolism. Parkes (1969:76) notices that when Gawain outfits himself for his journey to the Green Chapel, first he puts on clothes and armour, which is described in great detail.

The shield the knight uses is a Christian symbol in many respects: it has a pentangle on the front, used by King Solomon in the Old Testament, and the side of the shield also has an image of the Virgin Mary. Rupp and Doering (2005:49) stress that Gawain draws strength from the Christian aspect, and repel his enemies with the co-opted pagan symbols. His defence depends on a melding of the Christian and the pagan. His armour represents the Father, his attending Mass suggests the presence of the Holy Spirit and the shield points to the Son, straddling the old pagan world and the new Christian one.

One more Christian element is vivid in Lady Bertilak's temptation of Gawain to adultery; both a sin and an offence. He can either give in to temptation and commit a sin, or refuse the lady and violate his chivalric courtesy. The chivalric virtues are the code Gawain must live up to. It is obvious that the code does not emanate from the doctrines of the Catholic Church, but from native Celtic mythology.

One more fourteenth century poem, *Piers Plowman*, is commonly referred to as one of the best examples of medieval allegory. *Piers Plowman* or *Visio Willelmi de Petro Ploughman* (*William's Vision of Piers Plowman*) is an allegorical narrative poem by William Langland. It is a theological allegory and social satire, since it concerns the narrator's intense quest for the true Christian life, which is told from the point of view of the medieval Catholic mind. This quest entails a series of dream-visions and an examination into the lives of three allegorical characters, Dowel ("Do-Well"), Dobet ("Do-Better"), and Dobest ("Do-Best").

The poem begins in the Malven Hills in Worcestershire. A man named Will falls asleep and has a vision of a tower set upon a hill and a fortress in a deep valley; between these symbols of heaven and hell is a "fair field full of folk", representing the world of mankind. In the early part of the poem Piers, the humble plowman of the title, appears and offers himself as the narrator's guide to

Truth. The latter part of the work, however, is concerned with the narrator's search for Dowel, Dobet and Dobest.

The moral impact of the work relies on the complex and subtle interplay of allegory and reality. The Prologue, though it starts with a dream, seems far removed from the semi-mystical dream world full of stylised characters, obscure relations and abstractions often casually identified with allegory. The dream form and the stylised landscape provide immediate indications that here is an allegory.

On a very basic level, what makes *Piers Plowman* easily identifiable as an allegory, is the fact that it contains many abstract characters with names such as Gluttony, Conscience, Intelligence, etc. Yet at the same time, there exists a host of characters taken straight from Langland's experience, it would seem: characters to be found in abundance in the poet's locality. The effect suggests a complex interplay between thinking of the world in terms of allegory and abstraction on the one hand and thinking of it in terms of real people on the other. The poet questions various moral values by the juxtaposition of real and allegorical figures in his poem. He seems to suggest that the allegorical mode of questioning any moral stance must be augmented and tested by reality.

Like *Pearl*, the poem *Piers Plowman* can be analysed on four levels. Its literal meaning is revealed when a man named Longwill experienced ten dreams. The allegorical meaning is expressed in the scenes which stood for all kinds of mental values, both positive and negative; the tropological meaning is realised when Longwill "chooses" to follow Piers Plowman to search for the truth of life and the quest was divided into the lives of do-well, do-better and do-best; finally, the analogical meaning of the poem is that Piers Plowman is simply the model for all Christians because at first he worked very hard, and later he even became Christ-like. That's what Christians should try to achieve.

The account of Dowel, Dobet and Dobest presents the reader with another example of a tension between the moral stance of literal and allegorical characters. The dreamer has dinner with a Doctor of Divinity, who is a real character, and Conscience and Patience. He is outraged after the Doctor delivers an apparently sincere sermon on the merits of abstinence, then tucks into a hearty meal. The dreamer and allegorical figures are served with purely spiritual food. He is not satisfied with this, especially as he cannot live by spiritual aid alone, but by the same food that the Doctor eats, albeit in a more moderate fashion. Thus, the dreamer is seen as the striking, golden mean between gluttony without spirituality and spiritually without normal physical appetites.

Conclusions

The research demonstrated that allegory in the Middle Ages was a vital element in the synthesis of biblical and classical traditions into what would

become recognisable as Medieval culture. All three poems analysed, *Pearl*, *Sir Gawain and the Green Knight* and *Piers Plowman*, are examples of moral and Christian allegories, serve some didactic purpose and demonstrate their link with the Bible and Medieval Culture.

The poems, *Pearl* and *Piers Plowman*, are typical dream visions. This writing style was very popular in the Medieval Age, because people at that time believed that dream was one way by which God sent messages to human beings. The meanings of both poems are expressed on four levels. The first level is the literal/historical meaning that renders the meaning of a story itself taking into account the events contemporary to the poets or their denotation. The second level is the allegorical meaning, which contains abstract concepts expressed by some concrete objects. The third level is the tropological meaning which talks about the decision between right and wrong made by a human being as a free and responsible Christian. On the last level the analogical meaning is realised to present the protagonist as an example to follow: a model for all Christians.

The Medieval Allegory was a synthesis of Biblical and Classical traditions. People of the Middle Ages consciously drew their values and ideals from the ancient cultures, so the use of allegories in Medieval literature helped them to transform the ancient world into the “new” Christian world. Moreover, people of the Middle Ages did not perceive the break between themselves and their classical forbears, their use of allegories became a synthesising agent that helped to connect the classical and medieval morality.

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**RECOGNISING WHITENESS IN BLACKNESS –
THE PAST CONFRONTED IN OCTAVIA E. BUTLER'S
*KINDRED***

Octavia E. Butler, who died unexpectedly in February 2006, was one of relatively few widely known African American science fiction writers and apparently the only prominent, popular, female author in the genre. However, her most widely read and most frequently taught text is *Kindred*, published in 1979 and labelled *a grim fantasy* (Crossley 1988:xii) rather than a science fiction novel, in the case of which Butler herself stated that *there's no science* (Kenan 1991:495) there. The novel does contain an element of the fantastic, though, since the time-travel device is used to create a story about a contemporary African American woman, Dana, transported to the antebellum South to meet her ancestors and obtain first-hand experience of slavery. The very mechanism of her travel remains unrevealed, as neither scientific nor semi-scientific explanation is provided. Nevertheless, *Kindred* has attracted a far greater level of interest from the critics than any other of Butler's texts. The novel is usually analysed as a post-modern slave narrative or/and an attempt to revise history from the feminine perspective. What I would like to focus on in my brief analysis, is the way in which Butler introduces and explores the interracial aspect of kinship by making the protagonist face the fact that one of her ancestors was white.

Kindred is frequently labelled as a neo-slave narrative, and as Crossley (1988: xx) has noted it owes many of its features to the classical slave narrative, e.g. to *Narrative of the Life of Frederick Douglass, An American Slave*. Neo-slave narratives became a relatively popular genre among the late 20th century African American writers and Butler's novel is usually listed together with such texts as Jones's *Corregidora* (1975), Reed's *Flight to Canada* (1976), Johnson's *Oxherding Tale* (1982), Williams's *Dessa Rose* (1986), Morrison's *Beloved* (1987) or her most recent *A Mercy* (2008).

Kindred, despite touching upon an extremely sensitive and painful subject matter, seems to be addressed to quite a general audience, both white and black.

Although the text does provide Dana with the first hand slave experience, including physical suffering and abuse, observations of slave life and humiliation, it is a much more intricate a story than merely a description of dehumanising slave life. Butler is careful with descriptions of savagery, deciding *to water down the violence, otherwise no one would have wanted to read the book* (Kenan 1991:497).

Traditionally the slave narrative uses a first person narrator who describes his or her movement from slavery to freedom. Butler's Dana moves back in time and her journey is actually from freedom into slavery, and then back. She is quite abruptly transported six times from 1976 California to early 19th century Maryland to save (except for her last visit) the life of her white ancestor, Rufus Weylin. During her second visit she realizes both who he is, and what her own role in the past should be. Dana becomes forced, as Hampton (2005) puts it, to *(re)live certain aspects of the lives of her ancestors in order to insure her present existence*. Despite being familiar with the nature of her family tree from the outset, including Rufus's name, the fact that Dana is racially mixed was unknown to her. That is the truth she discovers during her time travel and has to come to terms with, waiting for her great grandmother, Hagar Weylin, to be conceived and born.

The first time Rufus appears in the novel, he is a boy whom Dana saves from drowning. When they meet for the second time, he is still a child, whose attempt to set fire to the house is prevented by Dana's intervention. That visit in the past leads the protagonist to understand the connection between her and the white boy. What is significant, Rufus is presented as being quite friendly towards her despite the fact that she is black and looks much different from other African Americans he knows. He also possesses child-like curiosity and openness which make him likable. Despite being a son of a slave-owner he claims that Alice Greenwood, a free black girl who is to become Dana's great great grandmother, is actually his *friend*. As Dana finds out during her next visit, Rufus befriends another black child, his peer, a slave, Nigel. However, the protagonist's subsequent visits to Maryland let the readers observe the process in which a fairly compassionate white boy becomes a slave-owner, eventually behaving according to his social status. The relationship between him and his slaves is best illustrated in one of the final sections of the novel:

Rufus came out to play hero for providing such a good meal, and the people [his slaves] gave him the praise he wanted. Then they made gross jokes about him behind his back. Strangely they seemed to like him, hold him in contempt, and fear him all at the same time. This confused me because I felt just about the same mixture of emotions for him myself. I had thought my feelings were complicated because he and I had such a strange relationship. But then, slavery of any kind fostered strange relationships. (Butler 1988:229–30)

Liking, holding in disdain and fearing, contradictory as they seem, refer perfectly well to the attitude Dana, the narrator, and the readers as well develop towards Rufus. Butler seems to indicate, that the system he is brought up in distorts his mentality and makes him eventually demand what he assumes he deserves. The boy having black friends grows into a cruel adult, accepting his role of the master whose obsession with Alice leads to her suicide. His attitude towards Dana also evolves as he matures. He becomes more and more suspicious and possessive towards her, which leads to the unfortunate climax after Alice's death. Rufus, mad with the loss and haunted by the memory of the woman Dana seems to be a double of, attempts to rape Dana, which ends in her stabbing him.

From the very beginning of her time-travel experience Dana is much closer to Rufus than to any of the black people she meets. They meet on more intimate grounds, as it is his life Dana has to save each time she finds herself in Maryland. Butler creates Rufus as a more complex character than just a white master exercising his power by raping slave women who have no other choice but to submit to him. He loves Alice, and the fact that she chooses a black man over him leads to his rage and eventual cruelty. Dana clearly feels compassion for Alice and it leads her to help the black woman as much as it is possible, taking care of her battered body when she is returned to Rufus after the escape she makes with her slave husband. The circumstances are dehumanizing, but despite this both Dana and Alice emerge as strong characters that are able to assert some level of dignity. Dana is abhorred by the treatment Alice receives and is initially appalled by the resignation she shows to her fate. As Donadey (2008) indicates:

Dana's responsibility to the past and to the future revolves around the inescapable fact that although she cannot ethically let her white ancestor Rufus rape her black ancestor Alice, she must at the same time let him rape her in order to ensure her own existence.

However, as Rody (2001:74) puts it, it becomes clear that Dana cannot choose Alice's well-being over her own precisely because she does not have the power to change the system and because slavery and *its attendant atrocities are a fact of the past that those of us in the present are powerless to change. Kindred is not, nor can it be, about changing history.* Dana realizes that helping Alice escape from Rufus for good would actually make her own existence impossible, and she has to resign herself to the frustrating circumstances.

In an interview, Butler once explained how the idea of the novel was conceived, which contributes to the readers' understanding of Dana's perception of the world she confronts:

Kindred grew out of something I heard when I was in college, during the mid-1960s. I was a member of a black student union, along with this guy who was interested in black history before it became fashionable. He was considered quite knowledgeable,

but his attitude about slavery was very much like the attitude I had held when I was thirteen – that is, he felt that the older generation should have rebelled. He once commented 'I wish I could kill all these people who have been holding us back for so long, but I can't because I would have to start with my own parents' [...] (qtd. in McCaffrey, 1990:65)

Dana, finding herself among enslaved people and witnessing at first hand their experience and suffering, eventually understands that rebellion against the system would lead to inevitable failure. Easy as it might seem from the contemporary perspective, any form of disobedience could and did bring disastrous effects not only for the person immediately involved, but for other members of the household as well. Dana understands that when searching through the newspapers published after her eventual return to modern times. Her stabbing of Rufus resulted in the probable sale of his slaves and the consequent separation of family members. Alice's suicide is another example of desperate defiance which for her seemed to be the only possible act effectively protecting her against Rufus, her oppressor.

One of the most interesting facts about the novel is the very idea of making a contemporary African American woman move in time as to save the life of her white ancestor. Considering the potential life-threatening situations that any ancestor could face in the 19th century, it would more feasible for Dana's black ancestors to require life-saving interference to continue the lineage. Paradoxically, in Butler's text it is a white male slave-owner who requires his black female descendant's help. Furthermore, Butler's text makes the relationship between Dana's white and black ancestors much more complex than a relationship slave-owner – slave could have stereotypically been. The readers get the feeling that in modern circumstances Rufus could have married Alice, had she accepted him. Butler seems to blame the contemporaneous system for the monstrosity of Rufus's acts, rather than his personal inclination. At the same time Butler makes Kevin, Dana's white husband who goes in time with her during her third trip, stay in 19th c. Maryland for five years, proving that there was some space for those who did not accept the system. We get to know that he was involved in the Underground Railroad activity, becoming one of the anonymous supporters of the abolitionist movement.

The white husband, Kevin Franklin, and the fact that in 1976 he not only is quite happily married to an African American woman, but their marriage survives the traumatic experience of the time travel to the slavery-holding Maryland, is undoubtedly worth critical attention. Foster (2007) discusses Butler's portrayal of Dana and Kevin's marriage as follows:

Butler's portrayal of a black female-white male coupling is unconventional not only because the primary interracial relationship survives the novel's closure. It is unconventional also because the couple's mutual love for one another is not depicted, at

least on the surface, as psychologically unhealthy – two things that do not generally occur in black literary works after the Second World War.

Kevin and Dana's relationship doubles the relationship between Rufus and Alice. In both cases we have attraction and love, interracial sex and intimacy, but the social and historical context is devastating for the latter couple. In the time parallelism and criss-crossed lives we are given the impression that Alice is who (or what) Dane would have become having been born into slavery, while Kevin is the person Rufus might have turned into being reared in the world devoid of master-slave relations.

As White notices, the fact that Butler's text was published in 1979, a whole year before Ronald Reagan began his presidency, is quite significant and sheds some light on the way she presents interracial relations. The decade of social and political changes was over and a conservative backlash against the radical politics of the 1960s was taking place. As White puts it, *the Civil Rights movement had given way to Black Power, the elements of which regarded the compromises of the earlier movement as endowing African Americans with 'an inheritance of dependency' on white America* (1999:203). Butler's recognising whiteness in blackness could be read as a defiant commentary on the changes taking place in the society.

Schiff (2009) suggests that what Butler is interested in, is kindred *across racial divides*, implying that *part of the experience of (un)homeliness is to recognize blackness in whiteness and vice versa*. Another critic, Ashraf Rushdy, recognises in *Kindred* the *necessity of remembering the past as a way of comprehending the present and developing a coherent sense of a historically-defined self*, arguing that *Butler demonstrates the genuine danger involved in remembering the past. Remembering can lead to wholeness, but it also carries a risk of loss* (qtd. in Donadey 2008). Having killed Rufus, Dana returns crippled, as a part of her left arm is torn off when she tries to free herself from underneath his dead body, while returning to her 20th-century life. The arm is the sacrifice that the knowledge she has possessed requires. As Donadey (2008) rightly suggests:

Dana's loss of an arm and Kevin and Dana's various scars, physical and psychic, are symbolic of the part of themselves they left in the past [...]. Allegorically, Dana's severed arm can also be interpreted as a reference to limbs that were broken off family trees through the discontinuities caused by slavery, both because of the silences of history around the prevalence of white male rape of enslaved black women and because black family members were purposefully severed from one another through being sold to different owners.

Kindred is much more than just a neo-slave narrative. Much of the readers' involvement in the story comes from the fact that the protagonist is a modern

woman with whom they can identify. In Butler's text the past and the present exist simultaneously, as the two worlds seem to be parallel except for Dana's mysterious overlapping interference. Dana is necessary to save Rufus, as Rufus – up to the moment of Hagar's birth – is essential to Dana's own birth. Paradoxically, as Rufus matures and becomes increasingly violent, Dana views him more and more as a 'breeder' whose procreation is vital for her personal future, rather than a human being. Symbolically, once Hagar is born, Rufus can finally be exterminated, as his role has been fulfilled. Structurally, Rufus's death is necessary to secure Dana's eventual return to the 20th century. Dana's come-back and physical suffering seem to overshadow the fact that she became the murderer of her gained ancestor and a human being she had a personal tie with. With Alice's and Rufus's deaths the past closes for Dana, leaving her perplexed and eternally maimed, both physically and emotionally. The question, whether it was necessary remains in a way open. Dana knows more, but is traumatised and Butler does not continue with her story beyond the moment of the protagonist's eventual survival and physical recovery.

The story is not universal – it is very American, symbolically taking place in the bicentennial year of US independence. Choosing California (which has always been a free state) and Maryland rather than any Southern state automatically associated with slavery Butler, as Donadey (2008) suggests *is intimating that the entire country is implicated in the need to confront the history of slavery*. Even if it is so, Butler's text is not just an accusation thrown against the white oppressors. It is an acknowledgment of the complexity of the past.

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Ian UPCHURCH, Marek LECHOWSKI

**TAKING ENGLISH LEAVE
POLISH IMMIGRATION IN BRITAIN:
CAUSES AND CONSEQUENCES**

Since Poland joined the European Union and Britain became one of the first countries to allow Polish workers the right to take jobs there, an officially estimated 3 million Poles have emigrated to Britain, at least temporarily. This has put Polish and British people in much closer contact than they have ever been in their very divergent histories. It is widely reported (but highly questionable) that largely due to immigration Britain's population will go, from just over sixty-one million at present, to seventy million in the next few decades, which, if true, would make it the most densely populated area of the EU.

Now that the economic situation is unfavourable and many jobs are at risk, can British people believe that having Polish neighbours or work colleagues is good for them? In such situations people tend to look around to find culprits for their poor predicament and immigrants provide the most obvious answer. As well as being in danger of finding themselves unwelcome abroad, Polish immigrants are also often missed at home. Poland itself is likely to need immigrants to take the place of the young generation that have absented themselves en masse from an aging society; where are the contributions to Poland's pension system going to come from in the future? Thanks not only to emigration, but also to the low birth rate, Poland's population is predicted to fall from 38 to 31 million over the next fifty years¹. Many children and marriages also suffer due to one or both parents working abroad. Children are often left with members of their extended family who may not be able to cope and relationships may be broken up by long periods of separation.

Immigration is one of those issues that most British people would not touch with a ten-foot bargepole. While a large number of them may have complained at some point about the number of foreigners in Britain, that does not mean they

¹ <http://www.demogr.mpg.de/papers/working/wp-2006-026.pdf>

actually feel strongly enough to it. As Mark Twain once said, everybody complains about the weather but nobody ever does anything about it. This is true most of all in Britain; and it is not just the weather. Mainstream politicians understand that people complaining about an issue does not necessarily mean they really want to change it. This gives the Conservative Party especially a, frankly, schizophrenic nature. They want to appeal to voters who are ‘anti-Europe’ and anti-immigration but also, since there would never in Britain be enough of those people to win an election, they must appeal to other voters who know and grudgingly, accept that both EU membership and immigration are vital for the economy. It means they have to ‘talk tough’ on European integration and immigration while actually going along with both processes. We can say of the typical Englishman what he would say of his dog: ‘his bark is worse than his bite’.

In the 2005 election, the Conservative Party tried to make a big issue of immigration and it is widely believed that this is why they lost, as the people didn’t agree that it was such a problem. At the time, the economy was rapidly expanding and business leaders were waiting to welcome a surge of immigration, which was actually just starting from Poland and other new EU countries following their accession in 2004. In contrast, in the 2010 election the main political parties showed remarkable unanimity on the issue of immigration (they all talked about limiting non-EU immigration and avoided tackling the issue of internal EU immigration). However, at a time that the economy had suffered two years of crisis, many people felt that the large numbers of Eastern European workers were a huge challenge that the politicians didn’t want to deal with.

The cat was let out of the bag a week before the May 6 2010 election when Prime Minister Gordon Brown was talking to a lifelong labour supporter² who said to him ‘You can’t say anything about the immigrants because you’re saying that you’re... all these Eastern Europeans what are coming in, where are they flocking from?’³. After ending the conversation quite positively, the Prime Minister was recorded in his car referring to the questioner a ‘bigoted’. This was seen as the final nail in the coffin of an extremely unpopular Prime Minister. The question was said to express the frustration felt by working class people about Eastern European immigrants (in particular, due to their large numbers) competing for jobs and also housing, health care and schooling, which they feel unable to complain about for fear of being labelled as racist; a fear only supported by the Prime Minister’s unfortunate description of the questioner.

So in 2005, in the early days of the wave of Polish immigration, politicians were punished for trying to make an issue of immigration by a public who felt it

² http://news.bbc.co.uk/2/hi/uk_news/politics/election_2010/8649448.stm

³ Comedian Simon Pegg, writing on Twitter, helpfully provided the answer to the question of where the Eastern Europeans are coming from by saying *they are coming from Europe...possibly East*. We can see here a fear of asking direct tough questions, leading to mere insinuation.

was too sensitive. Just five years later, with large numbers of Poles and others in the country but a weak economy, a politician was punished for trying to ignore the issue and reacting over-sensitively himself. The Conservatives, too, did not try to make such a big issue of immigration in 2010 as they knew that membership of the EU meant that there was nothing we could do to stop internal EU migration.

Those people who feel threatened by both EU integration and the mass immigration that comes with it, might compare the wave of Polish immigration, starting in 2004, to 1066 when their ‘island fortress’ was last successfully invaded. A thousand years ago ships sailed across the channel, which had for so long protected the island of Britain, packed with Norman soldiers and the horses that were to prove decisive in the battle of Hastings, which changed the course of English history and language. Those horses were crammed together so tightly they held each other upright as they waited for the uncomfortable journey, deprived of basic necessities, to end. A thousand years later, budget airline planes were flying over that channel packed with Polish immigrants in rather better conditions⁴. Just as with the Norman invaders, we don’t actually know how many Poles went to Britain following Polish membership of the European Union. Like the Norman invaders, the Poles were mostly of a religion that was loyal to the Pope. However, unlike the Norman invaders, the Poles went not with swords and not with plans for ‘gouvernement’, but, seemingly, with ambitions to repair leaky pipes and cars, clean offices, pick fruit and do all the other dirty jobs (except for ‘gouvernement’) for very low wages. The popular clichés of Polish workers in the UK seem to suggest that Poland only has universities for plumbers, mechanics and nannies, whereas Polish émigrés often have far higher ambitions, more skills and more to contribute than fixing leaky taps.

For many Poles the decision to emigrate is motivated more by the need or desire to leave than by knowledge of what awaits them in Britain. With 13% unemployment⁵ (compared to 8% in the UK⁶) even well-educated Poles may feel that there is no alternative but to try to find better prospects abroad. The choice is at least easier than that made by previous generations of Poles to go to the USA in the most recent exodus. The number of Poles living there is estimated at 8 to 10 million⁷. Although the kind of work they get there, such as au pair girl or cleaner, is generally still far below their qualifications and education, it has always seemed a desirable source of work for people from Poland.

For some Poles the choice of emigration within the EU is a choice of becoming European rather than Polish. Being in the UK, or another EU country, they are taking advantage of the opportunities presented by the European Union.

⁴ This analogy nearly works: Poles are not warhorses but they are metaphorical workhorses in the UK economy.

⁵ <http://www.tradingeconomics.com/Economics/Unemployment-rate.aspx?symbol=PLN>

⁶ <http://www.statistics.gov.uk/cci/nugget.asp?id=12>

⁷ http://en.wikipedia.org/wiki/Polish_American

So what would becoming 'British' mean for Poles? The British seem to have a very different idea of good manners. British people tend to be polite; will instinctively form a queue at a bus stop and say 'sorry' or 'beg your pardon' even if they are evidently not responsible for any misbehaviour. It is easy to make the mistake of misinterpreting that politeness for weakness. In Poland excessive politeness would be a sign of inferiority. Those who rule the world (or still feel like they do in the back of their minds) don't have to apologise for anything; they are the winners and they dictate the conditions. They also have a multicultural society where people of different religions and races coexist together exercising the difficult art of having respect, or at least not showing any sort of unfriendliness, to people they might not easily understand.

Britain actually has a long history of civilised manners that have ensured they do not listen to their more extreme urges. In the 1930s, when Europe was collapsing into extremism (fascism in Germany and Italy, communism and civil war in Spain, political turmoil in France, authoritarian government in Poland), Britain carried on with trusted institutions and a relatively simple suppression of its own small fascist movement. Partly as a consequence of the war that resulted from all that Mainland-European extremism, Britain needed to invite immigrants from its former colonies to do the dirty jobs that nobody left alive wanted to do. When a generation of British people had grown up with the immigrants and their children, offending other races or religions meant offending your neighbours, colleagues and even friends.

However, it turned out to be difficult to always be polite and never offend anyone. In 1997, the successful singer Morrissey, author of several anti-racism songs, visited Britain from Italy where he had lived for some years. When a magazine reporter asked whether he would consider returning to Britain for good, his answer was shocking: he said Britain had suffered an 'immigration explosion' and 'England is a memory now.' 'The gates are flooded and anybody can have access to England and join in'. He said that while he didn't have anything against people from other countries, 'the higher the influx into England the more the British identity disappears'.

'The British identity is very attractive, I grew up into it and I find it quaint and very amusing,' he went on. 'Other countries have held on to their basic identity yet it seems to me that England was thrown away.' He said that while immigration does enrich the British identity, it meant saying goodbye to 'the Britain you once knew'⁸. Notice his confusion as to the definition of 'the British identity': first it 'disappears' under the influx and then it is 'enriched' by immigration.

The 'Britain' that Morrissey grew up in fifty years ago certainly no longer exists; but did it even exist then? The English (as opposed to the British, to avoid the other confusion that Morrissey suffers from), especially, tend to believe in an

⁸ <http://news.bbc.co.uk/2/hi/entertainment/7118412.stm>

imagined version of their country that might have existed for a short time in a small area of southern England, but is not representative of the way of life of the rest of England, much less the rest of the island of Britain. Indeed, 'there exists another England. It is not the country in which the English actually live, but the place they *imagine* they are living in' (Paxman 1998:144). In 1993, Conservative Prime Minister, John Major, tried to reassure the people that even in the rapidly integrating European Union, 'fifty years from now Britain will still be the country of long shadows on county grounds, warm beer, invincible green suburbs, dog lovers ... and old maids cycling to holy communion through the morning mist' (Paxman 1998:142). There we have the imagined 'Britain': evocative, romantic and surreally out of touch with reality. So starting with an imaginary country, Morrissey, like millions of ex-pat British, then moved abroad and spent years building up this imagination into a full-blown fantasy (while, in his case enjoying the sun, wine and food of Italy) and is shocked to return and find that the reality doesn't fit this fantasy. Who on earth would feel proud of actually living in a 'quaint and amusing' country?

Morrissey's fantasy country would best be called England, not Britain, as it is that country that he is thinking of even when he says 'Britain'. Most 'native' British in fact seem to feel a sense of belonging to their constituent country (Scotland, Wales or England) rather than to Britain. Ironically it is the immigrants and their children who are most likely to feel 'British' rather than English, Scottish or Welsh. Also the Northern Irish 'loyalists' call themselves British when they are not citizens of Britain at all (only the United Kingdom). In fact they are not alone in this dreaming of their homeland across the sea. The millions of British people who have emigrated also seem to become stronger in their sense of British identity. So, it seems, there are millions of people around the world who feel British, but very few of them are the 'Anglo-Saxons' living on the island of Britain.

World War I interrogation scene⁹

Interrogator: *You're a German spy, aren't you?*

Soldier: *I'm as English as Queen Victoria!*

Interrogator: *So your mother's a German, you're half German and you married a German...*¹⁰

Even the Queen herself, Elizabeth II, is from an immigrant family. Every area of British life is influenced by foreign imports. It is easy to point out the irony of Britain's racists supporting football teams almost entirely made up of

⁹ From the TV series *Blackadder Goes Forth*.

¹⁰ The joke illustrates that even the clearest symbols of Britain can often actually be demonstrated to have come from abroad. Queen Victoria's family name of Saxe-Coburg was replaced with the convenient English sounding name Windsor (taken from Windsor Castle).

foreign players and eating food from the cuisines of Indian and China etc. However even many more ‘traditional, true British’ things are actually nothing of the sort. Their beloved tea comes from China and India and cannot be grown in Britain. Fish and chips, the original British fast food, came from Jewish (battered fish) and French cuisine (chips). Stephen Fry, who is described as ‘the quintessential Englishman’ and a ‘national treasure’, comes from Slovakian Jewish grandparents. Ironically, Michael Howard, the Conservative Party leader who ran the 2005 anti-immigration election campaign, himself comes from a Romanian born Hungarian Jewish father (called Hecht).

In most cases it is the immigrants’ children that can be really successful in Britain. The immigrants themselves have to make the sacrifice of coping with the foreign language, customs and conditions but their children grow up surrounded by them and so become adapted. However, there are exceptions where immigrants can do well in the first generation. In one case, a first-generation immigrant even became a part of the British culture. Josef Conrad is known as one of the most important English language writers of the late-nineteenth century. He was actually a Pole by birth (real name Józef Korzeniowski) and went to Britain and learned English only as an adult. Despite that, he was able to write his English novels like a native (and incredibly talented) Englishman. Only his accent when speaking gave him away as being of Polish origin.

So Britain is a nation that welcomes influxes and influences from the continent. They take on ideas, lifestyles, technologies, foods, language etc. imported from Europe and make them their own; key parts of their identity. This means that 2005 does indeed have the potential to make the same long term impact as 1066. In the 21st century it matters less that the immigrants do not put themselves straight into powerful positions because it is much more possible for people to work their way up from lower down.

Britain, as Morrissey didn’t quite understand, has two identities. There is a traditional one that is intermittently replaced by a new, enriched, one. British people are able to believe in, or fantasise about, the traditional one because they inhabit an island that supposedly isolates them from Europe. Countries that share borders constantly share cultural trends that keep them up-to-date with the fashions of the whole continent. The island of Britain doesn’t have a constant level of contact with those other cultures and instead relies on periodic waves of immigration to get the sense of perspective that can come with comparing cultures. European countries are like computers that are permanently connected to the internet with programs continually running to find and install updates to their operating systems. Britain is like a computer that is only occasionally connected to the internet and then receives more radical changes to its system (and with a user who accepts the changes while grumbling about the disruption).

Many politicians give examples of other countries’ institutions and ways of doing things that can serve as a model for their own country. Schools in Finland

are often held up as examples, with educators from all over the world visiting to find out how they achieve such good results. They see children of all ages mixed together running around schools without shoes. Pupils work together in cooperative groups of all ability levels. Teachers are very highly paid, highly qualified and highly valued by the society. Schools are supported by a culture that sees parenting as incredibly important, with children starting school as late as seven and spending fewer hours in lessons. Parents' efforts to spend quality time with their children make them so receptive, balanced and successful in school. One other point of interest to right-wing politicians: Finland has very low immigration. That, they say, is the key difference; there are no language problems at the start of Finnish school. In contrast there are parts of the UK where immigrants have gathered in uncounted numbers and teachers may face classes with large proportions of pupils who don't speak English well. According to one view, this holds the other pupils back as teachers cannot cope with the situation.

The alternative view is that children can benefit from contact with others who have different life experience and knowledge. Even six-year-old Polish children can teach the British something valuable. In the winter of 2009/2010, when many schools were closed for some days due to 'extreme' weather (it snowed), the headmaster of one primary school in London went to his school to find the Polish children with their parents trying to work out why the building was closed. He explained that it is not possible to expect children and teachers to get to the school in such adverse conditions. The look on those children's faces was a genuine education for the headmaster. Immigrants, such as Poles, can sometimes teach British people how to complain less and manage more. A British child may wonder how Santa Claus is able to get down every chimney in the world on the night of Christmas Eve. How reassuring it is to find out that he actually spreads his workload, by visiting, for example, many European countries on 6 December and Orthodox Christian countries on 6 January. For many British children today this might be the first lesson in the fact that there is a world outside Britain where things are done differently.

In a few decades many of those Polish children will have grown into British adults and some of them may have made massive inroads into higher income jobs in competition with the 'natives'. Just like the native British, immigrants will be subject to exactly the same conditions and so they will be either successful, eke out an existence or alternatively end up the dustbin of life. They will be no longer immigrants, but British, just like their neighbours.

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REVIEWS

Anna DZIAMA

AMERICAN CIVILIZATION: AN INTRODUCTION

DAVID MAUK AND JOHN OAKLAND

ROUTLEDGE, NEW YORK, 2009.

ISBN 10: 0-415-48162-7

The authors of this book are well known among American studies scholars. David Mauk is a Senior Lectures in North American Area Studies at the University of Oslo and John Oakland is a former Senior Lecturer in English at the Norwegian University of Science and Technology. The fifth edition of this very successful text proves that the authors became key specialists in American studies area and their book is widely popular among students of various university courses, especially American studies.

Mauk and Oakland's book should definitely be welcomed as an original attempt to provide students with the background and introductory information on contemporary American life, including the most recent events in the US, with latest presidential election and Barrack Obama inauguration. The volume is thoroughly revised for its fifth edition with substation information on recent US economy with its acute problems it faces. Methodologically, the volume combines descriptive and analytical approaches within a historical context. Recent research is included in the text that provides a richer understanding of the tangled complexities in the American society; especially the new approaches given by women's studies, and those of native American, Chicana and Asians.

The book covers all main American studies topics at an intermediate level. It also contains some essential historical background for American studies students at College or University level. Moreover, it tries to analyze class, race and gender issues in an American multicultural society. The volume contains also photos, case studies, questions and terms for discussion which prove helpful in the course of teaching. The text also follows a new trend and provides students with a list of websites for further reading and research. Students may also check an online resource, the *American Civilizations*

companion website which features a reach source of material, including extensive reference for further reading, links to key primary sources, filmographies and advice to students on how to approach essay questions.

Throughout this lengthy and well-written volume the authors successfully tried to present the positions of American society. The text also interprets “American” in a broad sense to include assessments of the historical role of the United States, to some extent, in the Americas; chapter on immigrants and, more generally, in world affairs.

To accomplish that *American Civilization: an Introduction* is divided into fourteen topic sections: the first is the American context which deals mainly with ethnic, religious, political-legal and economic cultures as well as an in depth introduction into the notion of Americanness and national identity. This section gives students a well-presented image of what the American society really is.

Next sections cover a great range of issues such as the country with sub topics on political ecology, climate cultural geography, the people: settlement and immigration, woman and minorities; political institutions: the federal government, state and local government, foreign policy; the legal system; education; the media, religion the arts, sports and leisure. In this section Mauk and Oakland show a good understanding of the American society with their clearly presented political, economic and cultural argumentation, yet examine, from several perspectives, the development and expressions of a national culture and myriad subcultures, as well as borderland and diasporic cultures.

Mauk and Oakland’s paragraphs on the economy and social services are worth mentioning as these crucial subjects have frequently been neglected by other authors and are important for students to understand the impact of the American economy on the world financial market. Here, Mauk and Oakland manage to indicate many issues that need further development such as American economic liberalism, social class and economic inequality, and numerous industries including financial and industrial institutions. Furthermore, they try to present the complex issue of the social services, yet fail to mention the Obama Federal Employee Health Plan known as the Health Reform as well as its opponents known as the Tea Party patriots.

Although the chapter on the media is very dense and contains crucial information on the media studies, yet the lack of sub section about the Internet and its impact on the contemporary American society is worth adding in the new revised editions with the issues such as Facebook, Twitter and other Internet means of communication and their impact on the modern American life and society.

Overall, the textbook constitutes an important contribution to the understanding of the American society and the country and can be very useful for every student of American studies at College or University level as it focuses on

the cultural, social, and intellectual life of the United States of America. It can help students learn to analyze the American past and present from the perspectives of several disciplines, learn to synthesize their knowledge, and develop the critical habit of mind needed for cultural analysis.

Renata KOŁODZIEJ

***THE HIGHLIGHTS OF ANGLO-SAXON CULTURE
AND LANGUAGE. A COLLEGE AND UNIVERSITY GUIDE***
**GRZEGORZ A. KLEPARSKI, MAŁGORZATA
MARTYNUSKA AND ANNA DZIAMA,**
**WYDAWNICTWO UNIwersYTETU RZESZOWSKIEGO,
2010. ISBN 978-83-7338-513-9**

For many years the question as to whether cultural teaching should go in tandem with foreign language skills acquisition has proven a thorny issue in the sides of both methodologists and language teachers. The majority of them, especially during their first attempts to formulate some main laws of language teaching, have failed to take into consideration the education of foreign culture. What did matter, instead, was the realisation of an individual skill which was of primary focus in a certain approach, i.e. grammar in the Grammar-Translation method, speaking and listening in the Audiolingual method, etc. Today, there is no doubt that gaining an insight into the corners of foreign culture is considered to be of paramount importance when seeking to become a proficient language speaker. Even the contemporary, methodological literature, almost on every occasion, highlights how beneficial and crucial the study of foreign culture is. Just to prove the point, Hrehovcik and Uberman (2003) claim, that knowledge about culture: [...] *is treated as a cognitive objective complementing the proficiency objective*. In other words, the teaching of culture is the final step towards the appropriate command of every foreign language. Due to the beneficial results of culture teaching it is possible to observe publishers' tendency to invest the book market with volumes being devoted to the issue of foreign culture – mainly British and American. To the most recent publications belong: *Pursuits of happiness: the American Dream, civil society, religion and popular culture* by Christopher Garbowski and the Polish publication: *Kultura i cywilizacja krajów angielskiego obszaru językowego* by Agnieszka Drag, Halina Iwaniuk and Mirosława Setman.

The book to be reviewed here, entitiled “The highlights of Anglo-Saxon” is a college handbook jointly written by academic teachers: G.A. Kleparski, M. Martynuska and A. Dziama. Interestingly enough, the compilation of the book was triggered by the authors’ objective evaluation of students’ knowledge about English-speaking countries which – in their opinion – was still left with much to be desired. Thus, the book illustrates, in a very exhaustive way, the culture of Great Britain and America, characterizes the varieties of English from different quarters of the globe and finally, it signalizes the history of English language and the changes it has undergone to achieve its present day look.

To give some specifics, “The highlights of Anglo-Saxon” consists of three chapters, each of which handles a different aspect of English-speaking culture. However, it is worth noting, that the key division of the book concerns the two overriding varieties of English language, i.e. British and American. The first, widely-recognized type of English language – British English – is largely spoken in Great Britain, so of primary purpose in chapter one is the territory of United Kingdom which is the name assigned to England, Scotland, Wales (Great Britain) and Northern Ireland. The opening discussion concerns some basic information about the shape of Great Britain, in particular: an explanation of the abbreviation UK, the conditions for its political union and a specification of those dependent territories belonging to the British Isles. In the very introduction, the reader cannot resist the estimation, that the culture of British people is full of conservatism and traditionalism and it is to be reflected – in among other ways – in the description of countries’ patron saints, the British Union Jack and the cultural and class identity of Britons. What follows then, are the geographical spreads of United Kingdom and its make-up. Of biggest advantage here are the accounts of exciting places within the boundaries of Great Britain and Northern Ireland like, for example the Glens of Antrim in Northern Ireland. When it comes to the functioning of the British political apparatus, it is regulated by separate branches, which together, form a constitutional monarchy, and these are: the Constitution, the Queen, the Prime Minister, Parliament and the Government. The authors give much thought to each individual element; they explain the power of each instancy, make its further divisions, describe the parties performance and the system of Legal Law. The portrayal of British culture is continued with British religious heritage and the workings of the convoluted educational system which – as may be deduced – is quite flexible depending on one’s choices. The final subchapters investigate the workings of British industry and the role of the media (radio, television, press), which is one of multiple sources of entertainment in Britain, embracing music, theatre, cinema and holidays. These last themes are especially noteworthy because they touch upon the British nation’s tastes and preferences.

The second chapter slightly deviates from the presentational manner of chapter one. Indeed, dissimilarities between Americans and British are mirrored

in the form of a discourse presentation. And thus, at the very beginning of chapter two the portrayal of Americans as being closely intertwined with their national symbols emerges. The prominent role of some icons or/and figures is regularly emphasized by such things as; American institutions, during national holidays or sports events. In these circumstances, the opening of chapter two is dominated by the most representative examples of American symbolism, especially the flag, the national anthem, the Statue of Liberty, the Great Seal, the White House and probably the most abstract mark of American identity: Uncle Sam and Columbia. Another feature of American culture that the authors draw attention to, is its ethnic multiplicity resulting from the mass immigration that reached its peak in the late 1900s. Hence, much of the ongoing discussion involves the diversification of American people and some of the historical causes which has greatly contributed to the growth of American self-recognition. The territorial division of the United States is established by means of the lands' distinctive features, the diversification of their manufacturing industry and social order. Therefore, the greatest part of the second chapter concentrates on the broad overview of America's areas, its states and all the cities the authors found necessary to mention due to their exceptional character or some outstanding qualities. Furthermore, the above-mentioned overview specifies the type of countryside that dominates a given area, culture and tradition, especially if it is somehow exceptional, like that of the North and the South of America. Last but not least, it particularizes what is of significant value and universal recognition in the listed cities and areas (for example the Liberty Bell in Philadelphia). After the presentation of American geography the authors comment in depth on the instance of the Constitution and the Federal Government. The following subchapters remain focused upon the political discipline and deal with the American two-party system, elections and law enforcement. On this particular occasion, the writers seem to question the effectiveness of the American Legal System by pointing out the unsuccessful decision of the Supreme Court in a case *Plessy vs. Ferguson* which allowed racial divisions to be legally accepted for as long as half a century. Another aspect of American culture, i.e religion is characterized in terms of the influences of Colonial Times and historical revivals of American people. Lastly, the advancements of Americans in the creation of Music, Art, Film, Theatre, etc. are fully investigated, and these certainly cannot be underestimated since the products of American life and activity remain conspicuous all over the world. The entire deliberation on American culture is summarized by the two, brief essays provided by university teachers who present their British point of view on the role of history in the life of Americans and on the mobility of American pop culture.

The third chapter oscillates between the etymology of English language, its cyclic evolution and the birth of English dialects. The section provides details about the development of English language under the decisive influence of three

main periods, i.e. Old English, Middle English and Modern English with specific emphasis being placed on those instances of language changes due to different foreign impacts. Afterwards, the chapter demonstrates the distinction of acknowledged English varieties with the study of some theoretical clues establishing the reasons for the rise of regional varieties. By juxtaposition and comparison of different types of English in the ensuing subchapters, the authors were able to examine its main similarities and/or differences especially in terms of phonemes' realisations, but also in vocabulary, semantics and grammar. The final part of the chapter presents, mainly in the form of statistics, the verification of the position of English as a *lingua franca*. The authors also provide clues as to why English spreads and changes so rapidly. The last point that should be stressed concerns another contribution of mentioned university teachers but this time on the parallel between the mentality of British people past and present and a concluding discursus helping to understand the rising popularity of English language among Poles.

In the general evaluation of a given text one specific word comes to mind and it is: comprehensive. The themes that have been put on view in the book were derived from almost every aspect of the Anglo-Saxon culture; starting from the bare bones of the organisation of social and political life and coming to a close with an examination of foreign people's way of thinking. The chapters are saturated with curiosities about traditions and some past events which are indispensable for a proper understanding of the described customs and rituals. What is more, in the light of the sheer weight of information provided, the authors have, in a masterly way, overcome the complexity of material selection and provided only those facts, that suit the discussion about the Anglo-Saxons' mores. The third chapter, somehow different from the remainder of the tome, is still within the broadly applied term of culture and provides a real insight into the nature of language. The presentation of statistical data on English language officiousness and of various dialectal characteristics help lead to an understanding of the wide-spread use of Anglo-Saxon language as well as the acceptance of its culture.

As it was already pointed out, the publication is targeted at college students and this fact has strongly affected the style of the writers in the submitted text. The intended aim of the authors was to create a book that would be neither complicated in comprehension nor filled with highly sophisticated vocabulary and syntactic structures. As a result of these anticipated needs, it was possible to create an academic guide that will stand up to the expectations of both writers and students, and facilitate culture learning.

Even though, the book offers a wide spectrum of historical events and the comparison of changing attitudes of new generations (the departure of British people from their traditional habits due to the sedentary or working lifestyle), it neglects the 21st century political and economical affairs which definitely have

degraded the current position of British and American countries as desirable places to live. What is meant here is – for example – the dissatisfaction of many immigrants, but also natives, with the difficulties of modern life. How come America – a country where a living was nothing but a real blessing – now finds itself deeply in debt and refuses to give loans to its citizens. Unfortunately, this and many other questions as to the deterioration of Anglo-Saxons' international position and culture have not been answered.

On the whole, the book provides a detailed study of both British and American culture. It covers many accurately prepared topics relating to the current look of the Anglo-Saxon nations, countries, language and culture. It is a pleasure to recommend this handbook to everyone who wishes to master English language and gain a closer insight into the triumphs of Anglo-Saxon civilisation.

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***FIFTY THINGS YOU NEED TO KNOW ABOUT BRITISH
HISTORY, HUGH WILLIAMS.
HARPERCOLLINS UK, 2009.
ISBN 978-0-00-731390-7***

Rather than being a traditional text book explaining the history of Britain from the dawn of time to the present day situation, this is a novel attempt to explain away those events seemingly seminal in the formation of modern Britain. With the intention of lifting the fog of British history for the uninitiated, Hugh Williams has made a selection representing what he considers to be the most crucial events in British history. The author provides a neat link between each one and further explains its importance in the march of British history as a whole. For ease of access and understanding, the book is divided into five chapters, each containing ten thematic entries, listed as follows: Roots: The Origins of Britain, from the Roman Invasion to Britain's entry into the Common Market; Struggle: The Battles for Britain, from the Battle of Agincourt to the Falklands War; The Sea: Britain at Home and Abroad, from Sir Francis Drake and Clive of India to the arrival of the *SS Empire Windrush*; Freedom: The Pursuit of liberty, from the Magna Carta through the Glorious Revolution to the foundation of the National Health Service; Ingenuity: Britain's Innovations, from Chaucer and the English language to the invention of the web.

Between the introduction and the main text there is a sub-section illustrating historical events. The Chronology starts with the building of Stonehenge, and finishes with the Battle of Goose Green. Then follows a chart presenting the family trees of British kings and queens: the House of Normandy, the Angevins, the House of Lancaster, the House of Tudor, the House of Stuart, the House of Hanover, the House of Saxe-Coburg & Gotha, and the House of Windsor.

Part I of the book begins with a description of the origins of an ancient stone monument known as Stonehenge, in Wilshire. The author provides various theories about the purpose of the monument and its creation, especially interesting is a colourful account about the magician Merlin who (according to

one legend) is said to have advised the building of a monument similar to a stone circle in Ireland which was called the *Giant's Dance*. Recent excavations, conducted in 2008, are mentioned. These were funded by the BBC Channel that went in search of the secrets of the monument. Such details give readers a taste both of novelty and a sense of freshness which the author seeks to provide throughout the work.

The book includes a number of engaging and enlightening anecdotes, such as that about *Boudicca*, the Queen of the Iceni, in the east of England. Evidence clearly suggests that she was the leader of a great native rebellion against the Roman occupation which, despite the fact that it was ultimately unsuccessful, struck great fear into the heart of the Romans. There is also an interesting analysis referring to multicultural approach and different methods of motivating their respective soldiers. The Britons attempted (in vain) to engender a sense of loyalty towards a single race (an early stab at establishing united Britain), whereas the Roman troops were cosmopolitan with men coming from different backgrounds (a reflection of the policy introduced by Julius Caesar of the Romanisation of the various native populations of the Empire). Roman generals always applied their abilities to the cause of imperial victory and their strategy inspired loyalty in men. The author emphasizes the impact of the Roman occupation on Britain which *developed from a wild, barbarous land into a unified, self-governing province – Britannia*. (Williams, 2008:17) This chapter immediately attracts the readers' attention because of its scholarly significance. The Romans built the network of roads, introduced a single currency, constructed buildings, made Latin the language of law and education, introduced togas, weapons, armour, wine, and exotic fruits. When the Roman Empire collapsed its remainders were demolished. This begs the question as to whether the influence of the Romans can really be extrapolated beyond the date of the Empirical withdrawal in 410 A.D which, given the fact that Williams is a strong advocate of the linear nature of British history, is answered with a resounding yes.

Williams then goes on to provide a detailed description of the spreading of Christianity in Britain and early arrangements of the Church. The beginnings of Christianity, in 597, when St. Augustin arrived with mission from Rome are presented together with the earlier work of Celtic missionaries in Ireland (including St. Patrick). The author explains why Christianity did not replace but rather embraced the old practices and the mission sent from Rome triumphed beginning the history of the Catholic Church in Britain. The reason behind this success was the strategy used by St. Augustine who was guided by Pope Gregory not to force converts to abandon the old pagan rituals but to incorporate them into new forms of worship.

The ensuing chapter deals with Alfred the Great who is described as the perfect representation of British liberty and justice. He *crushed corruption, guarded liberty and was the founder of the English constitution*. (Williams, 2008:

26) By protecting his kingdom against conquest by the Vikings, he ensured the survival of the English language and laws. The author refers to the period of British history in which the Anglo-Saxon kingdoms had emerged through battle and conquest between rival warlords, the clergy became administrators of many aspects of everyday life and the feudal society was beginning to emerge. At the same time women started to enjoy greater rights. Despite great advances, however, the ninth century remains fabled for the Viking invasions (originating mainly from Denmark), which were to lead to the eventual partition of England and the creation of the 'Danelaw' in the north and eastern areas of the country.

Following the traditional chronological approach to history, the author then turns to the last successful invasion on the British Isles. When the Witan¹ chose Harold of Wessex for the English king, William, Duke of Normandy raised his own claim to the English throne and launched an invasion. The Battle of Hastings was his huge victory. King Harold was killed (legend has it by an arrow through the eye) and his army scattered. The Norman Conquest had begun and William the Conqueror was crowned king of England. He ordered a comprehensive survey of the entire wealth and value of his new kingdom – the results of which were published in 'The Domesday Book' – and implemented the feudal structure that would remain throughout the Middle Ages. French language influenced the existing Anglo-Saxon. The country was united, systems of government and administration integrated. William retained many features of the Anglo-Saxon legal system but adapted it to suit Norman purposes. The success of Norman Conquest was possible thanks to its flexibility.

The next chapter introduces Thomas Cromwell who became Secretary to King Henry VIII. It was Cromwell who encouraged the King's break with Rome, broke the power of the Church and strengthened the Tudor Monarchy. These events accompanied great religious changes in Europe and the proposed religious reforms of Martin Luther and John Calvin. Cromwell organized a council of administrators – a prototype of the civil service. The Tudors developed a powerful dynasty and worked through Parliament to utilise the power of the people to usurp the traditional power of the clergy. The dissolution of monasteries empowered a new class. Many buyers of country estates were gentry and merchants who had grown wealthy in the relatively stable economic and political climate of Tudor Britain.

Then the author concentrates on the presentation of William Shakespeare and the Elizabethan Stage. The author provides a list of 50 expressions first used in Shakespeare's plays which are still in use, e.g. *All that glisters is not gold, Be cruel to be kind, I have not slept one wink*. This section is of great value for the students of linguistics. Williams describes how the international reputation of

¹ Witan – an assembly that, among other things, chose the next monarch; in many interpretations of British history, this institution is seen as an early form of parliament.

Shakespeare grew with the rapid expansion of the British Empire and British culture. Following the golden age of Elizabethan England, the realm was plunged into years of strife embodied by the Civil War and the Puritan Revolution.

The book also covers nationalistic issues concerning English relations with Scotland and Ireland. Williams describes the circumstances in which the Act of Union (1707) was drafted. Scotland valued survival over sovereignty and signed the act which proclaimed *One United Kingdom by the name of Great Britain* with a protestant ruler and one legislature. The Scottish Kirk, the system of law and education remained separate. The author stresses that the Act of Union combined Scotland's future with England's but did not stop its aspirations for a separate identity. One of the colourful stories about the Scottish rebels describes *Bonnie Prince Charlie*, a romantic character claiming, as the grandson of James II, the English throne. In 1999 a separate Scottish parliament was created as part of the policy of the Devolution of power to the constituent regions of the United Kingdom. Wales and Northern Ireland were granted their assemblies as well. But tensions with England remained.

The history of relations with Ireland is a catalogue of errors and litany of wrongdoings on both sides of the dispute. This is amply demonstrated by the description of events in Victorian Age when the British Prime Minister, William Gladstone proposed Home Rule for Ireland but he failed to gain the prerequisite support of Parliament. The unique situation of Ireland is presented as great invasions which affected Britain in its history never managed to penetrate quite as far as Ireland. Williams describes the deliberate Anglicisation of Ireland in the 16th century which abjectly failed to convert the majority of Irish to Protestant views. Then the author deals with infamous Potato Famine of the mid-nineteenth century and the resulting wave of mass emigration. The sorry story ends with the Good Friday Agreement (1998) which was the result of talks initiated by Tony Blair in trying to deal with the so called 'Troubles'.² The author also writes about contemporary issues guiding the shape of political and economic relations with Europe today, a fact which demonstrates the evolving nature of Britain's relationship with the world, as the old age of Empire has been firmly eclipsed by a new continental approach to international relations. In the 1957 European Economic Community was established which Britain joined in 1973.

Williams chose ten battles as standing out as being the most important in British history. This part of the book begins with the *Battle of Agincourt* (1415) in the *Hundred Years' War* against France, the *Battle of Bosworth* (1485) which ended years of internal conflict collectively known as the Wars of the Roses and heralding the ascendancy of the House of Tudor, the battle with the Spanish

² 'Troubles' began in 1960s when the Catholic minority in Northern Ireland began to protest against discrimination by the Protestant majority.

Armada (1588) and the *Battle of Naseby* (1645) when Charles I unsuccessfully defended the throne against the forces of parliamentary opposition. Then the chapter proceeds to other great battles fought against France, the battles of I World War and II World War and finally the *Battle of Goose Green* (1982) in the Falklands War. The author provides artistic illustrations of these famous historical events, e.g. the Battle of Agincourt was described by Shakespeare in his play *Henry V*. Some oft-quoted phrases about men and battles originate from this play: ‘We happy few’, ‘band of brothers’, ‘gentlemen in England now a-bed’.

The next chapter is dedicated to the presentation of some of the more mysterious and drastic episodes of British history, such as the murder of the two princes, the sons of Edward IV. It is commonly believed that Richard III was their murderer as suggested by Shakespeare in his eponymous play of the Yorkist King) but this issue remains a historical controversy. This episode further demonstrates the turbulence of the period of dynastic struggle between the royal houses of York and Lancaster (the aforementioned Wars of the Roses). Finally England came to be governed by a new, powerful dynasty – the Tudors. Henry VII organized his management skillfully and people began to enjoy their own identity, their own sense of nationhood.

The book briefly defines international relations of England and its two main European rivals, Spain and France. This section of the book describes the plans of the Spanish invasion (the Armada) and Britain’s greatest naval victory at Trafalgar (1805) in which the Royal Navy commanded by admiral Nelson destroyed a combined French and Spanish fleet, consequently establishing British maritime supremacy. The author deals with the complex relationship of Britain and France with its climax point – the defeat of Napoleon at Waterloo that destroyed the dream of a Napoleonic empire.

In the world of foreign relations the author provides one example of how foreign relations remain the benchmark for the success of a government, and in this case the Conservative Party. Namely, the Falklands War, when Argentina invaded (1982) the British-owned Falkland Islands and the British government decided to fight controversial war. The outcome of the war was advantageous for the victorious politician – Margaret Thatcher.

Then the book deals with the British Empire. The history of Britain of the 18th century to the outbreak of the II World War is dominated by its Empire. In the times of multiculturalism the issue of Empire became a source of controversy. The story of the British Empire began in the 16th century when the British joined the European enthusiasm for global exploration. In the 17th century Britain began to develop colonies abroad. The Pilgrim Fathers developed their own self-governing communities in the colonies of North America. Britain, meanwhile, established itself as the effective ruler of a large part of the Indian sub-continent. In the 19th century the British Empire was the most powerful in

the world. The book includes descriptions of the epic journeys of David Livingstone and his discovery of the Victoria Falls in 1855 which opened up Africa to Britain and provided a new colonial destination. The 20th century marked the process of withdrawing from imperial control.

The next section of the book describes the development of the individual rights of the population of the islands, hard won over several centuries, and how Britain established itself as the epitome of the liberal democracy. Britain's belief in personal freedom is one of its unique qualities. The story of the fight for that belief begins with the signing of the Magna Carta (1215),³ and then continues through the Gunpowder Plot (1605), the execution of King Charles I to mark the end of the Civil War, the Glorious Revolution (1688), and then the cornerstone of the system of parliamentary democracy, the Bill of Rights (1689). The principle of the monarch ruling with Parliament was established and enshrined in law. Other ideas about liberty were set out in Adam Smith's the *Wealth of Nations* (1776) in which explained how a free market needed to work. The formation of the *Women's Political and Social Union* gave birth to the *Suffragettes* and their struggles for liberty and eventual equality.

The last part of the book deals with Industrial Revolution that transformed Britain in the 19th century. On one side it helped make Britain the most powerful nation on earth. On the other hand it caused social and economic hardship on a vast scale. A nation needed invention to survive, but it brought with it unforeseen consequences. The most important British discoveries, ideas and institutions are explored. Geoffrey Chaucer was the first person to use the English language as an effective and entertaining method of communication. Language helped to create a doctrinal foundation for the Church of England. Other innovations mentioned by the author include: the Bank of England, the invention of the power engine by James Watt, Charles Darwin's development of the theory of evolution through natural selection, the invention of television, and the foundation of the BBC.

It is worth stressing that the publication contains numerous additional descriptions, e.g. a short history of the Union Jack, the plantation of *Ulster* and its purposes, Franco-British relations, a chronology of the Hundred Years' War, a map of the British Empire, Drake's Voyage, the Mayflower Compact, India under British Rule, the Channel Tunnel, 17th century Dissenters, the Beatles, Great British Novels, Popular Composers, British Humour. These brief descriptions take the form of concise summaries which can be of practical use for students and add welcome illumination to various aspects of British life throughout its history.

It is impossible not to form the opinion that the book is well formatted and designed with the user in mind. It is arranged into five thematic categories which

³ Magna Carta – the Great Charter that the barons of England forced King John to sign.

is both easy and convenient to work with. This is particularly innovative in comparison with other historical books, usually organized along traditional chronological lines. *Fifty things You Need to Know about British History* is a valuable historical guide for both teachers and students who want to undertake the weighty task of familiarizing themselves with the history of Britain.

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Michał ORGAN

***THE COMING OF CHRISTIANITY TO ANGLO-SAXON
ENGLAND***

HENRY MAYR-HARTING

THE PENNSYLVANIA STATE UNIVERSITY PRESS

UNIVERSITY PARK, PENNSYLVANIA, 1991.

ISBN 0-271-00769-9

Professor Henry Maria Robert Egmont Mayr-Harting, the author of *The Coming of Christianity to Anglo-Saxon England*, is the first Catholic and the first layperson to have been appointed Regius Professor of Ecclesiastical History at the University of Oxford. Although the book was published for the first time in 1972, and is now in its third edition, it still remains the key work on the conversion process, religion and various social and political issues in early-medieval times in the British Isles.

Mayr-Harting writes in the preface that the book does not only focus on the adoption of Christian religion but also on *how Christianity itself was fashioned in this island, how churchmen prepared themselves, by prayer and study and travel, as well as by social awareness, to christianize their world, and how they conceived their task* (Mayr-Harting 1991: 5). The topic undertaken by the author may be wrongly considered to have been fully covered by Campbell's *Essays in Anglo-Saxon History* (1986) or Stenton's *Anglo-Saxon England* (2001) and also found in the monographic yearbooks of *Anglo-Saxon England*. Mayr-Harting avoids the constant and unquestioned adherence to Bede's *Ecclesiastical History of the English People* (2008), which is incontrovertibly one of the most crucial works for any Anglo-Saxon study. Indeed, some scholars and students are becoming clearly preoccupied by Bede's words, taking his chronicle for granted as the only source of knowledge of the period, which poses a danger to the quality and validity of their works. The author avoids making such a mistake by proposing a well-written, witty and profound analysis of unparalleled variety of sources including chronicles, literary works,

poems, correspondences, hagiographies, archeological excavations, recent research, architecture and art analysis.

When the history of nations and historical processes are observed, the presence of a certain set of beliefs as the prime mover of society towards political unification and the development of arts and education is emphasised. The process of conversion from paganism towards Christianity was not an instantaneous and widely accepted fact. Gradual Christianisation with evidence of relapses into paganism took almost a century for kings and courts, whereas the same process among ordinary people lasted even centuries. The author briefly introduces how Anglo-Saxons came and established their kingdoms. The early chapters depict the gloomy and superstitious world of Anglo-Saxons portrayed in an exquisitely engaging manner. The social and religious patterns, the mythology of the king's descent from the Gods, along with the the notions of *bretwalda* and *comitatus* are interestingly explained and exemplified. When describing paganism Mayr-Harting enumerates the names of pagan months and toponyms, and thus provides a short summary of Anglo-Saxon names. Moreover, a certain phenomenon, herbalism, the medical treatment of folk and pagan pantheon, is depicted.

It is noteworthy that the author takes up the challenge of gathering and analysing knowledge of the Church of Roman Britain and its impact on further invaders. In analysing the scarcity of original British names the author attributes the lack to the poor linguistic abilities of Anglo-Saxons and gradual loss of British racial identity. The territories of Kent and Northumbria remained to a certain extent Roman, as Mayr-Harting found 20 place names with *eccles*, that is British *egles*, meaning a church. Furthermore, the author seeks to provide an explanation as to the existence of any remains of previous church organisation.

A whole chapter is devoted to the character of Bede and his *Ecclesiastical History of the English People*. The author underlines the importance of his work as well as the great amount of work that Bede had to do in order to get even small glimpses of information. The reader has a feeling of contribution and participation in Bede's work. His workspace, methods and techniques of collecting and organising information and arranging it in chronological order are revealed. Although the figure and work of Bede is constantly reappearing in Mayr-Harting's work, not only does the author not name Bede as Venerable until page 192 but also through the whole work he does not mention that Bede has been a Doctor of the Church since 1899.

In the part that is devoted to the Gregorian Mission, the author provides a rather long and detailed characterisation and biography of Pope George I. Mayr-Harting has a tendency to provide very scrupulous descriptions that abound with names and dates that may distract the reader's attention from the main aim of the book. This tendency may, however, be forgiven, as the period concerned was characterised by unusual attachment to personal names, especially among Anglo-Saxons.

The analysis of the way in which Roman and British bishops are depicted in *Ecclesiastical History of the English People* is abundant in illustrative quotations from the chronicle. The author seeks to reflect Bede's attitudes by respectful depiction of the British and noting that Roman bishops wanted to flee the Islands. Mayr-Harting empathises with Bede's world and analyses various primary and secondary aspects to give as many accurate and detailed observations as are appropriate for his work.

A lot of attention is paid to the Irish Church and its influence on Anglo-Saxons. The intriguing description of Irish monasticism, monasteries and monastic life and its origins particularly appeals to one's imagination with its diversity and richness of traditions inherited from its founders. The monastic movement and Irish saints rendered a service to Anglo-Saxon Christianity, among others Columba established Iona. *The Coming of Christianity to Anglo-Saxon England* greatly emphasises the importance of such monasteries, as they became a centre of pilgrimage and conversion. The notion of Irish influence on the Anglo-Saxon church has recently received a lot of attention, for example the BBC documentary film *How the Celts Saved Britain* (2009), as well as Mayr-Harting's book, definitely invalidates the myth of the Anglo-centric perception of history. The author underlines the importance of Aidans' activity in Northumbria in the conversion of Kings Oswald and Oswa. The aspects of bretwaldaship, the political issues, expected profits and tactics of other rulers in the Anglo-Saxon world are emphasised as being causative forces for further conversion.

The chapter on the Synod of Whitby presents particularly well the complexities of contemporary politics and religious movements on the British Isles. The struggle of King Oswa and his son Alfrith led to Roman victory over the Irish Easter tradition. The author tries to depict the position of the Anglo-Saxon church in the Roman world in the time following the Synod, by observing influences of the Catholic world on "the peripheries of the world." Despite being remote, the newly converted nation was influenced by the Byzantine world, especially the Copts. By the analysis of archaeological discoveries in the Sutton Hoo burial grounds, or in Bede's description of Coptic paintings, the author portrays the susceptibility of the contemporary church to foreign influence. On the other hand, Mayr-Harting proves that the Anglo-Saxon church also made its way on the continent, as St. Boniface preached in what is now Germany.

The author takes us on a journey through Anglo-Saxon monasteries: Whitby, Wearmouth, Jarrow, Ripon, Hexam and Lindisfarne. The very detailed description of monasteries, their location and architecture, gives an almost tangible view of the monks' life and work. It has to be noted that no plans, layouts or pictures of those monasteries or their remains are included in the book. Moreover, the book is completely devoid of pictures, so when the author presents certain objects, finds, pictures, and churches the reader can only

imagine what they look like. The book is very well written and abundant with detailed descriptions; however it would be far easier for the reader to have the opportunity to instantly compare their imagination with the reality. The descriptions of the Ruthwell Cross embellishments or the coffin of St. Cuthbert may be not fully and satisfactorily presented to the reader; at least not to the visually oriented. The few maps included at the beginning of the book not only do not embrace the whole territory covered in the book but are also of low quality and rather schematic.

Furthermore, the structure of the church, dioceses and bishopric sees are outlined as well as the differences between English, Gaul and Roman liturgy, for instance in the Gallican rite the altar was consecrated regardless of relics of the saints presence, whereas in Rome the altar was consecrated only if it contained holy relics. Mayr-Harting put a lot of effort into finding such subtle and potentially irrelevant issues to depict the uniqueness of Anglo-Saxon Christianity and conversion.

The book provides the reader with a survey of influences of Anglo-Saxon traditions on the Church. The fact that for a few centuries Britain remained pagan has to have had an impact on a newly arriving or returning religion. Although the passage of time and integration of rite and liturgy with Roman tradition and rules had been gradually but confidently erasing and eliminating such deviations, the author follows the history and literature to identify them; for instance the Synod of Cloveshoe forbade the priest to recite the sacred texts in the manner and intonation of secular poets, especially heroic sagas.

The heroic sagas such as *Beowulf* and hagiographies such as *Life of Guthlac* are profoundly analysed by the author in the contexts of Anglo-Saxon culture and Christianity. Mayr-Harting provides a powerful tool for any further literary analysis of Anglo-Saxon literature. Other issues covered by the book include everyday matters of the laity such as Theodore's Penitential Laws, private prayers, feasting rules and fasting observance. Various issues in the religious sphere in the Anglo-Saxon world mutually influenced laity and clergy, as proved by the original research carried out by the author. The multifaceted nature of Mayr-Harting's work deals with a great number of issues with which readers may be willing to familiarise themselves.

The Coming of Christianity to Anglo-Saxon England clearly deserves to be recommended not only for scholars and students of British History but also to any reader interested in the Anglo-Saxon period. Significantly, the author provides an impressive and informative fifty-page reference list with commentaries that may well serve as a background for any further study of the period. The lack of supplementary pictures and appropriate quality maps is an editorial fault. Hopefully, a few pages containing colourful and distinct illustrations and maps will supplement the next edition of the book, which should make it easier to read and assimilate as well as attract new readers.

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COMPARATIVE LITERARY STUDIES

**Comparative Literary Papers of Supervised
by Prof. dr hab. Oksana Weretiuk's authors
of one M.A. thesis and 5 Ph.D. dissertations**

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THE PERCEPTION OF WORK OF ART AS AN ATTEMPT AT UNDERSTANDING THE FEMALE IMAGE IN JOHN FOWLES' PROSE

John Fowles' attitude towards women was – to use a colloquial expression – very typical. He once said that women were his muses: his source of inspiration; however, he preferred to look at them claiming he would never be able to fully understand them:

[Interviewer] *You have implied that you “do not understand” the women you incorporate as central characters in your books. [...]*

[Fowles] *They are not to be understood by traditional male standards.* (Vipond, 1999: 60–61)

Nevertheless, it is worth noting that he never tried to do so, despite the fact that he devoted much attention to women, assigning them specific roles and functions in his novels and short stories. As he explained, he did not feel the need because of his conviction that he had “a strong female component in [his] character” (*ibid.*).

The purpose of this article is to analyse and present how women and Fowles' perception of them influenced his works and thus what image of women is created. Fowles' works have always been the subject of feminist scrutiny; however, I intend to demonstrate that the fact that his female protagonists remain dominated by men is dictated by reasons different than what is perceived as chauvinism. On the contrary – as Fowles' works remain saturated with all forms of visual art¹, women are treated similarly. One of the reasons for using feminist theory in comparative study is the goal of interdisciplinarity which Bogusław Bakula advocates, claiming that a comparatist – in order to achieve ones “own better result” (Bakula, 2004:10)

¹ This issue has been discussed in my other article, *John 'The Cameraman' Fowles- the game of visual effects in Fowles' novels*, see Elżbieta Rokosz-Piejko, Oksana Weretiuk [ed.], *Studia Anglica Resoviensia 6*, Wydawnictwo Uniwersytetu Rzeszowskiego: Rzeszow 2009, p. 105.

– should use a spectrum of methodological and theoretical devices. Thus, in order to demonstrate Fowles' attitude towards women in his novels, I focus on the feminine side of the works, both in their reception and construction, together with the author's commentaries on the subject. Modern comparatists are of the opinion that comparative studies should be treated as meta-theory, being mainly “interpretation and reinterpretation of the accumulated literary knowledge” (cf. Bakula, 2004:8). Therefore a comparative analysis does not mean being solely comparative, but enriched with other theories and approaches, being constantly motivated to search for new, possible means of analysis, confrontations and metastases (*ibid.*, 9), assuming so called *methodological pluralism* (*ibid.*).

The feminist voice

Feminists claim that Fowles presents women as objects, concentrating only on what is visual rather than emotional, calling some of the writer's male protagonists “chauvinist”. Miles, the author from *Mantissa*, is

... a writer satisfied with the onanistic display of his male fantasies and incapable of devising a faithful mirror of nature that would convey a morally edifying and sociologically useful message. (Lenz, 2008:199)

The very same author is also described as displaying a significant, disturbing “pornographic chauvinism”. Indeed, the book is saturated with eroticism. The muse (Erato) is seen as an alluring, promiscuous doctor who offers the protagonist sexual therapy (“No reason to feel shy.” (Mt², 17)). Lenz argues that the heroine is a fictive projection of Fowles' own incarnations: “the author, the chauvinist, the feminist” (Lenz, 2008:1999), mirroring his relations with the female self and the female identity of the world.

Charles from *The French Lieutenant's Woman* is a representative of Victorian society and in many situations acts accordingly with social rules which in William Fawkner's opinion makes him unavoidably chauvinist to a certain extent – it is because Victorian patriarchal society was chauvinistic (Fawkner, 1984:87). Charles' realisation of his sexism does not mean he is ready to stand in opposition to the social standards of his age. The novel is chauvinistic because the history dictates such an approach (*ibid.*, 88).

However, the question remains: why do these women remain so fascinating for feminists? Is it the dual nature of Fowles' perception of them, his peculiar attitude towards what the feminine is and his constant underlining of what difficulties contemporary feminists face?

² In my work I will use the following abbreviations: *The Magus* – M; *Mantissa* – Mt; *The Collector* – C; *The French Lieutenant's Woman* – FLW; *The Journals, Volume 2* – J.

Behind all these unhappy women is the same horror: their loneliness, their unnecessary. The fault of our society has been to emancipate women but to refuse to furnish (to train them for) their freedom. They are to be equal to us; but the only equality offered them is ours, the male definition (in social and career terms) of the concept. So the only ones who gain are the masculine type, the ones who can copy them. All that has happened to the true women is that they have been turned out, like so many cage birds, into a world where they cannot fend for themselves. (J, 23–4)

Fowles probably did not realize that in saying this he was partly characterising his own novels; as women in his works are “mute”, with suppressed creative potential. To use Fowles' own words: the only literary equality is his male definition of the female character: silent and mysterious.

To follow Helene Cixous' path of deduction, by doing so the writer stresses his male component, despite underlining the feminine part of his identity. If – as according to Cixous' *Tombe* – the act of writing is an erotic activity, Fowles' works are an area of male dominance, both sociological and physical.

Women in Fowles' life

Women had a significant influence on Fowles' work; he had been susceptible to their charms all his life. A frequent motif in his novels is a hero guided by a woman, who shows him new worlds and possibilities (Streitfeld [in] Vipond, 1999:216). She helps him to grow up and be a man – such as in the case of Nicholas Urfe. The protagonist of *The Magus* uses women in the literal sense, excusing himself with orphanhood, loneliness and his upbringing. He finally meets Alison, who – as he mannishly puts it – “had a nose for emotional blackmail”:

She didn't fall for the solitary heart; she had a nose for emotional blackmail. She thought it must be nice to be totally alone in the world, to have no family ties. When I was going on one day in the car about not having any close friends – using my favorite metaphor: the cage of glass between me and the rest of the world – she just laughed. “You like it,” she said. “You say you're isolated, boyo, but you really think you're different.” (M, 31)

Alison helps Nicholas to grow up, but with much resistance from his side. The protagonist does not want to grow up although he is eventually forced to do so. Alison aspires to the role of a master, a magus or *magister ludi*³. Diane Vipond suggests that the woman behind this character was Fowles' wife Elizabeth (Vipond, 1999:216). She was his muse and his pillar – the writer liked to stress that she was an inspiration for many of his female characters. He felt as though

³ The master of the ceremony: a function seen in role-playing games.

they were deeply connected, “her personality [being not] very distinct from [his] mind [...]” (J, 11). Her sickness only made him realise her importance:

I cannot even face it, Eliz goes through it. [...] The nicest part of the day is putting my arms round Eliz. I could not stand the thought of us sleeping apart any more [...]. A great need for being mothered. (J, 345).

He frequently expressed his fears of being lonely: “I can imagine my own real death, but not that of Elizabeth”, he told in one of his many interviews (Vipond, 1999:216). Unfortunately, he did not have to – within a year, he was a widower.

The writer met his wife in 1952, on a small Greek island – the very one that served as the setting for *The Magus*. Therefore, it is not surprising that Urfe talks about Greece as if the country was a woman:

What Alison was not to know – since I hardly realized it myself – was that I had been deceiving her with another woman during the latter part of September. The woman was Greece. (M, 31)

Because Greece was his inspiration, his muse and his hope, Nicholas thinks of her in feminine terms. For Fowles himself the country was always associated with his wife. When they met, Fowles was working as a teacher in a Greek boarding school. Elizabeth was another teacher's wife. His name was Roy and they had a daughter: 2-year-old Anne. “Most of what I have learned about women, which I realize is only a small part of what women are, came from Elizabeth”, he used to say after her death (Vipond, 1999:216).

Fowles – a peculiar feminist, collector and admirer

The writer liked to stress his significant female spirit. He liked the company of women, considering them to be more developed and sophisticated. “True humanism must be feminist” (Vipond, 1999:212), he once said. And although he never was a feminist in the traditional meaning, he had sympathy for the female “anima” and female intelligence (*ibid.*, 180). In one of his interviews he said that even if *The French Lieutenant's Woman* had been written in a feminist spirit, it had been done subconsciously. Women, their emotions and their way of perceiving the world became one of his major interests during his university years (*ibid.*, 123), long before the feminist movement entered the so called second wave (Burzyńska, Markowski 2007:395). Critics have often tried to analyze the inner structure of his heroines, how they perceived reality and their relations with the outside world. As a result, there is an ongoing debate concerning the feminist side of the author (Vipond, 1999:XV), however unintended by Fowles himself. He addressed this strong literary movement in an essay he wrote in 1964, titled *I Write Therefore I Am*. Fowles stated: “I am a feminist – that is, I like women and enjoy their

company, not only for sexual reasons” (Fowles *Wormholes*, 1999:9). This is hardly a satisfying explanation for active feminists. However, in 1988 he developed his statement in an interview with Katherine Tarbox:

In historical and social terms I've always had great sympathy for, I won't quite say feminism in the modern sense, but for a female principle in life. It doesn't always tie in with modern feminism. My wife would deny point blank that I'm a proper feminist. But I do, more for obscure personal reasons, hate the macho viewpoint. (Vipond, 1999:180)

Brooke Lenz claims that such a way of framing femininity (in my opinion a very cautious one) comes from tradition. As an example, she gives the “feminine intelligence”, which hides an affectionate, emotional and intuitive side of mind (Lenz, 2008:3). I would like to add that the division Fowles makes is significant and visible. The roles of artists, creators, active personalities, are always given to men. Women are their muses who trigger all action, representing artistic intuition and spirituality.

In my opinion, Fowles' way of expression and how he defines himself as 'feminist' can illustrate his nature, part of which may be perceived as having a collector's inclinations. It is not to be understood as strongly as it is presented in *The Collector* – it is more the characteristic of a harmless admirer. Fowles creates women just like an artist creates his works of art: various, although with some common trace of their creator's spirit. The writer in fact *was* a collector – he gathered an impressive number of old books (Vipond, 1999:11). This passion for wanting things (strengthened to extremes) has been reflected in *The Collector*, where the protagonist treats his female victim as the most precious item in his personal collection:

Seeing her always made me feel like I was catching a rarity, going up to it very careful, heart-in-mouth as they say. A Pale Clouded Yellow, for instance. I always thought of her like that, I mean words like elusive and sporadic, and very refined – not like the other ones, even the pretty ones. Made for the real connoisseur. (C, 2)

Fowles as an artist, a man who believed in the existence of muse and loved art in all its forms, visibly distances himself from women. He is not a feminist activist, rather holding himself back, wanting to admire women, never to know or explore them. This, I believe, puts Fowles' women on an equal footing with works of art. He wants them to join his collection of female characters – this “collection” is especially visible in how the writer constructs the “gallery” of incarnations of the Muse in *Mantissa*. In many aspects, women are treated by their creator (and possibly by the readers) as if they were some divine artistic creations – they represent certain ideas which men should not or do not want to possess, while simultaneously appreciating their existence.

Probably the most fascinating female protagonist Fowles ever created is Sarah Woodruff from *The French Lieutenant's Woman*. A kind of sphinx, a

mystery from the beginning, she was “born” as an image: “I had this strange image of a woman with her back turned; that haunted me”, said the author (Vipond, 1999:90). In these terms, the heroine remained unaltered by her creator – she functions as an aesthetic sensation, whose emergence resembles Caspar David Friedrich's famous painting, *Wanderer above the Sea of Fog*. There are a significant number of passages that suggest that, for the writer, Sarah is more of a work of art rather than a person in all its depth; a conclusion only strengthened by the narration which Brooke Lenz calls “post-modern” (Lenz, 2008:103).

For a terrible moment he thought he had stumbled on a corpse. But it was a woman asleep. [...] The girl lay in the complete abandonment of deep sleep, on her back. Her coat had fallen open over her indigo dress, unrelieved in its calico severity except by a small white collar at the throat. [...] It was the French Lieutenant's Woman. Part of her hair had become loose and half-covered her cheek. On the Cobb it had seemed to him dark brown; now he saw that it had red tints, a rich warmth, and without the then indispensable gloss of feminine hair-oil. The skin below seemed very brown, almost ruddy, in that light, as if the girl cared more for health than a fashionably pale and languid-cheeked complexion. A strong nose, heavy eyebrows... the mouth he could not see. (FLW, 74)

Consequently, there is always the one who observes (the man) and the one being observed (the woman). Fowles visibly divides his world into two spheres: feminine and masculine (Fowles, “Notes On An Unfinished Novel” [in] *Wormholes*, 1999:26). Interestingly, just as a work of art can dominate its creator⁴, overshadowing or eliminating him, women dominate the men:

The female characters in my books tend to dominate the male ones. I see man as a kind of artifice, and woman as a kind of reality. The one is a cold idea, the other is a fact. (Fowles, Notes On An Unfinished Novel [in] Wormholes, 1999:26)

I am of the opinion that this statement is perhaps in some opposition to how Fowles really treats his female characters. They do not seem to be flesh-and-bone because their descriptions are often vague, imprecise (Sarah), multiple (Lily, Julie or Erato) or misunderstood (Miranda, Sarah). To paraphrase T.S. Eliot, separation from current reality is a condition necessary to create a work of art⁵. This separation can be possible thanks to the interaction of opposite notions – e.g. reality versus artifice.

In Brooke Lenz's opinion this diversity was necessary for Fowles in that it was not only the basis of the world, but also helped to create a kind of tension. Two opposite poles, *yin* and *yang*, summer and winter – nature is full of

⁴ The notion is in close relation (although not fully) with what Barthes stated in *Death of the Author*.

⁵ [See:] T.S. Eliot, *Czterech dramaturgów elżbietańskich. Przedmowa do nie napisanej książki* [in] idem, *Szkice literackie*, tłum., oprac. M. Niemojewska, Warszawa 1972.

oppositions and antitheses. The writer did not want to eliminate them on the gender level. He appreciated the “feminine intelligence” – his heroines are the guides and teachers. Alison teaches Nicholas mature relations, Miranda tries to teach Ferdinand sensitivity.

Therefore, John Fowles firmly advocated balance and mutual complementation, not the dominance of either of the two sexes⁶. And – although he repeatedly called himself a feminist – talking to Raman K. Singh he severely criticized contemporary feminism:

I think that female principle links women, while the male one separates men. There are certain aspects of women's liberation that seem to me rather silly. It always worries me when I see the feminine principle being attacked by women. I think there are aspects, for example, the aggressive advocacy of lesbianism, that seem to me to deny it. It's not that it's worse than the gay world, but it's simply that this is denying the extraordinary half-maternal, half-mysterious aspect of women. (Vipond, 1999:90)

Fowles idealizes women, something that has been noticed by Margaret Bozena Gosciolo, who calls his female protagonists “dehumanized archetypes, idealized symbols of femininity”⁷. It is yet another confirmation of the thesis that the author treats women like works of art, in a way characteristic of Academic Art: idealising the person depicted. In this very place Fowles “paints” his novels not only in terms of the use of vocabulary (e.g. shapes or colours) but also in terms of placing his characters on a different, artistic level. This is a notion that is constantly being developed by comparatists, searching for what is painterly in literature and vice versa. Mieczysław Porębski has concluded that a work of art is more than texts, seen as a combination of signs – it is a picture (Wysłouch, 1994:8). Following this semiotic path of thinking, taking into consideration Roland Barthes' works on the relation between *signifiant* and *signifie*, I can see that femininity and women are linked by a similar connection. Fowles' main female protagonists are the image of all femininity in his male world. Their characters are the *signifiant*, but how they function in the novel, their reception and network of interactions with other characters constitute the *signifie*. Their function is both artistic and semiotic – because Fowles often presents them mainly as visual sensations, they are seen as pictures within literary art. Mario Peraz believes in the notion of 'sister arts', comparing it to a bumblebee, who – according to the laws of physics – should not fly, yet it can (Praz, 1981:61–62). The writer's female characters defy these laws of literature in the same way.

It is easy to observe that women in Fowles' novels are strong personalities, yet they have far less authority than psychologically weaker men – they exist like

⁶ In an interview with James Campbell which he gave in 1972, he said: *I think one of the things that is lacking in our society is equality of male and female ways of looking at life. (Vipond, 1999:42).*

⁷ Margaret Bozena Gosciolo, *John Fowles' Pre-Raphaelite Woman: Interart Strategies And Gender Politics*, Mosaic, XXVI/2 (1993), s. 68.

almost ideal works of art, being the subject of discussion and delight, having little (or no) creative power. As I stated before, they do not act themselves, but provoke others' deeds. Their main role is the role of a muse and the essence of such a task is Erato, who Fowles calls into being in *Mantissa*. The muse comes in various incarnations, being a caring nurse, a promiscuous, strong doctor, a vulgar rock-star and, finally, a rebelled partner. Despite their (or her) protests, their needs and aims are subordinated to men, the creators. Bruce Woodcock sees a clear contradiction between the tendency to dominate women, and Fowles' declarations. The writer seems to be in a state of constant suspension “between a progressive recognition that men must change, and a nostalgic desire that women should do the job for them” (Woodcock, 1985:15).

Brooke Lenz is also of the opinion that the objectifying of women by Fowles (that is the idealising and elevation of them to the status of a work of art) is seen on the level of constructing the characters. While men develop in the novels, women are flat, their characters remain the same from the very beginning to the end:

[...] as the male hero pursues the mysterious, inspirational and ultimately unattainable female, he occupies the centre of attention while she is relegated to a marginal existence as catalyst for the hero's quest. (Lenz, 2008:8)

There is, however, a twist in Fowles' construction of his heroines: Diane Vipond correctly notices that most women in the author's works have a dual nature: Alison is characterised as an “oxymoron” later turning into twins – Lily and Julie. Rebecca Hocknell, the heroine from *A Maggot*, is a prostitute who only pretends to be a modest servant. Sarah hides a secret and remains an enigma even for her creator (Vipond, 1999:180).

Another feature shared by many of Fowles' women is their artistic sense. Miranda is a talented art student; Diana 'The Mouse' (*musa* in French) learns painting from an older artist, Rebecca Hocknell; Lily and Julie perform their 'roles'. Pamela Cooper rightly suggests that these protagonists, despite their talents, show that women created by Fowles are passive, acting as objects of desire and constant admiration and being the source of inspiration:

These women end up being rendered passive, manipulated by both the narrative and its narrator; their creative potential contained by its relegation to the feminine “instinctual” realm, their voice muted. (Cooper, 1991:VIII)

They are the object of the male gaze, like works of art: objects made for watching and admiring. One cannot enter their inner self; Fowles does not even try to do so, and – as he said – it was “a conscious decision” (Vipond, 1999:61). His attitude towards women, which is also the attitude of the male protagonists, is clearly presented: the author admitted that women had always been a mystery to him. A mystery, which also has an erotic dimension (*ibid.*, 212).

Was Fowles a feminist, as he declared? Peter Conradi sees a significant discrepancy between his will to change the role of women and their actual use:

The feudalization of love, which has thus far been a permanent feature of Fowles's fiction, rests uneasily on this paradox: that the sexual idealization of women has acted as the destructive condition under which their repression could continue unabated. (Conradi, 1982:91)

One needs to remember, however, that Fowles' approach was what he called feminist but not in the contemporary meaning. In his numerous interviews he underlined that he wished women were seen as important and potent without the need to change and adapt, abandoning what was feminine about them. Perhaps the very word “feminism” put him under attack from researchers and his pure admiration, close to the one he has for art, turned out to be in opposition to the times he lived in.

As mentioned before, Fowles' world is divided into two mutually permeating sub-worlds: the feminine and the masculine. Women are those who feel, sense, have imagination and sensitivity. Men represent what is tangible, real and rational. The author explained it simply using “general tendencies” to associate intuition and imagination with femininity, while the opposite would be ascribed to men (Vipond, 1999:212). These popular associations were convenient because of the visual character of creation. The books and their characters often emerged as haunting visions and inspiring imagery.

[The French Lieutenant's Woman] started [...] as a visual image. A woman stands at the end of a deserted quay and stares out to sea. That was all. This image rose to my mind one morning when I was still in bed half asleep. It corresponded to no actual incident in my life (or in art) that I can recall, though I have for many years collected obscure books and forgotten prints [...] and I suppose this leaves me with a sort of dense hinterland from which such images percolate down to the coast of consciousness. These mythopoeic 'stills' (they are almost always static) float into my mind very often. (Fowles, Notes On An Unfinished Novel, [in:] Wormholes, 1999:14)

Therefore the writer turned his visions into stories. Most importantly, women, mysterious creatures, always stood in the centre of these images. Their initial secrecy caused them to not to be developed on a psychological level. Fowles believed in the power of omission. “One of the greatest arts of the novel is [...] leaving it to the reader's imagination to do the work”, he said (Vipond, 1999:201). Unfortunately, not all critics agreed to “do the work” or appreciated it – Barry N. Olshen claimed Fowles had created uninvolved characters:

Surely the main deficiency in the characterization of Nicholas lies in his attraction for the females of the novel when he seems to have none whatsoever in the reader. (ibid., 114)

This visual and idealistic approach to women is also characterized as a possible source of female frustrations. While it is flattering to be put on a pedestal,

portrayed as a muse and associated with beauty and mystery, this unreal presentation may result in women feeling disappointed, irritated or guilty (Lenz, 2008:17).

I am convinced, however, that such strong feelings based on the way women are presented do not deprive the novels of their quality. In the era of state-of-the-art devices, such as digital cameras, realistic painting is no longer encouraged. It is, therefore, in keeping with such times that Fowles does not try to transform his novel and protagonists into true persons – as Barthes has put it: “the writer’s language is not expected to represent reality, but to signify it” (Barthes, 1957:69). Fowles’ writing is filled with other works – he incorporates pictures, visual imagery, stylizes his descriptions and idealizes women making them exhibits in his private gallery. This is not a failure and can be supported by the fact that the writer left some “gaps” intentionally. Much of this partly erotic, partly artistic charm that women possess comes from their mysteriousness and Fowles does not want to deprive them of it, pretending to know women while – in reality – he only knew one, his loving wife.

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Radosław BIEN

**THE CONVERGENCES AND DIVERGENCES BETWEEN
THE REALMS OF SUPERNATURAL BEINGS
IN J. PIEKARA'S 'SERIES OF INQUISITOR MADDERDIN'
AND O. S. CARD'S 'TALES OF ALVIN MAKER'**

The main objective of this article is to systemise data about two realms of supernatural being created by a Polish and an American writer. This goal will be reached by the defining the convergences and divergences between them.

'The book of beasts', the so called bestiary, is a type of literature known for centuries. Initially, these works frightened readers but, from a different perspective, bestiaries also appeased their curiosity and their desire for contact with the extraordinary. This notion is reserved for a set of real and fantastic creatures (lat. *bestia*). Referring this term to Jacek Piekara's series of inquisitor Mordimer Madderdin and Orson Scott Card's saga of Alvin Maker exposes its limits and is unsuitable to the created universes. In the analysed texts we discover a great number of supernatural creatures but most of them are ascribed a degree of intelligence, so can not be treated as beasts and incorporated to bestiaries. In order to systemise two realms of supernatural being, the researcher needs a new notion which is considerably wider than its predecessor. This need can be identified in the catalogue (or index) of supernatural creatures.

It is worth mentioning that a considerable group of readers and fans of fantasy define bestiary in a broadly similar fashion to that which is proposed here. They consider restricting the notion only to the set containing thoughtless beasts an unnecessary complication, because, next to the bestiaries, there would have to be 'books of dragons', 'books of angels', 'books of demons', etc. It is possible that this way of defining the word bestiary is caused by the influence of role-playing games (RPG), where the notion bestiary¹ relates to all creatures

¹ See chapter *Bestiary* [in:] Halliwell, R. (ed.) 1986. *Warhammer Fantasy Roleplay*. London: Games Workshop.

(both thoughtless and intelligent, common and magical, natural and supernatural, even the gods) who form a given *universum*.

Today, any author who wants to create an interesting and original universe has to make his own set of supernatural beings. On the pages of his books, Jacek Piekara invents creatures which – gathered in a systematic way – make an interesting catalogue of supernatural beings. The analysis of this index, searching for the genesis of it and referring to similar structure from Card's saga will be the primary objective of this article.

Although Piekara's universe is an alternative vision of the European Renaissance and he writes the series in accordance with the genre of alternative history (Bień 2008:285), the writer adds also elements which are typical for fantasy (Niewiadomski, Smuszkiewicz 1990:287), such as magic, quest-type themes (Trębicki 2007:32) and supernatural, fantastic creatures.

The index containing supernatural beings should be started with an analysis of figures that have fascinated people for centuries. **Witches, sorcerers, hags** and **warlocks** often appear in Piekara's series. This fact can be explained very easily: these professions were the main target of the Holy Office, while the main character – being an inquisitor – often meets real and fake magicians. Mordimer, despite all his drawbacks, is an intelligent person. He does not seek magic and dark rituals in cases which might have been caused by jealousy or revenge. It is the reason why he describes Loretta not as a witch but as a **poisoner** (Piekara 2003a:79), rightly pointing to the sorcerer (Piekara 2003a:91) – doctor Gund – as the person responsible for mysterious deaths. However, some truly powerful magicians are introduced in the third volume of the series. Karla [sorceress from short story *The Orphans (Sierotki)*] is so proficient in her magic skills that she easily expels a demon that terrorises a small village. In the first part of *The Flame and the Cross (Płomień i krzyż)* the reader meets other wizards: a very talented and mighty witch Katarzyna and her old mentor Roksana (Piekara 2008:297).

Studying sorcerers' genesis, one has to consider the roots of magic. The ages ago, religion, knowledge and magic were closely intertwined (Malinowski 1990:371,443), forming a unity, and were a shaman's domain. In conjunction with the development of societies, we can observe the separation of those notions: religion has become the sphere dominated by priests and knowledge by scientist. Magic, by contrast, remains incomparable to its two counterparts. It has become cursed, banned and attacked both by religion (The Inquisition, The Index of Prohibited Books) and by science. People interested in supernatural powers were forced to hide and act unofficially. Because of this mystery, myths about the figures of warlock and witchcraft gained in popularity. Piekara, using these characters in his prose, refers to cultural myths concerning these figures, as well as those which were connected with the

institution of the inquisition². The evolution of the Polish equivalent of ‘witch’ (‘wiedźma’) is interesting: initially, the word *wiedźma* contained no pejorative meaning: *wiedźma* meant ‘someone (a female), who has knowledge’, it means an old, experienced woman, a herbalist or paramedic. Today *wiedźma* means witch and has a pejoratively loaded meaning.

Although the characters of **Twins** (their nicknames, First and Second, are obviously related to their birth) have been in existence in the realm of Polish literature since 2001 (like Madderdin), the first short story provided little information about them. The reader knows only that *[their] incredible abilities amazed even... the [inquisitor's] Guardian Angel* (Piekara 2003a:256)³. After reading the title story from the volume entitled *Shuga boży (Servant of God)* the reader knows more details about Mordimer's assistants. The twins turn out to be not only thieves, murderers and sexual deviants (necrophiles), but also men with supernatural abilities. They are extraordinarily dextrous and agile, moreover, they are possessed of telekinetic power (Piekara 2003a:39) – they are able to hollow a tunnel in a rock or a brick wall using only their mental power. Unfortunately, the use of this gift is connected with tremendous pain, loss of vitality and the risk of death. Prior to the volume *The Flame and the Cross (Płomień i krzyż)*, published in 2008, the Twins seemed to be only supporting characters (secondary characters at best). However, one of the scenes from story *Beautiful Katarina (Piękna Katarzyna)* forces the reader to look on the role First and Second and their origin in a different way. After hiding the ashes of a necromantic book Szachor Sefer in the young Mordimer's body, the old witch (Katarina's teacher) creates two twin **golems** (Piekara 2008:274). By using spells she makes them *of mud and shit. Of blood and bile. Of toad venom. Of snake's tail. Of dead-man's hair* (Piekara 2008:61)⁴. The characters not only come to life but also assume human shape. The act of creating the golem-human is confirmed by significant words: *made, not begotten* (Piekara 2008:60)⁵ (which constitutes a deformation of a catholic prayer *The Nicene Creed*) and by *you will become humans little scums. Made like human should be made* (Piekara 2008:60)⁶. With this scene, Piekara refers not only to the Hebraic legend of golem (Pasięcka 2006:185) and Nordic myths [about the creation of Dwarf (Ślupecki 2003:315) and making the clay giant Mökkurkalfi (Ślupecki 2003:142)], but also to Theban

² See Ziemkiewicz, R. *Stosy kłamstw o inkwizycji* [in:] *Gazeta Polska* published 26th September, 1996.

³ The original text: *niesamowite zdolności bliźniaków zadziwiały nawet ... Anioła Stróża [inkwizytora]*. All translations from Polish are mine. – R. B.

⁴ The original text: *Z błota i gówna. Z krwi i żółci. Z jadu ropuchy. Z ogona węża. Z włosów trupa.*

⁵ The original text: *Stworzony, a nie zrodzony.*

⁶ The original text: *staniecie się ludźmi, małe paskudy. Ulepionymi, jak człowiek powinien być ulepiony.*

myths about people sown by Kadmos (Kubiak 1997:372). Small similarities can also be found in the Biblical story about the human creation. The author is taking part in the everlasting polemics pertaining to the origins of man (of whether was he born or made) mentioned by Levi-Strauss in his best-known work (Lévi-Strauss 2000:194). According to the terminology proposed by the author of *Structural Anthropology*, the Twins, human golems, are characters confirming the autochthonous origin (Lévi-Strauss 2000:194). In Piekara's prose, we can also find the theme mentioned by Propp in his studies entitled *The Motif of the Miraculous Birth (Motyw cudownych narodzin)*. Just as people, created by Native-American gods, appear to be imperfect (Propp 2003:319) the Twins betray their creator and flee. The hag's mistake can be compared to that mentioned in a pre-Colombian myth (Propp 2003:319) – using wrong materials. The witch is aware of her mistake, she knows that perfect golems *should be made of blood and diamond, of steel and eagle claw, of a knight's heart and of sunshine* (Piekara 2008:275)⁷.

Among the main antagonists the reader quite often finds **demons**. One of them is a female demon, Hagath, who appears in story *The Dark Circle (Mroczny krag)* and, interestingly, is far departed from the stereotypical view of this kind of creature. The paradox is that this demon is not a fearful beast but an stunningly attractive woman. However, the act of exorcism performed by Mordimer is the most shocking. Instead of a long and showy fight of wills, we 'observe' a gentle negotiation with the demon. Another interesting theme is a scene in which Hagath is laughing at the Christian conception of hell as a place of torture for fallen angels. An even more dangerous demon is Aži Dahaka from story *The Masquerade (Maskarada)*, in which case the author appeases the reader's curiosity, presenting the genesis of the monster:

– *It's Aži Dahaka, so called Zahhak, the ancient king of Persia. He allowed demon Iblis to kiss his arms and then snakes rose from them [...] Every day, two boys were killed and their brains were used to feed these snakes [...] This is his story. From the king he become the tyrant, from the tyrant he become the demon* (Piekara 2004:353)⁸.

By using the demons the author refers to Judaic-Christian tradition (where demons are *de facto* fallen angels), but on the other hand, also to Persian mythology (Składankowa 1984:44) – or, wider, to the mythology of the Middle East. The demons presented in Piekara's series become an important part of his index of supernatural beings.

⁷ The original text: *powinni być z krwi i diamentu, ze stali i szponu orła, z serca rycerza i słonecznego promienia.*

⁸ The original text: *To Aži Dahaka, zwany inaczej Zahhakiem, dawny król Persji. Pozwolił, by demon Iblis ucałował jego ramiona, a wtedy z ramion tych wyrosły węże [...] Każdego dnia zabijano dwóch chłopców i ich mózgam karmiono owe węże [...] Taka jest jego historia. Z króla stał się tyranem, z tyrana demonem.*

Today, a **vampire** is a character which belongs not to speculative fiction but rather to mass or pop culture. On one side, this translocation caused an intensive interest in this type of character (observed from both: the point of view of reader and critic) but from the other hand, caused it to lose a little bit of its' primal character (as an icon of Gothic fiction and horror). Folk beliefs, old tales, legends and myths are sources in which the genesis of these creatures can be found. Krystyna Walc points to the fact that *vampiric themes can be found in mythologies and almost all nations' beliefs* (Walc 2006:633)⁹. Aleksander Gieysztor's words explain the reason why these themes are so common:

When the custom of burial supplanted cremation (therefore in the time of coexistence with Christian beliefs) the West Slavs and the South Slavs shared their belief in vampirism together with whole of Europe. (Gieysztor 1982:222)¹⁰

The fear of burial was strong. Now not only the ghost, but also the body, could come back from the underworld. We have to consider the other possibility of the vampire character's genesis. Propp notices that some mythical creatures originate from a symbolic connection of two animals [he gives an example of the flying horse (Propp 2003:220) – Greek Pegasus], therefore we can allege that one of the oldest forms of a vampire – the vampire-lord – was the result of cultural symbiosis of a cruel and exploiting master with a bat. Collecting the taxes and tributes was associated with blood-sucking (showy but natural activity of the flying mammal). The most famous vampire of this type is of course Dracula. Krystyna Walc reminds us that the inspiration for the creation of this character was a historical figure, one of the princes of Wallachia – Vlad the Impaler (Walc 2006:633).

Baron Haustoffer (Piekara 2003b:177), the vampire appearing in Piekara's story *The Snake and the Dove (Wąż i gołębica)* bears a close resemblance to Dracula. He lives in a gloomy, inaccessible castle, and his serfs are decimated by a mysterious creature. It is worth noticing that the author uses quite an extraordinary and original trick: from the beginning of the story, almost to the end of it, the whole idea of vampirism is denied. Madderdin does not believe in vampirism (Piekara 2003b:184), the main suspect, young master Haustoffer, seems to be a normal (Piekara 2003b:224) man (whose obsession is to become a vampire), even the Guardian Angel ridicules the concept of vampirism (Piekara 2003b:233). All these facts superbly contrast with the final scene when the baron Haustoffer shows his real, vampiric nature (Piekara

⁹ The original text: *wątki wampiryczne można znaleźć w mitologiach i wierzeniach prawie wszystkich ludów.*

¹⁰ The original text: *Gdy obyczaj pochówku zwłok do ziemi wyparł ich kremację, a więc już w okresie współistnienia z wierzeniami chrześcijańskimi, Słowiańszczyzna zachodnia i południowa dzieliła z całą Europą wiarę w wampiryzm.*

2003b:242). Here, we have another, important aspect connected with the genesis of this character: the question about the first representative of this dark species and about the reason of his creation or transformation. We find numerous ideas in literature and in cinematography. Some saw the progenitor of this race as the aforementioned prince Vlad (called Dracula), others in the biblical Cain¹¹, some in a mythical queen of Egypt, Akasha¹², and yet others still in Christ's betrayer, Judas Iscariot¹³. Piekara actually copies none of these ideas, but rather gives us another, the original conception of the genesis of this immortal race. In his universe the first vampire, baron Haustoffer, came into being when Christ came down from the cross (Piekara 2003b:244). The female vampire (Piekara 2006b:117) from *The Snake and the Dove. The return. (Wąż i gołębicą. Powrót)* has a similar history of origin. However, the author prepared more 'fireworks' – he identifies the mentioned female vampire with Saint Veronica (Piekara 2006b:114). This theme allows one to interpret Haustoffer's story as an alternative version of Simon's (of Cyrene) biography, but still, it remains only a hypothesis. The first short story (*The Snake and the Dove*) raises a large number of questions. Baron Haustoffer wonders whether his transformation is a curse or a blessing. The second text (*The Snake and the Dove. The return*) provides the reader with some answers. The vampire-lord says: *Made from the light... We had important role to play. We should be the knights of Christ, His chosen-ones* (Piekara 2006b:127)¹⁴. The episodes from the Madderin series have a certain function assigned. At the end of the second story all representatives of the dark race are exterminated, so vampires may not be considered as a constitutional part of Piekara's catalogue of supernatural creatures. The author, allowing the vampires to witness an alternative version of the Christ's suffering and descent from the cross, gives the reader some details about this event but also creates new doubts connected with it.

Angels appear in Polish speculative fiction with great frequency, so we have to spread the context of this study of other Polish writers that use 'angelic' themes. In three cases¹⁵ these figures become important, sometimes even the

¹¹ This kind of vampires' genesis is described [in:] Rein-Hagen, M. 1992. *Vampire. The masquerade. A storytelling game of personal horror*. Stone Mountain, GA: White Wolf.

¹² See Rice, A. 1988. *The Queen of the damned*. New York: Knopf: Distributed by Random House.

¹³ See *Dracula 2000*, USA 2000. Directed by: Patrick Lussier, Cast: Christopher Plummer, Jonny Lee Miller, Gerard Butler, Justine Waddell.

¹⁴ The original text: *Utkani ze światła ... Mieliśmy więc do odegrania ważną rolę. Mieliśmy być rycerzami Chrystusa, Jego wybrańcami*.

¹⁵ In Madderin series which is the subject of the current analysis; in the 'angel-series' written by Maja Lidia Kossakowska (*Obrońcy Królestwa, Siewca Wiatru, Żarna niebios*); and in the trilogy *Liar (Klamca)* written by Jakub Ćwiek (*Klamca, Klamca 2. Bóg marnotrawny, Klamca 3. Ochlap sztandaru*).

main characters. These beings are connected with Judaic, Christian and Islamic tradition, but their mythical origin is much older. Creatures similar to angels are present in the beliefs of nations from Anatolia (Składankowa 1984:30) and the Middle East. Some connections can also be found in Greek mythology and iconography (gods like Hermes, Nike and Eros).

In spite of having the same theme, which is using the angels as the main characters of works, the series written by Kossakowska, Ćwiek and Piekara may be somehow considered to be diametrically opposed to each other. Lidia Maja Kossakowska turns them not only into main characters but also uses their full anthropomorphisation. Her angels have two genders, they love, fight, betray, murder, steal, rape and die. Moreover, their last feature makes them inferior to humans. After death, people go to the underworld, but in Kossakowska's universe only nothingness waits for dead angels. In Ćwiek's series we can observe the lower level of the anthropomorphisation. Here, angels also fight, conspire and love (they can also die in combat), but the author has not decided to separate their genders and used the traditional, hermaphroditic concept of angelic sexuality. It is worth mentioning that this author's vision is closer to our knowledge of angels in another case: he chose the Archangel Michael¹⁶ to be the leader of the angel regiment, while Kossakowska passes this function to Gabriel. It is a paradox, but the view on angels in Piekara's series is most compatible with Christian tradition. In Madderdin's universe angels are not humans with wings, but mighty beings, the scope of which being simply impossible to grasp. In the first short story, published in 2001¹⁷, entitled *In God's eyes (W oczach Boga)* we find the character of **Guardian Angel** (Piekara 2003a:232). This being chooses Mordimer Madderdin from among the other inquisitors, but we are unable to say that relationship between them is based on partnership. In Piekara's vision, angels are mighty creatures and primitive human could take them as gods. Their outlandishness and distance to men is sensible, moreover these beings are unfathomable for humans (some can even say insane). In 2003 the angelic pantheon is developed by the character of **Witness Angel** (Piekara 2003a:43), who is some kind of a record-keeper of the inquisitor's acts. Madderdin summons him after he discovers the sect of occultists. In 2004, the reader finds a **fallen angel**, Mikael (Piekara 2004:416), who supports heretics. Piekara's relatively coherent vision is disturbed in 2006 by the appearance of a **female** [*sic*] **fallen angel** (Piekara 2006b:407). It seems that the author changed his primal vision and used the anthropomorphic theme known from the aforementioned authors' works. In spite of this, Piekara's angels remain the least 'human'. It is worth mentioning that another common motif connecting

¹⁶ It is a logical choice. The Bible says that archangel Michael was the leader of God's army during Lucifer's rebellion.

¹⁷ In 2001 it was published as a short story and in 2003 it was included to the vol. *Śługa Boży*.

those three series is the theme of ‘God’s leaving’ but Card’s saga fails to include this.

Despite the obvious fact that the action of Card’s saga is played out in other realities to Piekara’s series, and hypothetical, nineteenth-century America is not as dark as an alternative Europe standing at the threshold of the sixteenth century, many analogies between the two catalogues of supernatural beings will be shown.

Card’s catalogue should begin with the main enemy of Alvin Maker, who is the **Unmaker**. Although this sounds somewhat paradoxical, this creature is the incarnation of the non-existence, and destroying things is the main purpose of its actions. *Alvin’s supernatural adversary appears to him as a shimmering dark cloud of ‘nothingness’* (Tyson 2003:43). Taleswapper describes Unmaker in these words: *the enemy of everything that exists. All it wants is to break everything into pieces, and break those pieces into pieces, until nothing left at all* (Card 1987:127). It is an interesting fact to note that the Unmaker is not an emanation of Satan. The confirmation of this thesis can be found in another quote:

... in the great war between the Unmaker and everything else, God and the devil should be on the same side. But the devil, he doesn’t know it, and so he serves the Unmaker as often as not... (Card 1987:128).

Taleswapper explains to the young Maker that the destruction concerns not only material, but takes place in various fields and involves many aspects of life. He regrets that many people, often unwittingly, serve the evil power:

... the great enemy remains invisible, so that no one guesses that they unwittingly serve him. They don’t realize that war is the Unmaker’s ally, because it tears down everything it touches. They don’t understand that fire, murder, crime, cupidity, and concupiscence break bonds that make human beings into nations, cities, families, friends, and soul (Card 1987:128).

The Unmaker is not a mindless force, or an element in the type of a hurricane or earthquake, but an intelligent and extremely clever creature. The reader ‘knows’ Unmaker practically from the beginning of the saga, when it wanted to kill the unborn Maker using the downpour and flood. Of course, this episode serves only as a prelude to the whole sequence of attempts made by the Unmaker to destroy the young Maker. Millstone breaks Alvin’s leg, river scum Mike Fink tries to kill him in a duel, and finally the alligator attacks him. It is of some significance that all the ‘attacks’ are in some way connected to water. This element appears in the saga as an ally and transmitter of Unmaker’s power.

The question is: does the series of Madderdin contain a creature which might be said to perform an analogous function to that of the Unmaker? According to the quote cited above, there are absolutely no grounds upon which to identify the

Unmaker with the figure of Satan or a powerful demon, so the comparison with this dark being (which is a part of Piekara's catalogue) is in no way satisfactory. Some analogy is observed between the Unmaker, and the so called the **Black Wind** (Piekara 2006b:391). It is clear that the reader is intended to associate this name with the Black Death, that is the great plague epidemic which decimated the European continent in the mid-fourteenth century, but certain parts of the text indicate the supernatural origin of the Black Wind:

I have seen a flaying shadow just above the ground, look like the smoke from poorly extinguished fire. But this shadow is moving. One second, third. The rest probably disappeared among the bushes and trees.

[...]

– They are the Riders of the Black Wind, Mordimer. Stay away and if you see one of them [...] run. And never, ever try to save someone wrapped by the Black Wind.

[...]

I would stay away from these shadows and shapes even without warning [...] Something told me that the Riders of the Black Wind, as the monk named it, belonged only marginally to our world, and they were the part of a world that know for sure I would not want to know (Piekara 2006b:398)¹⁸.

These quotes allow us to present the thesis that the Black Wind, similar to the Unmaker, is a supernatural, destructive power.

Another fragment of the story [in which Madderdin is grafted onto mysterious disease (Piekara 2006b:399)] suggests that the Black Wind released from Amszilas is a direct cause of a deathly disease:

– You will be sick for several days, up two weeks. Light fever, maybe vomiting, itchy pimples will appear, on your skin, but do not scrape them. Themselves will disappear, and you get better. Then you have a big chance that the Black Wind won't get you (Piekara 2006b:400)¹⁹.

¹⁸ The original text: Dojrzałem cień snujący się tuż nad ziemią, tak jakby dym ze źle wygaszonego ogniska. Tyle że ten cień się przesuwiał. Jeden drugi, trzeci. Reszta zapewne ginęła wśród krzaków oraz drzew.

[...]

– To Wysłannicy Czarnego Wiatru, Mordimerze. Trzymaj się z dala, jeśli zobaczysz któregoś z nich [...] uciekaj. Nigdy też nie staraj się uratować kogoś, kogo owiał Czarny Wiatr.

[...]

Od tych dymów, cieni czy kształtów, jakkolwiek by ich nazwać, trzymałbym się z daleka i bez ostrzeżenia [...] Coś mi mówiło, że Wysłannicy Czarnego Wiatru, jak mówił mnich, należeli tylko w nieznacznym stopniu do naszego świata, a w dużej mierze bytowali w świecie, którego poznawać z całą pewnością bym nie chciał.

¹⁹ The original text: – Będiesz chorował przez kilka dni, góra dwa tygodnie. Lekka gorączka, może wymioty, na twojej skórze pojawiają się swędzące krosty, jednak nie zdrapuj ich. Znikną same, a ty wyzdrowiejesz. Wtedy masz wielką szansę, że nie ogarnie cię Czarny Wiatr.

The quotations make it clear from an analytical perspective that the mysterious Black Wind produces a highly dangerous illness (possibly something akin to either plague or smallpox). However, between the forces cited above, we may observe more differences than similarities: while the Unmaker works in a methodical and logical way, the Black Wind is more like a chaotic beast which has been let loose and attacks everything in close proximity. The creature from Card's universe is the personification of non-existence and one of the main characters of the saga, when the force from Piekara's world is not, conversely, personified. Although the description of the Riders of the Black Wind is curt, they certainly can not be treated as characters. The above analysis shows demonstrably that the Unmaker does not have a direct equivalent in Piekara's prose.

In discussing *casus* the Unmaker, we must mention its multiform. In the first volume of the saga the reader meets its first emanation, which is the **Visitor**, manifested to reverend Thrower. In this guise the Unmaker orders the pastor to bring young Alvin onto its side and, after the subsequent failure, it demands Thrower kill the boy. It is interesting that the reverend sees the Visitor as God's messenger, in his thoughts often calling it an angel, an altar touched by the mysterious creature is immediately consecrated. It is hard to find someone from Piekara's series that could be correlated with the Visitor. Attempts to compare it with figures of angels and fallen angels could be seen as abusive, because, as discussed above, the Visitor is not a subordinate of the Unmaker, but only one of its manifestations. Another of its incarnations is the **Overseer** (Card 1989:10), who corrupts the grower from the South called Cavil Planter.

Of great significant is also the promise given by the Overseer to Planter that it will show him his true face (it is to be at the end of the life of the grower). When Cavil enjoys the thought of the moment and treats it as an honour and triumph, the reader guesses that it becomes a moment for the greatest defeat, the more painful that the circumstances of its occurrence (the end of Planter's life) prevent the understanding of errors, penitence and rehabilitation.

The Unmaker, taking on different forms in order to achieve its objectives, sometimes assumes an animal guise. It is able to assert influence on Miss Franker after taking control of a salamander. As a pet it is able to advise the woman (only she hears the voice of small lizards) and tries to lead to the conviction of Alvin in the process, but after the unmasking of Alvin's enemy, it leaves the body of the salamander. In another scene the Unmaker uses another animal, an alligator, controlling the mind, forcing it to attack Alvin.

A multitude of forms, beneath which lies Card's emanation of nonentity, on the one hand shows its power, while on the other proves the sophistication and intelligence of the Unmaker, which evidently takes on different forms in order to manipulate people and gain control over them. For reverend Thrower it is a divine messenger, an angel; to the grower from the South, Cavil Planter, it

becomes the Overseer, and for Vilate Franker (protecting her face behind the mask of amulets and hexes) it takes the form of the salamander. The Unmaker takes on a form which is appropriate to the target person (Card 1995:300), and will allow him to exert the greatest influence on the character.

The **Makers** take another position in Card's catalogue of supernatural creatures. That term appears in the plural on purpose, after all, it should not be forgotten that the main character's younger brother, Calvin, is also the seventh son of a seventh son (this peculiarity came about because of the death of Vigor, the oldest child of Alvin Miller, Sr.), also Arthur Stuart, after transformation, received the part of Alvin's abilities.

The list of Makers' powers is really impressive: they can change the properties of solids (transform base metal into gold) and liquid (crystal bridge), have limited telepathy (which may affect the behaviour of animals) and a form of telekinesis (finder), support the body's natural biological processes and are able to cure illnesses and injuries, can change the human genetic code (Arthur Stuart), but also they can weaken the human immune system to such a point that the victim will die even from the cold (in such a way, Calvin killed the president Harrison). These capabilities allow them to do incredible things, such as pass through the solid wall, or walk on water. They are even able 'to revive' inanimate objects (gold plough).

Torches are another character with extraordinary powers. They can see the heartfires of others. This ability not only allows error-free identification and location of a person, but also opens up other opportunities for torches looking into the heartfires: they see all the deeds of a person (the past), and hear their thoughts (the present). But that's not all, they also see possible visions of the future (paths), and by helping in the opening and closing of the some paths they have a large influence on the future fate of the man and, indirectly, the future of the whole country. Although Margaret 'Peggy' Lerner (later wife of Alvin) is the only torch appearing in the saga, the context of other characters' statements suggests that in Card's America more people have this ability (although they may not be as powerful as Peggy). The **Spinners** also have a great deal of knowledge about the future. They are archivists of the history of the entire continent through the spinning of the multicoloured fabric (Card 1988:288). Each thread corresponds to the fate of one man. The oldest of the Spinners, Becca predicts that the breaking off of his contact with his brother Calvin could cause the death of Alvin.

In Piekara's series the reader twice comes across a situation in which a fact provides a prediction of the future. The first such event is the scene from the story *Beauty is only truth* in which **Anna Hoffentoller** predicts that Demon of the Bad Fate summoned by her grandfather will strike the Emperor, and then in the whole country (Piekara 2006b:251). Another direct reference to future events is a fragment in which the Guardian Angel chooses Mordimera as his protégé:

I'm your Guardian Angel. I am a lamp, which light the darkness, I am a drop of water that falls on your thirsty mouth, I am a gust of the cold wind among the heat of the desert, I am a harbinger of hope where they forgot the word 'hope' [...] I am the Servant of God, the Hammer of Witches and the Sword. I will guide you among the Hunters of Souls, and I offer life amid the Black Death... (Piekara 2008a:72)²⁰.

The fact that the Guardian Angel identifying himself with nicknames ('the Servant of God', 'the Hammer of Witches', etc.) which are also the successive titles of the series, can be regarded as a prophecy of the fate of the main character. Of course, elements of predestination, although present in Piekara's universe, are only episodic and do not have the scale and power as the prophecies proclaimed by either torch or the Spinners.

Shamans appearing in the saga of Alvin also possess supernatural powers. Indian chief Tenska-Tawa teaches a young Maker the basics of Indian magic which is based on respect for the rights of land and listening to the voice of nature (Card 1999:122). His brother, Ta-Kumsaw teaches Alvin to listen to the greensong of the nature. The first is the mentor for the Miller and thanks to him the young Maker discovers his destiny, which is building the Crystal City. The shaman is probably the only person who fully understands the potential of a boy and subsequently becomes his master. Also Ta-Kumsaw has a significant influence on Alvin's development: *year-long wanderings with the Red warrior... [is] a time of training and change preparatory to changing the world around him* (Collings 1990:149). Indian magic it is not only the aforementioned greensong as they know much more powerful spells. From the blood of the murdered under the Tippecanoe, Tenska-Tawa creates the Crystal Bridge, which allows the decimated Indian population to pass on to the west riverbank of the Mizzipy; likewise the curse casted on the murderers has its origins in Indian magic, like a mysterious fog constantly hovering over the said river. A magic Indian building called the Eight-Face Mound allows the young Maker instant transportation. The real demonstration of Tensa-Tawa's power is an unexpected eruption of Popocatepetl volcano (Card 2003:303), which was caused to unlearn Mexicas [Mexican Indians] of human sacrifice. Another example of a person using strong magic is the African shaman Gullah Joe. By taking the soul from his Black countryman he tries to prevent the insurgency in Camelot, unfortunately from his point of view, Calvin's actions cause his plan to fail.

Finding an equivalent to Card's shamans in Piekara's series is not difficult in the slightest. We can compare them with aforementioned witches and sorcerers.

²⁰ The original text: Jestem twoim Aniołem Stróżem. Jestem kagankiem, którym rozjaśnisz ciemność, jestem kroplą wody, która spadnie na twe spragnione usta, jestem podmuchem wiatru wśród żaru pustyni, jestem zapowiedzią nadziei tam, gdzie zapomniano słowo 'nadzieja' [...] I jestem Sługą Bożym, Młotem na Czarownicy oraz Mieczem. Przeprowadzę cię wśród Łowców Dusz i ofiaruję życie pośród Czarnej Śmierci...

Although there are many obvious similarities between these characters we should pay attention to the differences between them. In Piekara's universe witchcraft is banned and forced underground. The existence of the Inquisition makes studying the dark art quite literally deadly for the persons using magic. Spells often require the laborious studying of banned volumes, years of practice, concentration, adequate preparation (e.g. drawing pentagrams) or the acquisition of rare ingredients. The magic occurring in Madderdin's universe, in most cases, has a dark nature and is simply black magic. In Card's world shamans are men naturally predestined to be so, and pick up knowledge not from necromantic books but from his master. Another difference is the statutes of Americans that have magical abilities. Except the New England state, there exists no major obstacles to exercise their power, also the nature of their magic is clearly devoid of a dark factor, and this leads us to the fact that the nature-based spells of Indians, without raising undue controversy, can be called white magic.

The last group of creatures with supernatural abilities are **people with knacks**. This group include many characters: the previously mentioned Makers and torch, Veryl Cooper (his gift is a perfect combination of both things and people), and Napoleon (people love him even though he does not deserve it), etc. In Card's world, almost everyone seems to have some knacks. Some of them are powerful (the *casus* of torch) others are related to such simple things as the skill of drawing strong hexes, something which further enables the performance of well-paid profession: **Dousers** can locate water and sense its quality and quantity (Oziewicz 2008:216), **Finders** can accurately locate a person, having a sample of his DNA. Unfortunately most of them are hired not to help the families of missing persons, but in tracking down runaway slaves. In Card's America, knacks are common and the exception to this rule is the aforementioned New England, in which gifts are regarded as black magic, and their use may result in a trial for witchcraft and being burnt at the stake.

Although in Piekara's universe skills which resembled knacks are not as widespread, we can also find several examples of people with these types of abilities. Apart Madderdin, it is necessary to draw attention to **Mr. Death** (Kostuch) as a person endowed of considerable magic powers. Mordimer's assistant has an incredible memory and, without hesitation, he can cite discussions that took place months or even years before, which causes that the inquisitor is often used as a live card index assisting in solving many investigations. This is not the end of Mr. Death's extraordinary powers. In a way he can feel the feelings that 'are' in the room, which allows him to determine whether the testing basement was a place of torture or a prison. Also, the capacity of **Twins** would be considered as knacks in Card's world, because the brothers can use a form of telekinesis. Despite the fact that, in Piekara's universe, we can find equivalents for people with knacks, these cases are few, if not unique, and the status of such people is at least uncertain. It remains quite likely

that the inquisitors would have found their gifts for the effect of interference of evil forces (as did the hunters of souls from New England in the case of Alvin). Mr. Death and the Twins can ‘normally’ live in society thanks to the patronage of Madderdin.

This study has clearly demonstrated that both series have compiled an extensive catalogue of supernatural beings. We can predict that another works written in this convention (alternate history with the elements of fantasy) also should have well developed realms of supernatural beings.

On the basis of the conducted analysis, it is possible to draw a number of tangible results: it was found that in both cases the catalogue of supernatural beings is well developed, which is the first observed convergence to take place between the analysed series. Another is the originality of the realms of supernatural created in of both universes. Despite the similarities it is possible to identify a significant level of divergence between them: in Piekara’s series most of the supernatural beings are to be found working against the main character (it is logical when we consider that Madderdin is an inquisitor). In Card’s saga such a relationship was not observed, on the contrary, the vast majority of the unusual beings support the main character.

Finally, I would like to add that this compendium of supernatural beings contains only the most typical creatures from Piekara’s and Card’s universes and is not a comprehensive set of all supernatural creatures from Mordimer Maddrdin’s and Alvin Maker’s universes. Preparing the complete list would require far more developed studies. Moreover, both series are still expanding which may mean that in future even this compilation will need to be rewritten.

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Olha DOVBUSH

**THE SCREENPLAY OF ‘OLIVER’S STORY’
(E. SEGAL): ON THE EDGE OF LITERATURE AND
CINEMATOGRAPHY
(a semiotic view)**

Any writer, especially one working for the mass market, dreams of his work being screened. In the age of *spectacle culture* (M. Rahimova) such a desire of an author to increase and diversify his readership by reaching out to the devotees of cinema can no longer be classed as strange, but even natural. It is necessary to admit that in today’s dynamic world cinematography has already acquired the functions of dominant art which often leads a person to a book, but not *vice versa*.

The interdisciplinary character of today’s comparative studies activates the role of semiotics. Nowadays we may notice a much larger number of investigations dedicated not only to the problems of communication between different literatures, but also intersemiotic dialogues. The possibility of such works would appear to lie in the broad semiotic interpretation of the notion “text”, which allows scholars to treat the latter not only as some chain of graphical signs but also as some cultural product or even as culture in its entirety. The aim of this article is to define what aspects of the literary source text “Oliver’s Story” are left unchanged by the screenplay, what is reinterpreted and adjusted to the norms of film making, and what is left out all together. To achieve such an aim we shall analyze the texts (with the help of semiotics) on three levels: pragmatic, semantic and syntactic. For better and more vivid exemplification separate scenes from its film version (made by John Korty) will also be mentioned and analysed.

The first and very important stage in the filmmaking process lies in writing a script, a certain *film record* (Фрейлих 1982:165), its *verbal prototype* (Лексикон 2001:248), which, to our mind, serves as a bridge between two, as it first seems, mutually untranslatable cultural semiospheres – literature and cinema. These spheres are independent sign systems prone to intercommunicate and are reciprocally enriching. *The connection between literature and cinema will exist, – remarks P. Torop, – till there is the necessity in*

*scripts*¹ (Топон 1995:178). According to Yuriy Lotman, such intercommunication takes place especially productively and *passionately* on the *boundary* that lies between these two semiotic spheres, both dividing and uniting them. Russian semiotic treats this intersemiotic line as *always being a boundary between something that simultaneously belongs to both frontier cultures, to both mutually tangent semiospheres. The boundary is bi- and polylinguistic.* (highlighting is done by the author of this text – O.D.) (Лотман 1996:183). At this very interspatial line, the bilingual screenwriter creates a screenplay, a so-called *cinematograph in literature or literature on its way to the screen* (Нечай 1985:115).

The nature of a screenplay is dual; here word serves as a visual image. Often a script of a movie, as well as the movie itself, is interpreted as a completely independent work, which serves only as a basis for a film and consists of: *an outline of the plot, schematic characterization of the main heroes, events and dialogues. As a narrative form is placed on the edge of epic and dramatic genres using the means of each of them* (Słownik 2005:498–499). It is believed that it is created, first of all, *with orientation on audiovisual form of this [screen – O. D.] embodiment with the use of specific possibilities and means of the cinema* (Лексикон 2001:248). As a result there appear *close to literary, but new by their structure, independent screen images* (Нечай 1985:114). The screenwriter who wants to make a verbal visualization of a primary literary source should wield perfectly both semiotic languages and remember about his subordination to the cinematic rules. Following the latter requires of a screenwriter *an artist's eye, a novelist's narrative mastery and a dramatist's power of a dramatic image. (...) To reflect, to live, to perceive, to feel and to create with moving images – here is the scenarist's duty. His motto is "I see"* (Дюпон 1928:31).

It is widely held that the perfect screenplay should be entertaining, laconically and logically structured, and expressive. These are the signs, due to which the holistic cinematic image is created. Literature is still related to this peculiar "cinematographic full score" by its internal structure: composition, plot, story, theme, idea, conflict, collision, etc. Considering the semiotic triunity of dimensions of aesthetic message (namely syntactic, semantic and pragmatic levels), taken as a basis of this investigation, different means of its conveyance are observed, depending on the method of translation.

The work of a screenwriter is very important and of great need, but it is often modified and adapted during shooting by the major intersemiotic interpreter – the film director. Operator, artist, composer, soundman, and, of course, actors can also have their own vision of the movie. It is also very important whether there exists a mutual understanding between these interpreters and the existence of a common vision of the final result. A screenplay is to

¹ All translations from Russian, Ukrainian and Polish into English are mine – O.D.

become a uniting element for them that will add a starting tone to the whole screen talk.

A screenplay is like a rough copy of the future screen version, some sort of *verbal montage* (P. Torop), the first step of intersemiotic interpreting. It still belongs to the realm of literature, but at the same time it appertains to the cinema. A screenwriter has to consider that a movie, in complete contrast to a book, has definite visual images and *this definiteness considerably lessens interpreting freedom of the viewer, as compared to the reader* (Тороп 1995: 174). A literature addressee can (and indeed is somewhat forced to) imagine, while this process is largely redundant in a movie recipient. Whether it is totally or partly depends upon the authors of the screen version and a screen writer in particular. James Monaco interprets the process of reading signs in such a manner:

The reader of a page invents the image, the reader of a film does not, yet both readers must work to interpret the signs they perceive in order to complete the process of intellection. The more work they do, the better the balance between observer and creator in the process; the better the balance, the more vital and resonant the work of art (Monaco 2000: 159).

While analyzing works of mass literature and their cinematographic adaptations, we can observe one common theme in them and in other types of mass production – the intent of a mass format is to fascinate its recipient and appeal to his feelings. These two types of art try to provoke positive emotions in their recipient by secondary sense superstructures, differently implemented by each of them. A screenplay is to put a basis of the movie rhetoric by adjusting syntax and semantics of the future movie to the requirements of the mass market. Not every screenwriter, who starts decoding, can feel all the semantic dominants of the literary source and skilfully transfer them to another semiotic outline. It is somehow easier for the author of the book, in case he is able to “see” his target work. In the history of boundary genre it often happens that from the very beginning the author of the literary work engages in composition with “cinematographic style” in order to make its future interpretation for the big screen much easier.

Written by the semiotically bilingual Erich Segal the bestseller “Oliver’s Story”, which is an example of “electronic literature”, where the dominance of stenographic composed writing offers the reader unlimited possibilities for the flight of imagination, to our mind, does not seem too difficult for its intersemiotic interpretation. Segal’s admiration of cinema art revealed itself in the “cinematographic style” peculiar to his novels, due to which the majority of the works of this author have acquired the form of film scripts almost ready for shooting. Characteristic features of this style are accurate text structuring, laconism, domination of dialogic speech, summarized descriptions etc. *The rate of contemporary life requires of writers laconism, self-restriction, that is account not*

of all life impressions, but only the most important ones. All this is taught by cinema (Брюховецька 1988: 34). It is obvious that such a writing technique facilitates further cinematographic interpretation of a book, but it should also undergo certain adjustments of receiving cinema semiosphere. It should also be mentioned that in Segal's *belles-lettres* literature and cinema never fail to interact. The peculiarities of their relationships and interplay are clearly observed when the author's sentimental *romance* "Oliver's Story" and the film script of the same name are held up for comparison. The writer's "cinematographic style" of the novel has laid down in the screenplay the foundation for "prosaic" movie, somewhat aesthetically poorer than its literary primary source (not much abundant in tropes as well).

According to the majority of theorists and practitioners of screen script art, when translating a book into the language of cinema one should remember that in a script *a detailed style of the novel is inadmissible* (Дюпон 1928: 19), as well as its abundance of thought, and passion for introspection. That is why primary interpreters in the cinematographic industry are asked to choose from the literary source only those things considered as most important, which can easily be performed through the *action*, which, according to Syd Field, is the main *character* of the movie (Field 1998: 329). There is one more very important unwritten rule for the founders of the mass oriented movies – not to overload a movie with symbolism, make its perception as easy as possible. At first sight, the task is not too complicated for the intersemiotic remakers of popular literature, because the latter also try to avoid excessive semantic complexity in order to interest as many recipients as possible.

The plot of the screenplay of "Oliver's Story" recreates most of the novel's collisions, being skilfully adapted to the specificity of visual art by Segal. Being a writer he did not have any strict limitations in forming the idea of his work, whereas being a primary interpreter, Segal had to consider a number of specific cinematographic factors. In the analysed American manuals of screenwriting, the authors give their successors a number of clear instructions concerning the creation of composition prototypes of the movies.

The first thing any potential film producer receiving a screenplay pays attention to is the *time limits of the movie*. It is often a big barrier for the intersemiotic interpreter of the primary source text. Unlike a literary work, the length of the movie is limited in time. As famous American screenwriter Christopher Keane admits, the ideal screenplay should have around 100–120 pages, where one page is equal to one minute of the movie. The rest (that do not fit in these external parameters) show the incompetence of the author of the screenplay and cannot be performed on the screen (Keane 1998: 71). It would appear to be obvious that such clear structuring of the verbal scheme of the movie is defined by the way it is perceived. The process of the reception of a literary work is not limited in time, especially referring to the examples of mass fiction that

are read everywhere at any time, while a movie is generally watched in its entirety, as a whole from beginning to end, although nowadays it is also technically possible to do this discretely. Segal managed to compress two hundred pages of the story of the introspective searches of Oliver Barrett into 130 pages of non-psychological screenplay,² which were later further transformed by the reemphasized rendering of 90–minutes movie. Similar to the time condensation of the verbal score, the space of “Oliver’s Story” also appeared to be aesthetically weakened.

It is impossible to study the specificity of the conversion of literary work into the language of cinematography, without discussing the notion of time-space pertaining to the latter. Being significant in the sphere of literature, in cinema it becomes the paramount phenomenon of the creative process. In the limits of *extratextual translation*, according to P. Torop, there are differentiated 3 types of cinematographic chronotope: *topographic* (the real chronotope of the movie, in which the characters act), *psychological* (the internal chronotope of each character) and *metaphysical (conceptual chronotope)* (Topor1995: 175). These chronotopes can be applied in a movie in different ways, depending on the peculiarities of the genre, the theme etc. Some of them, for instance, may dominate or, alternatively, correlate between each other.

The introspectivity of the sentimental *romance* “Oliver’s Story” required from its cinema interpreters masterly representation, first of all, of the psychological space-time of the protagonist, complemented by topographic and metaphysical signifiers. The aspect of internal chronotope in the film script was partially ignored by Erich Segal. His co-author, and producer of the film, John Korty later tried to improve the situation. This can be explained by the fact that a prose work mostly deals with the *inner* world of characters, with their feelings and emotions, while a film script should operate with *external* details, retell the same story, but using visual images (Field 1998: 324) through the mediation of action.

The application of visual methods to the tragedy of characters is a difficult, yet surmountable, task. *The peculiarity of romantic plot is in many respects defined by the presence of extra-plot elements – lyric monologues, dreams, visions, recollections (...)* (Нечай1985: 127), which seem to be one of the main means of expression of psychological chronotope of a film. In addition, the spiritual drama of the characters can be externalized by the application of appropriable plan (close-up, foreground etc.), foreshortening, light, landscape, music, entourage, properties etc. Nevertheless, the use of such signifiers appreciably complicates the reception of the cinematographic work by the mass consumers, as they add some symbolism to the film and require cultural competence of a viewer.

The comparative analysis of the American bestseller “Oliver’s Story” and its film script has demonstrated the remarkable mastery of Erich Segal as a

² For the comparative analysis use is made of the film script “Oliver’s Story”, written by Erich Segal on the basis of his own sentimental novel of the same name.

screenwriter, who attempted to reach a compromise in the intersemiotic negotiations. He intended to create a certain “introspective frame” out of the first and the last episodes of the future screen version, within the boundaries of which he tried to develop a simple dynamic plot, refraining from original psychologism. Thus, the causality of the events of a novel takes on a somewhat different form in a screenplay. Unlike the bestseller, here it is established not on the transition of an *action* into a *state*, but it is exemplified by, characteristic of cinema, the change of one *action* by another *action*, which allows a topographic chronotope to take the advantage over the psychological and metaphysical types of space-time.

Familiar with the main requirements for screen adaptation, where the key word is the verb „cut”, Erich Segal attempted to maintain the sentimental pathos, inherent to its original, in his script. The tone of the work is set from the very first scene. According to P. Torop, *the beginning determines the aim which will lead the reader-viewer to the end* (Topon 1995: 173). The aim of the cognominal screen version outlined in its so-called “cinematographic score” is, in all probability, the desire of movie makers to provoke sympathy and sorrow in its recipients, just as in the original literary work.

According to the screenwriter’s conception, the *landscape*, one of the most important cinematic features of topographic chronotope, is meant to provide the condensed visualization of ‘literary’ Oliver’s feelings in the very first scene of the film: *Blowy, gray haze of a winter sky* (Screenplay 1978: 1), against which, in the distance, a *small darker patch* is seen (Screenplay 1978: p. 1) – these are the first signifiers of the script that set the general compassionate tone for the remainder of the film. The sound complement in the same compassionate tone, instead of musical accompaniment, is the moderately crescent voice of the priest, Father Giamatti, through the help of which the author verbalizes the content of the first episode: *We commend our sister, Jennifer Barrett to You, Lord. Now that she has passed from this life, may she live on in Your presence. In Your mercy and love... (etc.)* (Screenplay 1978: 1). In general, at the beginning of the introductory scene there is an overwhelming feeling of stasis, in much the same way as it was felt in its literary prototext. Dynamics is observed only in the surrounding nature, which, by the will of a screenwriter, becomes symbolic: real time and space become psychological. The snowstorm forethought by the author in the first scene is intensified to the end of the funeral to externalize the mental grief of the widowed Oliver Barrett IV and configure the audience to the necessary emphatic tune. However, the symbols designed by Segal could not find the visual embodiment on the screen. The funeral scene of the protagonist of „Love Story”, filmed by John Korty, takes place in a bright sunny day, which, it can be claimed with some certainty, does not reproduce the psychologism of the original at all.

The screenwriter clarifies this situation also by the off-screen voice of the main character, Oliver Barrett, who proclaims verbatim the first lines from the second chapter of the bestseller „Oliver’s Story”: *We buried Jenny early one*

December morning (Screenplay 1978: 1). The first person narration, introduced by the scriptwriter at the beginning of the film, is to reproduce the confessional function, peculiar to its literary prototype, and will provide lyrical shade. However, Segal found it expedient not to abuse the off-screen narration and applied it only at the beginning of the film and in its final frame. In comparison with the initial memories of the hero, compressed into two sentences, his final monologue is quite lengthy, voicing the major deductions of „literary” Oliver made by him in the epilogue of the book. However, this approach has not found support in screenwriter’s successors and was partially ignored. Introductory off-screen mini-monologue was discarded in the film, and the final conclusions of Barrett Junior were voiced in a much shorter form, and concerned only him personally, not summing up, as it often happens in films of this type, changes in the lives of other characters, the audience has known from the book. We assume that the restrictions of the off-screen monologues in the film adaptation „Oliver's Story” was dictated by the requirements of mass film market, where it is usually dynamic films that are in demand.

Significantly different are the ways two film interpreters see the *inner space* of the protagonists of “Oliver’s Story”. The spatial metaphors, which were so important for the original, that characterized the different natures of Oliver Barrett and his fiancée are only partially applied by Segal in his script and almost completely disappear in the film. In the scenario the main hero of the novel continues living in similar conditions: *a typical small and untidy room of a singleton* with scattered clothes, sports equipment, against which *the only sign of real order* catches the viewer's eyes immediately – that is *a series of leather-bound law books on a shelf near the desk*, placed on a shelf above the desk, which also reigns the paper mess (Screenplay 1978: 7). It can be categorically stated here that such a coexistence of antipodal ways of organizing household items in the protagonist’s surrounding private space indicates his life preferences. The housing entourage attributes, although not remarkable at first glance, play the role of important indicators of the psychological chronotope, illustrate entirely desolate private life and success of Oliver's legal practice into which he plunged after the death of his wife. The opposition of spatial signifiers, designed by Segal, doesn’t find practical implementation in the film, which significantly limited the image of the central character.

The *structural features* of the script to „Oliver's Story” should also be taken into consideration. Overall it is similar to its literary prototype. Not taking into account the purely cinematic features of its construction, in general much similarity can be observed in the architectonics of two verbal and, at the same time, still different semiotic versions of „Oliver's Story”. Written in „cinematographic style”, the sentimental novel had no particular need of numerous changes during the process of its conversion into the language of cinema. Relatively independent in the source text, chapters were smoothly turned into

scenes, 'framed' by the script, with descriptions of landscape, entourage, facial expressions, and gestures all borrowed from the original; dialogues broken into roles. However, most of them, in order to meet with the very strict time constraints of the film, were compressed by the screenwriter, often retelling in a very abridged fashion several chapters of the book within one scene. Thus, E. Segal significantly saved the budget of the film as *the richer in scenes is the film, the more decorations and above all time for its production you need* (Дюпон 1928: 1921). Film interpreters of the source text were short of the latter. From the things which were left unchanged, and those which were sacrificed by the author of „Oliver's Story” while writing the „verbal programme” for the future film we may see what he considered essential and what was optional for the depiction.

It is impossible not to mention the syntactical transformations which the original literary text underwent while being translated into the language of cinema. Mass oriented film was to finally appear as a universal work which later defined not only its semantics, but also determined the type of connections among its structural units. It should be noted that „transitions” between separate scenes or entire episodes are extremely important for the film because they make its plot coherent and dynamic. *There are four main ways to make transitions: from image to image, from sound to sound, from music to the music or from special effect to special effect* (Field 1998: 337). Formally they can be presented by *dissolves, fade-outs, sound overlaps, voice overlaps* etc. Successfully selected syntactic „bridges” noticeably poeticize the film, providing logic for the development of events, colouring them emotionally. Justified in the best-seller asyndetics where pauses between meaningfully unrelated chapters or separate events were to activate the reader's imagination, proved no less relevant in the structure of future film laid out by Segal. Here from scene to scene, from episode to episode are mainly observed the transfers “from image to image”, sound overlaps and only three dissolves. Built in such a way, the script arose for John Korty as a programme of “prosaic”, not “poetic” film and became a defining feature of director's production.

It should also be noted that various dissolves, fade-outs and overlaps are often used by producers not only for the connection of structural units of the film, but also to provide certain connotations. Semantically encoded in „Oliver's Story” script, it can be categorically stated, are sound and voice overlaps over the previous frame. Most of these sound stratifications present the internal state of the protagonist, his emotions. Segal repeatedly uses *the roaring of sports car, an echo of tennis balls or steps* as the conjunctions between phrases, which acquire connotative sounding. By using various sound overlaps of a mechanical nature the author responds to the question Oliver was asked at the beginning of the script: *Hey, when the hell do you intend to plug your motor into life again?* (Screenplay 1978: 5). *The roaring engine of sports Porsche* is a kind of metaphor that symbolizes a period of emotional excitement in the life of the hero, which, as in a sports car, has a penchant for reckless acceleration.

In addition, Segal uses for the transitions between scenes the verbalized “overlaps” like: *Oliver, you’re sick* (Screenplay 1978: 4) or *Barrett you’re a fucking lunatic!* (Screenplay 1978: 47), which we do not hear in the film. These recited aside *medical metaphors* (Linda C. Pelzer) serve in the script the same purpose as in its literary prototype. Suddenly introduced at the beginning of the second scene, a voice announcement *Oliver, you’re sick* is to immediately intrigue the viewer, on condition that they had not previously read the bestseller „*Oliver's Story*”. Declared without visual accompaniment phrase, when heard by film recipient who is unfamiliar with the content of the source text, can be wrongly interpreted by him according to its denotative meaning. However, as soon as the producer of the utterance and the addressee appear on the screen, the audience immediately understands the context and connotation of the previously heard sentence, and certainly understands that the work will deal with the internal state of the hero.

A similar role is also assigned to the second of the above mentioned phrases. The analyzed examples of sound conjunctions of the script lead to the drawing of an interesting preliminary conclusion. A thought which was not expressed completely at one of the film levels can always be completed by the other two systems present. The depth of „reading” a work, derived on the basis of a complex combination of elements of *visual*, *verbal*, and *audio codes* will depend on the cultural competence of its recipient. That is why mass production of this kind, no matter whether it is literature or cinema, should give everything that is easier and, most importantly, dynamic to the recipient. While translating literary works into the language of cinema, the scriptwriter has to remember that the story in the film is of three different levels, where images are supplemented with words and music or separate sounds. The lack of transmission capacity in the internal drama of the hero by visual means can often be compensated with accurately selected words or a well-matched lyrical melody. However, it should be remembered that *the image prevails in the film, complemented by the word and the sound*.

As a result of comparative analysis of the sentimental romance „*Oliver's Story*” and the copyrighted script upon which it is based, it is possible to conclude that between these two versions, despite the fact that they were written by one person, there exist both similarities and differences. Erich Segal tried to keep almost all protagonists practically unchanged, reproduce what he considered as key moments of the plot, visually convey to the viewer the main theme of social inequality, which in the script prevails over the love problems typical for such stories. However, the screenwriter, despite some attempts to convey the inner emotions of his protagonist, generally could not or perhaps would not convey the original introspective nature of the bestseller, which for lack of visual or verbal indicators could be compensated by music. The director of the cognominal film, John Korty, has managed to do it somewhat better. Though, the latter created a work which was not entirely faithful to the original. Having thematically rearranged the source text, he tried to reproduce the introspective nature of the

original only at the level of verbal signs, decreasing the visual symbolic and more frequent musical accompaniment. The film shot by the director appeared to be too documentary, interior and unjustified.

Thus, we can state that the film shot by the author's script would not be able to function identically on the mass market and provoke the same emotions as its original did. Ultimately, the screened version of „Oliver's Story” by John Korty did not manage to do it as well. Just as the verbal translation of a literary work from one language to another within the same system of verbal signs cannot achieve full equivalence, it is also unattainable in the intersemiotic translation where the interpreter has to unite at the same time three different semiotic systems: image, word and sound.

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Iryna OLIYNYK

TRANSLATION: INTERPRETATION OR VIOLATION? (A Case of Children's Literature)

Translating children's books would, on the surface at least, appear to be an easy task: one does not have to think of a complicated stylistic device or a highly-motivated word. The language of children's literature is, in the most part, simple; there are no hidden meanings or veiled contexts. Children are unlikely to compare the translated text with the original and they can hardly ever tell a source text from the target. Translators consider children's books to be of less importance and do not bother themselves with a scrupulous attitude to the text. All these disbeliefs and misguided suppositions substantiate manipulations in translations for children that violate the author's ideas and alter the suggested meaning.

It has long been held true that children's literature suffers from a marginalized status; it is of a lower scientific interest, thus, undervalued. Various scholars have their own suggestions as to the problem of its peripheral position. One explanation which is both very explicit and precise belongs to Eithne O'Connell:

Despite this important dual function, there are understandable reasons for the tendency to regard children's literature as "the Cinderella of literary studies" (Z. Shavit) and these include the fact that children's literature has tended to remain uncanonical and culturally marginalized. This may be because books for young readers are written for a minority: the primary target audience is children and they and their literature, like women and women's literature, are treated in many cultural systems as, at worst, peripheral, and, at best, not really central to the concerns of "high art" and culture. (O'Connell 2006: 18)

Theoretical approaches state that translations for children are liable to adaptations: indeed manipulations of different kinds are to be justified. Zohar Shavit suggests that translating for children is intended to follow two principles of adjusting the source text – a) *to make it appropriate for the child's ability to read*

and comprehend and b) to put it in accordance with a society's notion of 'what is good for the child' (Shavit 1986). Even a short sketch of the theoretical propositions of translation scholars proves the complex nature of interpretation for children. This paper seeks to highlight the examples that verify translation as a notion of interpretation sliding gradually into violation. The purpose of the present article is to discover cases of text distortion that lead either to wrong understanding or inadequate perception of the translated book. The examples analyzed are taken from various Ukrainian translations of Rudyard Kipling's *Just So Stories*.

Any research on translational manipulations within children's books should be started with terminological issues: there is no properly applied term for indicating distortions, alterations and adjustments that occur during the act of interpretation. Among the variety of terms that denote "loss" or "gain" contemporary scholars use the notions of *manipulation*, *abusive fidelity*, *domesticating/foreignizing* and others. All these terms outline *translation not only as a shaping force in literature but also as a primary manipulative textual strategy* (Bassnett 1993: 145). The book "*The Manipulation of Literature: Studies in Literary Translation*" (1985) edited by Theo Hermans heralded the start of the existence of the Manipulation School. One of the scholars of the group André Lefevere proposes that translation should be treated together with what he calls "rewritings", as

rewriting, be it in the form of criticism or of translation (and, I might add, of historiography and anthologization), turns out to be a very important strategy which guardians of a literature use to adapt what is "foreign" (in time and/or geographical location) to the norms of receiving culture. As such, rewriting plays a highly important part in the development of literary systems. On another level, rewritings are evidence of reception, and can be analysed as such. These would appear to be two perfectly good reasons to give the study of rewriting a more central status in both literary theory and comparative literature. (Lefevere 1992: 90)

José Lambert and Hendrik van Gorp, who were scholars belonging to the aforementioned group, in their turn described a system that comprised four sections. In *preliminary data* the information on title page, metatexts (preface, etc.) and general strategy (whether the translation is partial or complete) is provided. On *macro-level* the division of the text, titles and presentation of the chapters, the internal narrative structure and any overt authorial comment are given. *Micro-level* implies the identification of shifts on different linguistic levels. These include the lexical level, the grammatical patterns, narrative, point of view and modality. In *systemic context* intertextual relations (relations with other texts including translations) and intersystemic relations (relations with other genres, codes) are described. (Munday 2006: 120)

Accepting the fact that manipulation is a re-organization of the text in the way of shifting, adding, and summarizing which can be both unconscious and

deliberate, we can turn to its functions. The most important *appealing to children* aims at special target audience and helps the translator address the children easily. The second *highlighting* serves a special purpose to demonstrate or emphasize a certain aspect which is treated as specific by the translator. The function of *omission* is directed to simplify the text, to make it less complicated or shorter. In distinguishing levels of altering the source text it is possible to differentiate the subsequent categories.

Translation as explanation

This pattern implies additional translation comments which explicate the original. The added remarks aim at giving background information for the readers. While translating for children, some interpreters tend to provide extra information to the original. As an example let us refer to the translation of “The Elephant’s Child” by Yu. Shkrumeliak:

*Раз уродилося мале слонятко. Росло собі, росло і було супроти всіх дуже чемне та ввічливе. **Мало тільки одну хибу**¹, що було незвичайно цікаве: безустанку завдавало всім різні питання²* (transl. by Yu. Shkrumeliak 1931: 2).

The highlighted parts of the translated text are provided by the translator. They fit in the general context, but suggest the translator’s ideas that are not given by R. Kipling: *But there was one Elephant – a new Elephant – an Elephant’s Child – who was full of ‘satiabile curiosity, and that means he asked ever so many questions.* (Kipling 1972: 74)

What R. Kipling states is the characteristic of an Elephant “*satiabile curiosity*”: he doesn’t give any opinions whether it is good or not, nor does he describe the very hero, whereas a Ukrainian interpreter explains to his readers that *the animal was very polite and courteous, but had a drawback of being curious.*

On the one hand, there is no harm in clearing up the meaning, but on the other, translations are not supposed to fill in the blanks of the original texts, they have to make young readers think for themselves. Among the explanations given to the readers we refer to didactic elements that form a part of ideological differences between source and target cultures. Ever since literature for children intended to teach, remonstrate or educate it has been a vehicle for educational, religious and moral instruction. The discrepancy between the literature statuses

¹ Here, and throughout the ensuing passages, the bold type is used to illustrate the discrepancies between the original and target texts or inappropriate passages suggested by translators.

² Supplying the examples of both English and Ukrainian texts we keep to the spelling of R. Kipling and interpreters, respectively.

in different cultures contains either an overwhelming number of suggestions as to how to behave and what to do, or simply hidden provisions of what is desirable and important. The children's literature of R. Kipling's time did not aim at instructing children, whereas the Ukrainian translations place the stress on the importance of educative elements in the target text.

Just So Stories provide all the educational ideas subtly and carefully. They do not force the child, nor coax him. Separate remarks intended on educational suggestions appeal to the audience in a hidden way, they are pronounced as if involuntarily, unintentionally, "just-so". The Ukrainian interpreters tend to exaggerate any laconic didactics:

Oh yes! *And Pau Amma's babies hate being taken out of their little Pusat Taseks and brought home in pickle-bottles. That is why they nip you with their scissors, and it serves you right!* (Kipling 1972: 175–176)

Let us compare different translational approaches to prove the suppositions:

І запам'ятай: діти старого Пау Амма страшенно не люблять, коли їх витягають з маленьких Пусат Тасеків і приносять додому в скляних баночках. Ось чому вони намагаються ущипнути своїми ножицями-клевнями кожного, хто їх ловить. **І по заслузі – хай не чіпає!** (transl. by S. Shalay, Yu. Khudiakov 2005: 103)

До речі. Всі Пау Амми терпіти не можуть, коли їх витягають з маленьких Пусат Тасеків, пхають у консервну бляшанку і несуть додому. Тому-то й щиплють вони вас за пальці своїми гострими ножицями – **так вам і треба!** (transl. by Ye. Bondarenko 2002: 20)

The original text introduces a precept at the conclusion of the story in passing, as if the author has just recalled that *oh yes!*, something else has to be said before the story ends. The first Ukrainian example, on the contrary, adds an extra element of paramount importance: *you must remember*. This is exactly the phrase that forces a young reader to be attentive as the interpreter provides him with what should be done. There is one more addition *you are not to touch* it which is "omitted" by R. Kipling. The second sample preserves the author's laconic educational component but inserts extra information in order to explain what will happen if the children are naughty. This slight *punishment* provided by a Ukrainian translator *threatens* readers, *warns* them.

Among the analyzed examples of explanation a number of extra elements that appear due to national differences between the source and target cultures have been discovered. Thus, the Ukrainian translators try to transfer the notions of English environment into Ukrainian, providing extra sentences for describing nature, surroundings etc. This is also known as "cultural context adaptation" moving an original text towards the child reader in the target culture. The interpretations of adult literature use translator's footnotes as helping measures

to provide or explicate some notions; children's literature, however, finds it as unacceptable solution to the problem.

Translation as complementation

Complements are given in the texts to broaden its sense or make it more colourful. A translator tries to beautify the source text supplying the target with extra details. Such complements sometimes obtrude a translator's opinion and deviate from the original. Complementation of different kinds, unlike explanation, does not seem to be necessary or explicit. In most cases it is provided by the translator to outstrip the story or assuage a young reader:

Then everybody said, "Hush!" in a loud and dretful tone, and they spanked him immediately and directly, without stopping, for a long time. (Kipling 1972: 75)

Всі закричали проразливими голосами: Пст! Пст! І зараз посиналося на бідне слонятко з усіх боків хляпси й штовханці. Якби воно не мало було такої грубої шкіри, то ті хляпси добре боліли би його. (transl. by Yu. Shkumeliak 1931: 4)

Trying to comfort his young readers that everything is going to be all right with the main hero a Ukrainian interpreter provides an extra sentence. It provides the children with information that *an elephant has got a tough skin and so he hasn't suffered much from the pain*. This sentence is a part of translator's work; it is not comprised in the original. Other Ukrainian translations also avoid any further complementation; they turn to be closer to the target text.

Now we compare two extracts of translation of the same interpreter Yu. Siryy issued by various publishing houses and dated by different years:

Hear and attend and listen; for this befell and behappened and became and was, O my Best Beloved, when the Tame animals were wild. (Kipling 1972: 89)

In his initial fairy-tale formula R. Kipling uses a stylistic device of increase by means of providing contextual synonyms *hear/attend/listen, befell/behappened/became/was*. The translation edited in 1909 ignores this device, but suggests extra phrases *listen to what I tell you* and *when the animals did not help people with housework*. The latter is considered to be a description to the meaning of *wild animals*.

Слухай уважно, моя кохана; те, що я тобі розкажу трапилось дуже дуже давно: ще за часів, коли тварини не допомагали людині в господарстві, а були дикими звірями. (transl. by Yu. Siryy 1909: 29)

The edition of 1952 differs from that of 1909 and improves the translation by supplying an appropriate stylist device and omitting the complementation:

Слухай і прислухайся, Моя Люба, бо це діялось, сталося і було, коли свійські тварини були ще дикими. (transl. by Yu. Siryu 1952: 42)

The compared analysis of two editions proves the time peculiarities that shape translation. The following example substantiates that the issued interpretation of the early period was bound to using more descriptive elements than translations of contemporaries:

*Of course the Man was wild too. He was **dreadfully** wild. He didn't even begin to be tame till he met the Woman, and she told him that she did not like living in the wild ways.* (Kipling 1972: 89)

In translation of this excerpt we notice some extra fragments, the usage of which might be explained by the necessity to appeal to a Ukrainian reader. Thus, R. Kipling does not specify the ways how wild the man used to be, he simply states that *he was dreadfully wild*. A Ukrainian translator suggesting the description of a man's wildness depicts his ancient style of living:

*Розуміть ся і Чоловік тоді жив **в первіснім становищі**. Він був зовсім диким, – спав де-небудь на кунці сухого листя, а **вкривався небом**, аж поки не зустрів жінки, яка сказала, що їй зовсім не подобається таке дике життя.* (transl. by Yu. Siryu 1909: 29–30)

This translation stands for a detailed complementation: using the extra phrase *be covered with the sky* is extremely suitable for the Ukrainian perception.

Complementation is mostly suggested to express the interpreter's attitude to the text; it might be useful while appealing to the reader's background or knowledge.

Translation as a meaning conversion

Converting the meaning of the text is usually an unconscious procedure that gives a target text reader a completely diverse message from that received by a source text reader. This happens when an interpreter chooses a different meaning of the word that is not applicable to the text. For instance, the original says:

*Then he went away, **a little warm, but not at all astonished**, eating melons, and throwing the rind about, because he could not pick it up.* (Kipling 1972: 45)

The Ukrainian interpreter, considering *warm* as *hot*, though the text requires *beaten, offended*, suggests the meaning like, *So he went away as it was very hot he ate melons to keep him cool*.

Зараз рушило слонятко жваво в дорогу. Було дуже гарячо, але слонятко сьому зовсім не дивувалося, а для прохолоди їло мільони. (transl. by Yu. Shkrumeliak 1931: 5)

If the previously discussed models identified changes, adaptations or manipulations in translations of children's literature which were predetermined by various social, educational or literary norms a meaning conversion is the translator's responsibility. The examples of this kind are found predominantly in interpretations heralding from an early period of Ukrainian literature.

Speaking about conversion of the meaning it is important to refer to the question of dynamic equivalence that stands on the ground of reception criteria and is rooted in the problem of reading and understanding. Dynamic equivalence seeks for representing the equivalent meaning by different means often of controversial character. It is also a question of domesticating or foreignizing of translations. The following examples of two Ukrainian translations vary greatly: the first one is precise and accurate; the second is descriptive and, therefore, more popular among the readers:

And Pau Amma settled down at the touch, and all the Sea rose up as water rises in a basin when you put your hand into it. (Kipling 1972: 67)

І від його дотику Пау Амма заворушився, і все Море піднялося так, як піднімається вода в кухлику, коли ти встромляєш туди руку. (transl. by L. Solon'ko 1984: 56)

Відчувши доторк, Пау Амма заворушився, від чого все море сколихнулось і збурилось, як буває, коли до повнісінької каструлі кидають ще одну картоплину. (transl. by Ye. Bondarenko 2002: 8)

In the second interpretation a recipient of the target text is offered a Ukrainian reality; it is not taken from the original, but proposed by an interpreter: *this happens when you add one more potato to a saucepan full of water.*

The part of the text does not imply a different sense, but rather supplies a device more suitable for a Ukrainian reader.

Translation as a sense distortion

The completely distorted ideas are either deliberately or unintentionally provided by an interpreter to collide the original and translated texts. To make his own interpretation substantial or show his personal understanding a translator ignores the author's views and represents a contradistinct text.

In the essay "How Emil Becomes Michel: On the Translation of Children's Books" Birgit Stolt speaks of the desire of many translators "to make everything a bit more beautiful and more full of genuine feeling than the author has succeeded in making it". Thus, she mentions:

Theoreticians of translation have several times pointed out the danger of an ambition in the translator to be an author... The translator's own style may prove stronger than the will to reproduce the style of the author to be translated. But a translator can also unconsciously colour a style in a personal manner by allowing adult perceptions arising while reading the text to be carried over into the translation. (Stolt 2006: 75)

Many translations of children's books comprise violations of different kind. Some of them influence the meaning of the words and phrases, the others have a huge impact on the sense of the whole text while altering it completely. The suggested examples prove the desire of an interpreter to manipulate the text, providing new boundaries. The original depicts the outcome of the Elephant's journey to the Limpopo River:

At last things grew so exciting that his dear families went off one by one in a hurry to the banks of the great grey-green, greasy Limpopo River, all set about with fever-trees, to borrow new noses from the Crocodile. When they came back nobody spanked anybody more; and ever since that day, O Best Beloved, all the Elephants you will ever see, besides all those that you won't, have trunks precisely like the trunk of the 'satiabie Elephant's Child. (Kipling 1972: 88)

The Ukrainian interpreter Yu. Shkrumeliak does not follow the ideas of R. Kipling, but suggests his own understanding:

Нарешті ті псоти й хляпси так усім слоням надокучили, що позаздрили слоняткови його труби і, зібравшись в дорогу, рушили над ріку Лїмпопо просити в крокоділя подібних носів і для себе. – Але вернули без труб... Не всім поццатило так, як слоняткови...

І від тоді всі слоні, потомки нашого слонятка, мають такі довгі труби, як се бачите тепер всюди на образках у ваших книжечках, любі читачі. (transl. by Yu. Shkrumeliak 1931: 16)

According to the Ukrainian interpretation (or violation) it turns out that the relatives of the Elephant's Child who went to the Crocodile to get the noses like that of the main hero *have come back without the noses... They were not as lucky as the Elephant's Child... One can only wonder how the interpreter managed to conclude the story in the same way as R. Kipling did. Yu. Shkrumeliak suggested that the main hero was only the one to get the trunk, but in the next sentence he says that ever since that time all the ancestors of the Elephant's Child have got the trunks as a reader can see here in the book.*

In other interpretations the translators do not change the concepts of the original, they do not obtrude with personal views or suppositions:

Нарешті Слоненя так допекло всім своїм любим родичам, що вони наввипередки побігли до величезної брудно-зеленої, мулко-грузької річки Лїмпопо,

порослої деревами, які нищать лихоманку, щоб і їм Крокодил поробив нові носи. А коли вони повернулись додому, то вже ніхто з них ніколи не бився.

І відтоді, моє серденько, усі слони, яких тобі доводилось бачити, й усі ті, яких тобі ще не доводилось бачити, мають точнісінько такі ж довгі хоботи, як і в отого Слоненяти, що ходило до Крокодила на річку Лімпопо. (transl. by L. Solon'ko 1984: 21)

Урешиті-решит усі його родичі так розсердилися, що один за одним помчали до берегів каламутної, сіро-зеленої річки Лімпопо, що поросли Деревами Трясавиці, – роздобути собі нові носи в Крокодила. А коли вони повернулись додому, тоді вже ніхто нікого не лупцював; і саме відтоді, любі мої дітки, всі Слони, яких ви колись побачите, й навіть ті, яких ви ніколи не побачите, мають точнісінько такі самі хоботи, як у цікавого-прецікавого Слоненяти. (transl. by V. Panchenko 2005: 70)

These two interpretations are conducted in accordance with the norms of representing the original, i.e. they do not violate the sense of the target text, nor suggest extra altered ideas. Such are the characteristic features of all modern interpretations, whereas the translations of earlier times are considered to be manipulative. This can be seen in the examples of Ukrainian translations of Yu. Skrumeliak, Yu. Siryy and V. Tkachkevych.

Children's literature is highly susceptible to changes while translating. Any alterations can be justified if they do not obtrude the text with extra information or educational requirements. Researchers on translation studies today pay a great deal of attention to the problem of conveying the authentic sense and meaning via new language and literature means. Comparative literature as a bridge uniting two different cultures is of great help in clarifying the context of the target text; moreover it is inseparable from interpretation that classifies literature like way of thinking and representing ideas.

Translation is at its best a re-organization of the source text in a way that lets the text exist in its own boundaries, but the re-organization often implies *interpretation, manipulation, distortion, alteration, reformation*, i.e. the boundaries of the target text are either limited or, just on the contrary, boundless. The research on these problems can be extended to classifying the children's texts into more or less liable to alteration along with this comparative studies might find new typological references and cultural intermediation.

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Marcin RAK

THE RECEPTION OF CHARLES DICKENS' *HARD TIMES* IN POLAND

Charles Dickens was an outstanding British writer recognised not only within the borders of his homeland, but outside it. English literary critics and theoreticians were taken aback by the great success the writer achieved. It seemed like the whole of Victorian England read Dickens. Readers cried over *David Copperfield* and *Little Dorrit*, enjoyed the writer's jokes in *The Pickwick Papers* and paid such high tributes to Dickens that no other writer could compete with him. His fame and popularity can be compared with today's film stars. The demand for subsequent parts of his novels can be compared to the contemporary demand for thrillers and radio or TV series. At this point the question arises: was this widely-known British writer so popular in Poland? What is the dynamic of the reception of his *Hard Times* in Poland? The aim of this article is to answer these questions.

Dickens' popularity in Poland

According to Halina Janaszek-Ivaničková Poland was always an open country for new trends and movements. It felt the constant need for extensive exchange with the rest of the world and an active interest in other cultures and the writing art of other nations (Janaszek-Ivaničková 1989:246). That was why, while Dickens was gaining fame and publicity in England, there was growing interest in his literary output in Poland. This interest was connected with the growth of realistic trends in Polish literature. The first information about the writer was presented in the Polish newspaper: "Tygodnik Literacki"¹ in 1839. In fact, it was only one sentence, but still, for the first time the name Charles Dickens appeared in a Polish newspaper. A few years later in 1843 Felicjan A. Wolski, a Polish émigré living in Scotland, printed and translated a few passages from Dickens' novel *The Pickwick*

¹ A Polish newspaper devoted to arts and literary criticism.

Papers in “Rozmaitości Szkockie”, a newspaper for the Polish people living in Scotland. He was also the first Polish author who wrote an article about Dickens abroad. *American Notes* from 1844 was Dickens’ first translated and edited work in Poland. From the publication of that book, the writer’s popularity started growing among readers and literary critics. Numerous translations of Dickens’ works were printed in newspapers and magazines with a view to familiarizing Polish society with Dickens’ output. Later, other publications followed, one after another. Works like *Oliver Twist*, *The Old Curiosity Shop*, *Nicolas Nickleby* and *The Chimes* were translated from English into Polish during the 1840s. In the 1850s, just after the publication of the original manuscripts in England, Polish translations of *David Copperfield* and *Dombey and Son* appeared. Moreover, Polish readers knew novels like *Bleak House*, *Hard Times*, *Little Dorrit*, *A Tale of Two Cities*, *Great Expectations* and *Our Mutual Friend* before the writer’s death. But the most widely read book was *A Christmas Carol*.

The output of Charles Dickens provoked the interest of Polish critics. A few titles of contemporary critical works should be mentioned at this point. In 1936 Roman Dyboski published the book *Karol Dickens – życie i twórczość* and in so doing way he introduced the classic English writer to Polish society. In 1947 Janina Kulczycka-Saloni edited the book *Z dziejów Dickensa w Polsce* and, the same year, her sketch *Dickens w Polsce* appeared in “Przegląd Humanistyczny” XIV, number 5. The following critical studies were published later: Stanisław Helsztyński’s *Karol Dickens wielki pisarz angielski*, Eleanor Graham’s *Opowieść o Dickensie*, *Karol Dickens* written by Irena Dobrzycka and Stefan Majchrowski’s *Dickens – opowieść biograficzna*. All these books contributed to the increasing awareness amongst both readers and critics of Dickens’ life and works. Polish critical output was considerable taking into account the fact that Dickens was an English writer. It is worth adding that the availability of English monographs about Charles Dickens’ life fostered interest in the writer’s works. English monographs: Gilbert Keith Chesterton’s *Charles Dickens* and Thomas Andrew Jackson’s *Charles Dickens* were translated into Polish. The latter corrected the popular notion of Dickens as only a humorist and the author of *The Pickwick Papers*. Judgements on the writer’s production were accurate and are still as relevant today as they were at the time of publication. The oldest Polish universal encyclopaedia, edited by Samuel Orgelbrand (1859–1868) contained an article dedicated to Charles Dickens. The information included in it was detailed and precise. However, today difficulties occur while examining the scientific reception of English literature in Poland as there are gaps in the library collections caused by the destruction of the Second World War.

The press played a vital role in both the popularization of English literature and readers’ familiarization with the English writers’ production in Poland. The press printed reviews, critical articles and translated fragments of Dickens’ fiction. The newspaper “Życie” printed most of the articles and thus played a

significant role. Critical articles and reviews about the writer's works were also published in magazines: "Kłosy" and "Tygodnik Ilustrowany". The Polish press did not criticise Dickens' output harshly, reprinted rich criticism about the writer from England, and it only interpreted his output casually.

The number of books published and sold always signifies the popularity of the writer. The fact that the number of translations of Dickens' novels was much higher than that of other writers of his time confirmed his great popularity in Poland. Charles Dickens was, ahead of even Walter Scott, Jane Austin and William Makepeace Thackeray, the most popular and the best known Victorian writer in Poland. Such works as *The Pickwick Papers*, *Oliver Twist*, *Nicolas Nickleby*, *A Christmas Carol*, *David Copperfield*, *Bleak House*, *Hard Times* and *Little Dorrit* enjoyed enormous popularity. Translated into Polish not long after they had been published in England, they were printed in publishing houses in Warsaw, Kraków and Lwów, as well as smaller Polish towns. There were even Polish translations published abroad in Lipsk and Petersburg, which allowed Polish people living under Russian or Prussian annexation to get to know the output of Charles Dickens. The popularity of those works was ensured by cheap series like *Moje Książeczki* and free of charge supplements to weekly newspapers.

Zofia Sinko believed that: *the early nineteenth-century Polish editions of novels by Dickens were translated from English language into Polish directly. They were more correct and accurate to the original than next translations and they were translated with great responsibility for the printed word*² (Sinko 1961:207). The assimilation of Dickens into Polish culture was taking place by way of abridgements and adaptations, by marking episodes out and creating tales and later printing them in the newspapers. For example, the Polish newspaper "Dziennik Warszawski" printed the short story *Nelly* in 1893, which was based on Dickens' novel *Old Curiosity Shop*.

It can be noticed that the interest in Charles Dickens' output decreased during the period of Polish Modernism. Nevertheless, from 1936, the years of Dickens' triumph in Poland returned. According to Elżbieta Kurowka, the Publishing House Jarosław Przewoski played a vital role in the popularization of the Victorian writer at that time, as it was continually printing his works. Elżbieta Kurowska claimed: *in 1936 the publishing house above edited the highest number of Dickens' novels as a result of the hundredth anniversary of publication of 'The Pickwick Papers'* (Kurowska 1987:15–16). There were plans for publishing entire novels by Dickens during the interwar period, but the outbreak of the Second World War destroyed those plans.

According to Dobrzycka: *The years of the biggest triumph of Dickens in Poland were after 1945* (Dobrzycka 1972:311). In comparison to all the other

² Translations of this, and other Polish papers quoted below, are those of the author of this paper.

British writers whose works were published in this country after the Second World War, including Conrad and Shakespeare, Dickens' works once again had the most editions and the biggest circulation numbers. The most popular British novels published after the war were *David Copperfield* (edited 13 times) and *The Pickwick Papers* (edited 15 times). Dickens' novels were printed in beautiful graphic layouts containing illustrations and they included either introductions or prefaces written by various Polish critics. However, publishing houses tended to publish books for teenage readers, rather than taking the trouble to introduce new works by Charles Dickens, which were unknown to Polish readers and critics. Taking the easy way out, they filled the bookshops' shelves with numerous reissues of familiar and popular works like: *Little Dorrit*, *The Pickwick Papers*, *A Christmas Carol*, *David Copperfield*, *Oliver Twist*, *Bleak House* and *A Tale of Two Cities*. The rest of Dickens' novels and his short stories were unknown to the Polish reader. When the readership of Charles Dickens decreased no publishing house was interested in translating and publishing his works that were still unknown in Poland. That is why, even today, there is no collective edition of all his works. Nowadays, Dickens is not such a popular and widely-read writer as he was in the past. Nevertheless, he is not forgotten, as the works, which previously earned him fame, are still read by contemporary readers.

Dickens' production was also being popularized on Polish Radio, in the theatre and on television, where dramatizations of his novels and short stories were being performed. *The Pickwick Papers*, performed on the stage of the Teatr Warszawski, was enjoying enormous popularity. An adaptation of *The Cricket on the Hearth* achieved the greatest success; being performed all over Poland for a few years. A stage adaptation of *A Christmas Carol* was broadcast on television in 1961, and excerpts from *The Pickwick Papers* could be seen on the screen in 1971. Polish Radio used to broadcast Dickens' works much more often than the television. The successful dramatization of *Great Expectations* and the funny audition based on the scene of judgement from *The Pickwick Papers* deserve a special mention among all the radio dramas dedicated to the writer. A series of ten episodes based on the novel *The Pickwick Papers* also enjoyed great popularity. As Dobrzycka noticed: *the number of Dickens' radio dramas and its listeners in Poland is not much smaller than in his homeland* (Dobrzycka 1972:314).

If Dickens was alive today, he would be impressed by the modern means of popularization of his works among Polish readers, listeners and viewers.

The reception of Charles Dickens' 'Hard Times' in Poland

Hard Times was first published in England as a serial in Dickens' own weekly magazine, "Household Words", over a five-month period from April 1, 1854 to August 12, and shortly afterward as a single volume of 352 pages. The

first reception was shock and dissatisfaction. Kaplan and Mood in the preface to the novel wrote:

The first readers of Hard Times, expecting something of the Christmas Carol in every Dickens novel, were mostly disappointed. The Coketown setting seemed unrelievedly grim, the plot bleak, the love interests frustrated, the ending either disappointment, or dispersal, or death, both for the redeemed and the damned.(...) They condemned it as the most un-Dickensian of Dickens' novels, a work without the range of characters, the fullness of development, and the comedic elements associated with Dickens' career from the publication of 'Pickwick Papers' (1837) to 'Bleak House' (1854) (Kaplan and Monod 2001: IX).

It must be said that Charles Dickens' novel *Hard Times* was harshly criticized in England, especially by Dickens' contemporaries, who did not understand the writer's intentions and, consequently, often attacked Dickens by presenting unfair and harmful accusations against the writer. Dickens' book shortcomings were held to be as follows:

- The main character does not declare his attitude towards the social and political reality and consequently it blurs the clarity of the industrial proletariat.
- The motive of Stephen does not have anything in common with the key problem of the novel, which are the negative results of including the theory of utilitarianism in life.
- Ignoring knowledge about economics, mixing notions and spiteful parody of facts.
- Lack of knowledge about the Northern industrial cities of England.
- Lack of knowledge about the actions of working unions and the life of the working class.
- Omissions and mistakes in the composition of the novel and its pessimistic mood.

The accusations presented above were presented in reviews of the book by English critics. Fortunately, Dickens also had his defenders (like George Bernard Shaw and Frank Raymond Leavis, for example) who appreciated the value of the book. At this point the question arises: how was the novel judged in Poland?

The first translation of *Hard Times* into Polish was completed by Apollo Korzeniowski in 1866 and it appeared in the annuals of "Gazeta Polska" from 1866–1867. The first publication of the book in one volume, translated by Wanda Zyndram-Kościałkowska, was published in 1953 with a circulation of 40,176 copies, edited by the publishing house Czytelnik. The reception of the book was different than in England. Here no one attacked or harshly criticised the writer. The position of Dickens in literature was established and he enjoyed the reputation of an outstanding writer of the Victorian Period. For Polish critics and readers Dickens was an English writer, philanthropically maudlin

humorist, and his sympathy for the suffering man made him, for many, the best writer of all time in Europe, leading Zyndram- Kościalkowska, to write that: [...] *to attempt a critical judgement of Dickens' novel would be an insolent and thankless task* (Krajewska 1972:132). Her opinions were accepted by most Polish critics. Only Biegeleisen and Trepka tried to undermine that point of view; the former daring to attack the seemingly untouchable classic. The critic questioned the moral values of Dickens' works and he criticised the bitter vision of the capitalistic world which was presented by the author in *Hard Times*. While Zyndram-Kościalkowska saw the great artist in Dickens, Biegeleisen judged him completely differently; he claimed that Dickens is monotonous and dull. Similar judgements were presented by Trepka, who maintained that Dickens repeats the same characters, is monotonous and prosaic. However, the opinions of those two critics did not play any significant role in the judgement of Dickens' *Hard Times*.

Polish and English criticism differed. Tretiak characterised British criticism correctly and he claimed that:

English Literature was a harsh and merciless judge of all social mistakes and disadvantages of its country. There is no compromise with every social evil [...] The literature passes judgement on every social mistake and every political misdeed. The evil must be cured. Criticism has a positive influence on the development of literature. It can be very painful for the writer, but it does not take away the willingness to create further works (Tretiak 1924:20–25).

So English criticism reflected strengths, weaknesses and shortcomings of the novel, and some critical judgements were even painful for the writer. However, many writers were used to it. Such criticism was unknown in Poland at that time and consequently Polish critics diverted their attention to advantages of the book. Polish critics did not follow the example of their British colleagues. Although there already existed a rich criticism of the book *Hard Times* in England, Polish criticism was not familiar with it. English critical articles were not translated into Polish language and they were not introduced to the wider Polish society, so the literary output of the writer was judged differently in Poland. In England *Hard Times* was analyzed in detail. The question arises: which type of criticism is more accurate and effective: English or Polish? It appears that taking into consideration ways of improving the writer's skills and the development of literature, the criticism in England was more effective and positive. By comparing the critical opinions of Polish and English critics it must be said that the novel *Hard Times* (although it was not as often analyzed as in England) was accepted and the writer's intentions were understood properly in Poland.

Janusz Wilhelmi was the first Polish critic who judged *Hard Times* in Poland. He wrote a very interesting and accurate introduction to the first edition of the book in one volume. Although it was only an introduction, which

had to encourage readers to read the book, Wilhelmi's points of view were accurate, up-to-date and allowed other critics to interpret the work. The critic argued with those who were disappointed with the book, citing the fact that it was written in a completely different style than the previous ones. Wilhelmi rightly claimed that the book cannot be compared with the earlier works and so it must be judged individually; as in the book there was no humour, parody or other aspects readers liked about *The Pickwick Papers*, *A Christmas Carol* or *David Copperfield*; and such perceived inadequacies explain the novel's lack of success. Accusations of British critics against *Hard Times* were not reflected in the introduction by the Polish critic, who paid attention to the strengths of the novel. Realism was the highest value of the novel according to Wilhelmi. He claimed that there was no other novel in the whole of nineteenth century English literature that presented with terrifying clarity the truth about the life of the working class of that time. According to Wilhelmi, the novel *Hard Times* is the end of Dickens' delusions with the English industrial bourgeoisie. The critic did not agree with Macaluary, who called *Hard Times* "sombre socialism" and he proved that Macaluary was not right, for Dickens had not accepted the methods of solving social problems proposed by socialists. The following point of view was shared by other Polish critics interested in Dickens' literary output, who similarly judged the novel: Irena Dobrzycka, Stefan Majchrowski, Wanda Zyndram-Kościałkowska, Janina Kulczycka-Salomi and Krystyna Nowicka. Janusz Wilhelmi wrote clearly:

I do not agree with the fatalism of 'Hard Times'. I prefer the joyful optimism of 'The Pickwick Papers' and the sad but invincible faith of 'David Copperfield' as a school of feelings. But to the question: which of all Dickens' novels aspires the highest, presents the most truthfully and teaches the most? – I answer without hesitation: 'Hard Times' (Wilhelmi 1953:8).

That was why Wilhelmi praised the novel so highly, for the book *Hard Times* appealed to human feelings and consciousness, forcing us to think closely about different social processes.

There are noticeable differences between Polish and English realism. Realistic writers of the Victorian Period dealt in their works with social problems contemporary to their times: the effects of the industrial revolution, the influence of the theory of evolution and movements of political and social reform. They saw that the development of industry and the appearance of new social classes caused new social problems: exploitation of the working class, dissatisfaction of the society and the need of reforms in the country. Polish realists were also interested in social problems. Although issues presented by the Polish realists in literature were similar to those raised by Dickens, Thackeray, Eliot and Gaskell, for the Polish people the most important issue was regaining their independence. For the Englishmen, in turn, the Polish notion of patriotism was

incomprehensible. Tretiak wrote: *For British man the notion of country and nation that is national interest has a very fragile content. English man is the provincial patriot. The word 'country' was raised to the level of homeland'* (Tretiak 1933:140). Such views were unacceptable for the Polish people. Moreover, the political and economic situations of England and Poland at that time cannot be compared. While in Western Europe the nineteenth century was marked by the creation of a new social attitude, which grew out of a complete transformation of the economy, Poland was still economically backward. Taking into account the social aspect and the development of civilization, Poland was under Russian, Prussian and Austrian rules and the country itself was destroyed by insurrections. The young generation wanted to implement a program of thorough restructuring of the society. Literature played a vital role in fulfilling that goal. Polish realists wrote novels that were accounts of life. They presented the country's richness and poverty and showed the ways of improvement. Writers as social teachers gave lessons to the society by creating accurate and thorough descriptions of the surrounding reality. For Polish people, England was the window on the world: a free country associated with development, prosperity, civilisation and democracy. As a result of neglect and delay in the development of the country and the specific political situation of Poland, Polish positivists saw the chance to improve the life of the nation in the quick development of industry and trade. That development had to terminate social egoism and solve the bothering problems of the society. An economically backward country with a cheap labour force in villages, towns and cities was changing its situation and its economic structure through development of industry. The situation in England was the proof that the development of industry is not the deciding factor in the prosperity of the citizens; but Polish society would become convinced about it later when similar problems of Victorian England appeared in Poland.

Dickens' influence on the development of production of Polish Positivists

Halina Janaszek-Ivaničková claimed that: *literature was, is and probably it will remain, the standard means of communications between nations* (Janaszek-Ivaničková 1989:246). Influences and relations between the literatures of different nations were noticeable and described. Comparative literature is the part of literary studies that deals with those problems. Taking into consideration the fact that Dickens was a widely-known, popular and respectable writer in Poland it must be said that he must have had an influence on the development of our realistic literature. For every Polish reader who read Dickens' works translated into Polish, the influences and similarities between

the output of the British writer and Polish positivist writers are clearly noticeable. The interest of Polish writers in Dickens' opinion of reality appeared with the beginning of the development of capitalism in Poland. The realistic novel was considered to be the most valuable at that time, and it deserved this distinction as it discussed social themes. Dickens' depiction of poverty, backwardness of the lower classes and indifference and immorality of the upper classes gained recognition among the Polish positivist writers. Maria Konopnicka, Eliza Orzeszkowa, Henryk Sienkiewicz, Bolesław Prus were among the authors who presented in their works a Dickensian point of view on reality. The writer became important for Eliza Orzeszkowa and Maria Konopnicka for his social tendencies, Henryk Sienkiewicz appreciated his reliable and situational humour, and Bolesław Prus regarded him as the "master" at the beginning of his writing career.

How was Dickens' point of view of social problems reflected in Polish positivists' works? Henryk Sienkiewicz used the benefits of realism just like Dickens and he described the daily dullness of life. He dealt with the harmed and the brutally broken by fate. He presented unacceptable social conditions and protested against the indifference of the rich toward the poor. He discussed these problems in his short stories like *Szkice Węglem*, *Janko Muzykant* and also in his novels: *Bez Dobmatu* and *Rodzina Połanieckich*. Maria Konopnicka was also an advocate of the disadvantaged and dispossessed. She made social problems the main theme of her books *Wolny Najmity* and *Chłopskie Serce* in which she accused the upper classes of being responsible for poverty in the village. The proletariat's problem was reflected in: *Jaś nie doczekał*, *W Piwnicznej Izbie*, *Nasza Szkapa* and *Dym*. These works proved that she noticed the difficult, hopeless situation of poor people just like Dickens did. Also Eliza Orzeszkowa served society with her pen. She raised social themes, for she believed that she had an educational mission to fulfil towards society. Her sharp and realistic vision of reality found its reflection in novels like: *Dziurdziowie*, *Cham*, *Niziny* and *Nad Niemnem*.

The child and its problems was another area of Dickens' influence on Polish realistic literature. The motive of a lonely and defenceless child, who must find a way through life with its own strength, was introduced to literature by Dickens. *Oliver Twist*, *Pip Dombey*, *Little Dorrit* – these were children's characters who were also a reflection of the writer's experience from the period of his own difficult childhood. Polish positivists continued the tradition started by Dickens. Bolesław Prus, Maria Konopnicka and Henryk Sienkiewicz gained outstanding places in Polish short story writing thanks to children's characters. *Anielka*, *Kamizelka*, *Katarynka* and *Antek* by Bolesław Prus; *Janko Muzykant*, *Szkice węglem* and *Z pamiętnika poznańskiego nauczyciela* by Henryk Sienkiewicz; *Nasza Szkapa* and *O krasnoludkach i sierotce Marysi* by Maria Konopnicka. Those were great dramas of small people, which presented the pathos of daily

life and depth of a child's soul. It is likely that if Polish positivists had not discovered Dickens' works such as: *Oliver Twist*, *The Old Curiosity Shop*, *David Copperfield*, *Bleak House* and *Little Dorrit*, the masterpieces of Polish literature, which later became the basis for the development of the great Polish, psychological novel, would not have been created. Children were not only characters of books by Polish positivists, but they also functioned as narrators of short stories. They presented and judged the world of adults, full of the social injustice they observed.

Charles Dickens' works had the biggest influence on the literary output of Bolesław Prus, who was the pioneer of the novel understood as a unit of knowledge about society in Poland. Similarly to Dickens, he came to literature through feature writing and his work as a journalist. He was the 'Polish Dickens': a humorist and a realist, who presented realistic characters, loved trifles, metaphors and symbols. Prus could spot new phenomena, judge them correctly and engage society's interest in them. He was endowed with a gift of perceptiveness and sharp observation. He served society as a feature writer with love and devotion. Janina Kulczycka-Saloni claimed that:

It could be said that Dickens was his master and he introduced him to literature, although Prus went his own way later. He could realize his own plans, he did not borrow themes from Dickens, he released himself from the master and he defeated dependence for the happiness of Polish literature and his own. The influence of Dickens was very strong in the first literary works of Prus. He is just the student, who is afraid of releasing the hand of the master, for he cannot see his own roads yet (Kulczycka-Saloni 1964:53).

The author of the quotation above in her monograph entitled *Bolesław Prus* used the name Charles Dickens a few times and presented the similarities between Bolesław Prus and the English writer. She wrote that Prus was a warm enthusiast of Dickens' works. Dickens' ideology and creative method suited Prus. Strong influences of the English writer could be seen in the works of Bolesław Prus, but most importantly, in short stories. Dobrzycka, like Kulczycka-Saloni, showed that sometimes the writer borrowed motives, scenes, structure or methods of characterization from Dickens' characters. For example Prus' character Łukasz from his short story *Nawrócony* similarly to Dickens' Scrooge from *A Christmas Carol* changed completely as a result of the nightmare in which spectres faulted him for being selfish, mean and greedy. But the conversion of Łukasz did not last long and the usurer, in contrast to Scrooge, quickly came back to his previous, evil practices.

Similarities between Dickens and Prus are clearly noticeable in the way of creating characters. The characters of Prus' first works were citizens of the Warsaw outskirts. They were typically small workers and craftsmen who worked hard and often starved. Prus was the first to present them in literature and like Dickens he drew the characters from real life experience. They were helpless,

powerless and could not change their fate as those who could help them did not do it. They were simply closed in a shell of selfishness and indifference. Kulczycka-Saloni claimed that Dickens' influences were seen mostly in the first short story of Bolesław Prus: *Pałac i Rudera*. It is very easy to recognize ideas taken straight from Dickens' works, but the novel concerned the Polish reality. Among Prus' works, dealing with the same issues, one will find *Sieroca Dola*, describing the life of Jaś and his mother living in their rich relatives' house and, in general, concerning the gap, which divides people into the rich and the poor. Jaś's fate resembles that of *Oliver Twist*, the character of Dickens' famous novel. Prus, however, took his character from a different environment than Dickens and his point is different. Dickens attacked the English bourgeoisie by describing the fate of Oliver, but Prus accused his own Polish society of not making provision for widows and orphanages. The endings of Prus's fiction were similar to Dickens'. They saved their characters by incredible coincidences. Dickens' character became the heir of a great aristocratic family, and Prus's character became rich thanks to Anzelm, an old miser and usurer, with a good heart. This was an example of a lack of self-reliance and blind following of his master, Dickens. Prus showed the dangers waiting for the poor in dark colours. He demonstrated that wealth kills the noblest feelings and closes the person in a tiny world of personal comforts and business. In that way, Prus was closer to Dickens than to his contemporary, Polish countrymen who, unlike the two writers, believed in capitalistic progress.

Exploitation and harm of the working class was another example of Dickens' influence on the works of Bolesław Prus. In *Hard Times* Dickens protested against the miserable fate of workers, and a similar protest as reflected in Prus' work *Powracająca Fala* – a short story about the role of capital and capitalists. Alder, like Dickens' Bounderby, was a capitalist exploiting workers and no one was able to curb his lawlessness. By presenting Alder, the writer highlighted that one must not live at other people's expense and become rich while harming others. The author drew attention to the fact that the workers were helpless and could not fight for their own rights; they were not strong enough to improve their own fate. Consequently, Alder, like Bounderby, did not have to consider their needs. *Powracająca Fala*, written with realism unknown in previous Polish literature, took up and presented Dickens' view of reality, and like *Hard Times* it presented a picture of the exploitation of the working class, but whereas Dickens was defenceless against such social problems, Prus went forward. Without finding the tool of justice among real-life social powers, he created the theory of returning suffering which destroyed the exploiters: the harm caused to workers brought doom to Alder.

Dickens' influences can be found in Prus' novel: *Lalka*. In this novel Prus took up the protest against capitalism. He speaks against methods of vast exploitation, dehumanization of people, loss of all spiritual values and all-

powerful money. The writer could see how the reality did not fulfil the hopes pinned on capitalism. His opinions were identical to Dickens' and like the "master" he stayed on the side of the disadvantaged. In *Lalka*, Warsaw was presented vividly and with fidelity to details; just as London was in *The Pickwick Papers*.

The second, great Polish writer who commented on social problems was Stefan Żeromski, who later took over the mantle of "Polish Dickens". Just like Dickens and Prus, Żeromski was interested in the important social problems in the country. In his novels and short stories, he presented social poverty and the hopeless efforts of noble and devoted people with the same fidelity as Dickens. The description of the poverty of Warsaw's streets, hard work in factories, suffering brought by love which cannot be fulfilled and the naturalistic descriptions of the ugliness of life in *Ludzie Bezdumni*, resemble the realism employed by Charles Dickens in his novel *Hard Times* and by Bolesław Prus in *Lalka* and *Powracajca Fala*. Żeromski, exactly like Dickens, did not indicate how to live in an honest way and he is far from being optimistic. The endings of the novels are question marks. Jan Zygmunt Jakubowski wrote:

Writing 'Ludzie Bezdumni' Żeromski highlighted the cruelty of existing social and national relations, where the fate of the person was unsure or even tragic [...] 'Ludzie bezdumni' is an accusation of a social order in which the best people are condemned to a wandering life (Jakubowski 1963:184–185).

Żeromski moved forward in comparison to Dickens and Prus. He created a new gender of social novel, diverted it towards symbolism and the later, psychological novel with a loose composition and huge intensity of feelings. Żeromski had his own original style and subtle lyrical mood, which moved the reader very much. His descriptions of nature were very lyrical. Nature, in Dickens' case, played a vital role in the novel and it was inseparably connected with human misery. The role of nature, for Żeromski on the other hand, was more extended and enriched with an atmosphere of sadness and lyricism. As a result, the mood of events was enhanced and a real sympathy with the characters followed. So Żeromski followed in Dickens' footsteps, but went further; opening new possibilities for the social novel in the literary period in Poland after the First World War known as *Young Poland*.

Polish positivism played a key role in the development of the Polish realistic novel. The period of Prus, Konopnicka, Sienkiewicz and Orzeszkowa was a unique time for literature, which took on its shoulders unusually hard and responsible tasks: on one hand, the justification of the right to existence of Poland, which had been removed from the political map; on the other hand, restructuring the society in the spirit of democratic ideals. The achievements of realistic novels were the point of departure for their later development, for all further inventive achievements; and everything started from Dickens. Polish

positivists continued creating literature based on close observation and precise experience. They improved their own writing skills under the influence of Dickens, producing works consisting of beautiful descriptions. They appreciated the value of symbols, comparisons and contrasts; they diversified the language of characters and they used humour, satire and pessimistic mood.

It was Dickens who taught the writers how to observe the world: to see and describe complex processes of the country and the society of the time. In that way the novel became almost the document of the phenomena. It taught humanitarianism, sympathy and sensitivity towards human suffering. It could be said that Dickens was a pioneer of the realistic novel as a unit of knowledge about society in Poland. Thanks to him, Polish positivists created new paths for the development of the realistic novel. They introduced a new character to their works, who was suitable for the ideas of the period and who came from the social classes that had not yet been represented by anyone, and the great dramas of the young man found their reflection in literature. The issue of the influence of Dickens on Polish novelists and short story writers has not been thoroughly covered. It is regrettable, as these influences are clear and a monographic work on the subject would be interesting.

Conclusions

To conclude, it must be said that Charles Dickens was a widely known writer of the Victorian Period in his homeland and in Poland. He enjoyed enormous popularity in Poland whereas other Victorian writers like W. M. Thackeray or George Eliot were known only from very few translations and they were not widely read. Dickens had the highest number of editions and circulation of his works. The press, publishing houses, radio and television played a vital role in popularization of the writer's output. In Poland, Dickens was appreciated for: moral values included in his works, his humanitarianism, his sensitivity towards human suffering and his good heart, sense of humour and natural writing talent. He had a great influence on the development of the Polish realistic novel on social themes, and that influence is seen mostly in the works of Bolesław Prus. Dickens was a pioneer of realism who went his own way, although not everyone understood him, and other writers, especially Polish realists, followed him. Zyndram-Kościałkowska judged Dickens to be the best writer in the development of realistic literature; writing in the introduction to the Polish edition of *David Copperfield* she claimed that: *Dickens democratizes the novel, spreads its horizons, by descending to common life he raises the moral scale and pushes along new tracks* (W. Zyndram-Kościałkowska 1974:5). That was the most precise expression of Dickens' role in the development of realistic literature throughout the world and in Poland.

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Inessa STESHYN

“OTHER SEX”: OKSANA ZABUZHKO’S NOVEL “FIELD WORK IN UKRAINIAN SEX” IN RELATION TO ANGELA CARTER’S NOVEL “THE PASSION OF NEW EVE” AND COLLECTED STORIES “THE BLOODY CHAMBER”

The novel “Field Work in Ukrainian Sex” (1996) is a unique work in contemporary Ukrainian literature of the late nineties: one has spoken in fiction who had been forbidden to speak – it is the “other sex”. It is the first novel heralding from the last decades of the XX century focused on the subject of woman’s subjectivity, the female body and sexuality (let us recall Olha Kobylyanska, who was the first in Ukrainian tradition to raise the theme of sexuality). The story of unhappy love between the poetess Oksana and painter Mykola is developed against the background of Ukrainian national degeneration – in both a moral and purely physical sense. This encapsulates the main plot of the novel. Through her heroine Oksana Zabuzhko affirms that

we were handsome people, open, strong, stalwart, absolutely and strongly got implanted in land, from it were tearing out for a long time and at last were torn out. (Zabuzhko 2000: 68)

The heroine’s personal life, her female experience, is an inseparable part of Ukrainian national life. As far back as a Ukrainian literary critic Mykola Yevshan, while analysing Kobylyanska’s story “Across the planked footway”, a national discourse has been incidentally marked out. In his opinion, Kobylyanska *interprets concern in general as social one, as an organic weakness of all our life and nation.* (Yevshan 1998:486).

Contrary to a consistent and chronological story about events, the novel is built on the rotation of patterns from the heroine’s life in America with her reminiscences of love in Ukraine. The heroine is writing about the end of her love, then she returns to her first meetings with painter Mykola, submitting for the readers’ judgement *the story of nine months (yes, nine months) mad love, from which an honest madness appeared* (Zabuzhko 2000:15).

Natalka Bilotserkivets characterises the novel as *a perfect example of Ukrainian feminism* (Bilotserkivets 1997:29). This is an extremely perceptive remark as the critic correlates the novel with the basis of Ukrainian feminism which differs significantly from western feminism. A literary critic from Kharkiv, Serhii Zherebkin, supposes that *in Ukrainian criticism Zabuzhko's standpoint is associated with west feminism according to which a woman doesn't feel ashamed of her body, her physiology and her desires* (Zherebkin 1999:294), which means that he perceives the writer's feminism entirely within the confines of western feminist criticism which aims to understand the nature of gender inequality.

Indeed, Zabuzhko's heroine is sincere not only in her soul's and feelings' opening, but she is honest in the description of her bodily and physical needs. Another Ukrainian critic Nila Zborovska also comments on this:

a woman [...] is sexually sensitive. The plenty of sexual energy comes into collision with intellectual gust and it makes the prose especially carnal, bodily-female, intimate in details. (Zborovska 1998:29)

Mariya Moklytsia labelled such a sincere confession by the heroine about her private life a public exposé and stressed on this postmodernist feature:

O. abuzhko could "take off her clothes" and at the same time she wasn't shamefully bare. (Moklytsya 2002:325)

The author's personal position is subordinated to a national idea which is dominating in Ukrainian feminist ideology: *two main discourses – female and national – are tightly interlaced in "Field Work in Ukrainian Sex". As two cages, two prisons – female and national dependence and impasse* (Zborovska 1999:111). In a similar vein to a modern Ukrainian poetess Antonina Tsvit who equates a woman's love with man as love with God, Zabuzhko blames sexual intercourse which is gratifying for the male:

it was completely self-sufficient creation in which your own physical displeasure was of little importance. (Zabuzhko 2000:26)

Liberation of the female soul and body from predominant patriarchal norms and standards becomes one of the main themes of the novel; equally it remains the main theme for feminist critics. Each master of word puts his own vision of body/soul opposition:

for Chvylyovyi love means first of all sex that is phenomenon of low sphere of being. A wild and rude men's force was hidden under Sosyura's superficial lyricism. Semenکو invented ero-theses deprived of eroticism, Tychyna declared his fear of sensuality and abstractness of his poetic love affairs. (Pavlychko 1999:224)¹

¹ Chvylyovyi Mykola is a well-known Ukrainian poet and writer.

The works of Lesya Ukrayinka, Olga Kobylyanska, and later Lina Kostenko certified the opposite; they *accentuate the opposition of female “spirit” and female “body”* – points out Zborovska.

Modern Ukrainian writer Yuriy Andruhovych, through the eyes of his hero Stas Perfetskyi from novel “Perversion”, paints a picture of woman as *an interesting erotic object, his passionate desire that with triumphant walk directs to flesh* (Zborovska 1999:123); the same view is held by Yuriy Pokalchuk, who depicts woman as insatiable, restless in sexual hunger. The writers mentioned above think that feminine nature is rooted in the genitals, and the main element in relations between a man and a woman is the satisfaction of sexual desire. Zabuzhko understands this in a different way:

“Sex [...] is the index of some deeper disagreement”, – “I have doubts”, – he cut and closed the subject”. (Zabuzhko 2000:72)

The soul and body dichotomy of yin-yang is introduced in Andruhovych’s works in the form of carnival, game, and entertainment. Equally one may consider Oksana Zabuzhko’s works – everything is significant for her; *the negation of carnival is fundamental* for her (Dolzhenkova 1997:102). She frankly expounds upon physical dissatisfaction and mental disorder, considering that sexual uncooperativeness emerges on the basis of the heroes’ spiritual distance. As Zborovska said, in Zabuzhko’s novels the woman’s body is closely connected with Spirit, Spirit feels exhausted in the body and becomes the prisoner of the body and captivity (Zborovska 1999:126).

Describing the female images in Taras Shevchenko’s creative works, the authoress defines them as symbols of *“mental rape”*, which occur at all levels of human being. Zabuzhko’s heroine becomes the victim of such rape at all levels, after which a void emerges:

He penetrated through her territory like a Tatar yoke – with whistle and scream, having eradicated from the memory, from all its subcomponents those magic and loving memories, which are gathered in the soul in store with the passing of the years. (Zabuzhko 2000:56)

Apart from portraying the Ukrainian female being, the authoress focuses on the female experience of the American women and shows their destiny: *a personal history of the woman is mixed with the history of all women. (Cixous 1999:77)* Rosie, *a forty year old girl* has to visit a psychoanalyst to *retell someone who listens to her that she is very unhappy. (Zabuzhko 2000:46)* A plump Kris is the wife of a lifelong student; she is 41 years old and has a breast cancer; divorced and childless Helen works round-the-clock in order to ignore the fact that she is growing older; a sixty year old Cathy, who was left by her husband *will lose herself into drinking in her own house out of the corner of one’s eye (Zabuzhko 2000:51)*. The Ukrainian woman Darka is no exception; she

didn't live but agonized, *worked strenuously instead of her strong husband, [...], keeping a family* (Zabuzhko 2000:74). Such variety of unhappy female images speaks for the impossibility of woman's self-fulfillment in the patriarchal society. The novel "Field Work in Ukrainian Sex" is the reflection of the patriarchal culture, where the authoress and her heroine grew up. The female protagonist is simultaneously both the victim and executioner. She explains her obedience and compliance in relation to Mykola in terms of the general compliance of all Ukrainian women towards a totalitarian system:

What is our only choice? Thus, it has always been, and remains between the victim and the executioner: between the unbeing and being, which kills? (Zabuzhko 2000:113)

In mentioning the relationship between Evelyn and Leila in Angela Carter's novel "The Passion of New Eve", we can see the similarity in the presentation of male-female relations both in English and Ukrainian works. Leila, who was sexually depressed by Evelyn, will be a future feminist leader; Oksana, who suffers both sexual and mental violence, turns into a witch. We feel the protest at contemporary patriarchal norms. The self-defense mechanism of the strong and brave woman works out in the colonial society: the woman changes her obedience into volcanic hate; she becomes a gorgon, which fights against her victimhood. Consequently, the traditional roles are changed: the victim becomes a vulture – this is the feministic essence of the work with the merest hint of irony.

Looking through the stories in Angela Carter's "The Bloody Chamber", we can observe a specific tendency: the British authoress denies the thought that women are passive and shy; in her works, they are sexually active and even cruel. The Ukrainian authoress develops a female nature similar to that of her British counterpart, but Carter's works are focused on the decision of opposition "man-woman", ("*devil, wild wolf – obedient lamb*"), as well as reaching a compromise in this dichotomy. At the same time, Zabuzhko's heroine expresses the pessimistic opinion, concerning the inaccessibility of desirable freedom, physical and mental independence, and the impossibility of *confirmation of the female value of the national world and the female value of the World in whole*. (Zborovska 1999:118).

Zborovska noticed that "*Field Work...*" was written in the form of a psychoanalysis lecture, with the effect of female confessional monologue (Zborovska 1996:60) and has something in common with Sigmund Freud's lecture "Femininity". The features of Freud's physicality can be seen in the novel. First of all, there is the motive of "struggle" with a mother, as the heroine can never agree with her, she believes that her mother *slowly and unfailingly kills the adult woman, retains her at home, hinders all her movements and thoughts by the own presence* (Zabuzhko 2000:29). As Freud says, the main object of love for a boy or girl is their mother but *due to the Oedipus complex, the love object*

for the girl is her father (Zborovska 1996:373), the connection with mother turns into hate and hostility (Freud 1991:375). A similar attitude of daughter towards the mother can be observed in Zabuzhko's novels:

... she doesn't want to live in a small flat with her mother: thanks to her, she became to hate her own body, its obstinacy and corporeality. (Zabuzhko 2000: 69–70)

In relation to Carter's works, the image of mother was negative or even entirely absent. A similar attitude to the mother is depicted in Zabuzhko's works: the mother didn't raise the heroine – *the mother was completely sexless, cinematizing clearly like a **black glass*** (Zabuzhko 2000: 106). Such comparison successfully shows the relations between the heroine and her mother. The situation with the father is just the opposite. Having got the Oedipus complex, the girl (as Freud supposes) cuts the connection with the mother and *under such conditions, the formation of Above-I can suffer; it won't gain the strength and independence* (Freud 1991:381). The heroine takes the male identifications, she needs a brother, friend and a complete man

... because you are a woman, woman, damn it: a brittle "plant" which needs support, even fantastic support, true love, otherwise it will lose inspiration, pine and die. (Zabuzhko 2000: 21)

Freud wrote that *to be loved for woman is more important than to love* (Freud 1991:381), that is to say, according to his theory a woman has the higher degree of narcissism than a man. Zabuzhko's heroine stands ready for anything to love truly, and give the part of herself to the chosen man.

The heroine's soul feels nostalgic to a good father's hand, like during childhood: "a poor loveless abandoned girl is crying at the railway station, she is ready to be picked up by everyone, who says *I'm your father* (Zabuzhko 2000: 13). That is why she remembers her childhood with delight, and her childhood is the only truth *to measure life and if you don't trample that image of girl in your heart [...], your life does not go mad.* (Zabuzhko 2000: 57). The girl, whose father fussed over her (*she was ashamed because of her secret – but there are no secrets from the father?* (Zabuzhko 2000: 105)), the girl, who thievishly took off her make-up, (*because the father can see, he took to heart everything, concerning her*) became a woman and directs her father's love towards her future husband-lover. As Freud observed, *if a girl has an Oedipus complex, she will choose him (the ideal of future husband) on the model of her father* (Freud 1991:383). It is difficult to tell if Zabuzhko's heroine chose Mykola based on the model of her father. Probably not, in as much as firstly he was the only man-winner for her, but it is obviously that the "feeling of complete undying obedience" weighs upon her. Nila Zborovska considered such an attitude to the husband-lover as *the peculiar form of the transformed loving impulse to the father* (Zborovska 1999:110). On the other hand, the heroine blames her father

for his fear, *he was standing near the window and smoking all the time, looking at the opposite house, he was full of desperation* (Zabuzhko 2000: 54).

The heroine certainly wants to give birth to a son, she dreams about *a white-haired boy* (Zabuzhko 2000: 60). The heroine regrets that she is not a man *she dreamed to be a tall, long-haired dark man, a Mowgli, who trails an old witch to his cot* (Freud's motives). Freud shows the mother's attitude to the birth of the son and the daughter: *only the birth of the son affords a great pleasure to her* (Freud 1991:384).

All of the above would appear to clearly attest to Freud's *jealousy to penis that leaves indelible traces in her [girl's] development and character formation* (Freud 1991:378). Famous feminist Kate Millet maintained on this point:

Freud's logic could change child birth, this only woman's function and famous woman's achievement, to ordinary hunting for men's penis. So even child birth becomes men's privilege as babies are penis' substitutes. (Millet 1998:304)

Thus Freud's understanding of female psychology is constructed on the realisation of a tragic event – to be born a girl:

Many daughters are embittered towards their mothers because they bore them women, not men. (Millet 1998:296)

In Zabuzhko's novel this tragic collision is connected with national discourse:

What the hell to come into the world a woman (any more in Ukraine!) – with this damned dependence immured in the body as the time bomb. (Zabuzhko 2000: 18)

However the novel's core is in no way reduced to Freud's analysis of woman imprisoned in the triangle of passiveness, masochism and narcissism.

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**SEX AND GENDER – ON A MOTIF OF GENDER
TRANSITION IN ‘THE PASSION OF NEW EVE’ BY
ANGELA CARTER AND ‘HOUSE OF DAY, HOUSE OF
NIGHT’ BY OLGA TOKARCZUK**

In modern scientific discourse, the concept of gender is far reaching and wide ranging. The issue of sex and gender remains the subject of numerous studies and also a serious challenge for natural sciences researchers including such fields as biology and genetics, and humanists such as ethnologists, anthropologists, sociologists and literary scholars. Various methods and tools are used for the investigation of this issue. All of the above has led to the creation of the current multidimensionality and complexity of this term. Problems in defining sex and gender are one of the symptoms of “an excess”. Stanisław Dulko presented as many as ten various criteria for the definition of gender (Dulko 2003: 5–6). However, for the needs of this work, I focused on the distinction between sex from the biological view, and gender in terms of the social and cultural view, and works of literature were used as examples. Many authors who tend to feminize, try to avoid biological determinism, which leads to the creation of a division into sex (biological) and gender (cultural). The first term relates to anatomy and the second is connected with the general assumptions and practices of culture that control the social process of creating views on men and women. Eugenia Mandal defines gender as:

[...] a type of information, on the basis of which people form their opinions and decide about their behavior for social interactions [...]. Gender is an active process formed inside interpersonal interactions. People design their reality on the basis of past experiences and so called objective reality does not exist (Mandal 2007:8).

Making division into sex and gender, people postulate that social, cultural and political discourses and practices of the gender culture underlie the subordination of women. Thus, the division into male and female is in no way affiliated with biology, but is rather culturally formed and can undergo

modifications. As gender relates to the cultural division and is a set of prescriptions and prohibitions connected with the functioning of particular gender, the identity of a particular person as a man or woman depends not on the empirically determined experiences of sexual dimorphism but on an identity formed in society, which starts to develop from the day of one's birth. German Ritz states that gender studies emerged from female studies, which originate from Western and American humanism of 1960s. The issue of cultural gender is analyzed in relation to social classes, ethnical, racial, religious and other issues (Ritz 2002: 9–20). This does not, however, mean that gender should be treated as an arbitrary social construction. Both biological and cultural points of view have their own limitations. What is more, sexual identity can be treated as a fantasy, materially imposed upon a body (Balejko 2001: 139). One can state that the natural division of people into male and female is only a cultural convention adopted at a specific time and cultivated since then throughout our civilization (Kuligowski 2007: 256–257; Bierbrauer 2008: 26–27).

The correlation between sex and gender is the subject of issues that female writers elaborate on in their novels. Observations of behavior typical for a particular individual, his or her personality changes, and the way of life and world perception are all a valuable source of reflections. The female point of view determines the subjectivism of female areas of experience and is based on issues that were kept on the margin of “serious” topics or even hidden in the past. Angela Carter, a feminist writer, creates a world where the sexual categorization of a character determines the perception of the outside world. Olga Tokarczuk seconds Carter in this literary aspect. The perception of the world according to one's sex is such a serious problem that it is impossible to find any of their works that fail to include these issues. What is more, gender matter correlates with the constitutive feature of magical realism, i.e. eeriness and marvel. To limit the scope of studies only to experiments with the problematic issue of gender transition, this work is based on *The Passion of New Eve* (first published in 1977) by Angela Carter and *Dom dzienny, dom nocny* (*The House of Day, House of Night*) by Olga Tokarczuk (1998).

The Passion of New Eve is seminal work in Carter's literary output. This novel is also a continuation of her writing-ship as she once again uses compositional rules of a picaresque novel. Additionally, as Ewa Michalczyk states, Carter demystifies and deconstructs patterns and stereotypes of sexuality (Michalczyk 1997: 81). The trip to America, together with the main character, a Brit named Evelyn, is the pretext for deliberations on the condition of modern industrial societies. It appears that America is no longer a place where the American dream, i.e. a change of fate in every aspect of one's life, can come true. Society is divided into informal groups that live according to their own rules, so the country is threatened by the risk of a civil war. As a confirmation of the basic

values decay, the narrator recalls the statement of a soldier: *The age of reason is over* (Carter 1982: 13).

Evelyn, who is a young man, can not resist female charm and at first develops a relationship with a show dancer. His self-assurance corresponds to the purposefulness of his actions and his subjective treatment while winning the woman's affection:

As soon as I saw her, I was determined to have her. She must have known I was staring at her, a woman always knows [...] (Carter 2007: 19).

The man, despite initially admitting that he was the initiating party, changes his point of view and positioning himself as having been chosen:

And why me, Leilah, why me? Why did you choose to give yourself to me in such a rococo fashion? But she giggled and would not reply to that (Carter 2007: 26).

We can observe the way in which stereotypical roles of gender are realized. From the male point of view, a somewhat relative perspective, one perceives womanhood in terms of classical comparisons:

She was like a mermaid, an isolated creature that lives in fulfilment of its own senses; she lured me on, she was the lorelei of the gleaming river of traffic with its million, brilliant eyes that intermittently flowed between us (Carter 2007: 22–23).

Comparing Leilah to mythological, wondrous creatures introduces a certain eeriness to the novel. A man was allured by a superhuman character. In a similar field, the author equates Leilah's sexual behavior with visits of impure creatures:

[...] I would in my astonishment, remember the myth of the succubus, the devils in female form, who come by night to seduce the saints (Carter 2007: 27).

Descriptions of female sexual behavior (Carter 2007: 27) pertain from an irrefutable source; it must be a man who expresses these sentiments. His descriptions are limited to dynamic actions. The form of this utterance is sharply outlined; one observes a pauperization of lingual means and the choice of lexicon, characterized by vulgarity and insult. Thus, the man describes the world as he perceives it, he does not include any ornaments; there is no clear purposefulness of using this mean. Directly formulated statements relate equally to perception of the world and rationally expressed emotions. Evelyn explains the decision to part in the following words:

But soon I grew bored with her. I had enough of her, then more than enough. She became only an irritation of the flesh, an itch that must be scratched; a response, not a pleasure (Carter 2007: 31).

He leaves the woman only when she stays in hospital after her abortion. The reflection over the relationship and happiness is limited only to a statement that he did not give Leilah real feelings and happiness. According to him, what she gained from their relationship can be summarized by one sentence:

I gave her nothing but an ingot of alchemical gold, and a baby, and mutilation, and sterility (Carter 2007: 31).

As the result of the above findings, Evelyn decides to travel again. He goes to the desert, ruled by the Beulah female fighters. Their leader, Mother, is an unusual character. She not only wants to create a world without men, but she is also the personification of maternity in its purest primal form, which recalls the motif of the Great Mother. The Great Mother is a mythological character and the Mother from Angela Carter's novel represents a futuristic world. However, they are similar in respect of the creative powers and the value of motherhood that they represent. Despite the fact that the Mother operationally added herself additional secondary sexual characteristic, her affinity with the female creational force is unusually strong:

[...] Her face had a stern, democratic beauty of a figure on a pediment in the provincial square of a people's republic and she wore a false beard [...] possessed two tiers of nipples, the result [...] of a strenuous programme of grafting, so that, she could suckle four babies at one time. And how gigantic her limbs were! (Carter 2007: 59–60).

The Mother in Carter's novel is not only the founder and the organizer of the Beulah caste. Through her external transformation, she gets close to marvelous and unearthly areas. She becomes a living statue, a proof of her pursuit's justness:

And she made herself! Yes, made herself! She was her own mythological artifact; she had reconstructed her flesh painfully, with knives and with needles, into a transcendental form as an emblem, as an example [...] (Carter 2007: 60).

Her intentions towards Evelyn are clear at once. Men are regarded as the lower gender by Beulah, whose sign is a broken phallus. The paradise presented by the Mother is a world without men so she surgically changes Evelyn into a woman – Eve. It is worth mentioning that it happens without his approval. He is terrified but thinks realistically, concluding that escape is unproductive. These events change the perspective of the character. Nothing is the same after this transition. Reorientation relates not only to the external, physical area of a human being. Evelyn becomes a woman, with all related consequences, including those of a mental nature.

Eve is charmed by her new state. She sees more details of the world and perceives it through feminine emotions. Even those every day activities related with taking care of her body become an unusual pleasure. She must immediately

learn how to function in this new body. She intuitively feels that the Mother has some further shrewd plans. Initially, she is not aware of the near danger but later she receives some suggestion from her sisters. Eve learns very fast as she has adaptive skills and is able to draw proper conclusions thanks to her intelligence. After escaping from the sanctuary of the Mother, she enters into the harem of Zero, a poet suffering from creative disability. Eve becomes the seventh wife of Zero. She spends Sunday nights with him so she has to undergo an intensive sexual reeducation. The change of activity during a sexual act results in passive attitude in other fields. She acts as she was standing next to events and her decision making abilities are limited. The initiation to a life in a harem is also related with external changes. Carter gives a new form to ceremonies of hair cutting and an archaic regional ritual of changing every-day clothes of women who changed marital status. Universality is common in this harem. Uniformization, consisting only in wearing dungarees, realizes its function in passing on to an individual a sense of identity and affinity with a given community. During a visit at Tristessa, Eve's outlook on life comes into direct confrontation with the unreality of human life. Natural values, including sex, prove to be only conventional products of culture. Tristessa, a movie star who specializes in playing roles of martyred women, symbolizes another mystification and is a cause of further eeriness. Tristessa is a man, who created his feminine side to such an extent that nobody cares about the truth. Tristessa is important for Eve for two reasons. First of all, she leads her to the understanding that sex is only a configuration that can be modified. What is more, the mental component is more important than the biological in such a construction. The biological element can be modified or even completely transformed.

The final part of the novel is another, slightly humorous concept. Tristessa, who first was a woman, becomes the father of Eve's child. Over the course of the novel, both characters undergo a transformation of their genders. Carter, adding her arguments in the discussion over human androgyny, opts for those who notice the supremacy of the mental sphere over the biological. She reproaches modern societies that they forge artificial images of men and women, intended to maintain the former order of life. She is also critical of the media. According to her, films contributed, and still are contributing, to the consolidation of false standards of masculinity and femininity. However, Angela Carter does not claim that she has the right to create real standards. The modification of her characters' sex resembles her playing with conventional and imposed rules. She is aware that her consciousness is also subject to cultural directives based on limitations; she tries, however, to modify strict rules by discussion about androgyny and her novel's eeriness. As far as overcoming biological barriers of sex is possible, cultural patterns should also be changeable.

Olga Tokarczuk also takes part in this discussion by placing transsexual plots in her novel *House of Day, House of Night*. In fiction, she seems to repeat

the questions which she poses in the preface to the Polish edition of *Gender Trouble: Feminism and The Subversion of Identity* by Judith Butler, a feminist and a philosopher (Butler 2008):

What do terms “woman” and “femininity” mean? What does this set includes and what is it determined by? Finally, what does “a woman” and “a man” mean? (Tokarczuk 2008: 6).

Issues of femininity and masculinity and relations between them are present in all novels and stories of Olga Tokarczuk. However, opposite to Carter, she does not treat transsexual plots as the main theme of a novel. As Marzena Lizurej noticed, in the *House of Day, House of Night*, androgyny is present in three sequences (Lizurej 2001: 171), but it is not widely represented theme¹. In my opinion, interpretation of the *House of Day, House of Night* as an androgyny exposition is one of possible ones. According to Juan Eduardo Cirlot, the Androgyne is a mixture of traits of the ideal man and the ideal woman (Cirlot 2000: 67–68). In the Tokarczuk’s novel, “experiencing own gender” has different character in every episode. Considering not the content layout and sequencing order but integration level of “sexuality elements” - it is worth to begin with the plot of Agni, called by the author as: *On i Ona, Ona i On (He and She, She and He)*. The name Agni refers to Indian mythology and *Rygweda* as Agni god is a guardian of a fireplace (Cotterell 1993: 98, Kempniński 1993:11).

Agni, a two-sex being (young boy and young girl), appears in the life of a childless couple during a marital crisis. Man’s trip and wife’s loneliness and next her illness, are the reasons of adultery instead of leading to integration and relationship renewal. Both spouses desire for complement, symbolized by Agni, that is why they bow to passion. The man, whose role of a partner is disturbed, looks for a confirmation of his masculinity in companion of that extraordinary being. Agni’s extraordinariness, sudden appearance and imaginarity are the subject of reflection:

He found with a relief that he is with Agni and he could not believe how elusive she is (Tokarczuk 1998: 255).

Agni was miraculous. He wanted to keep her if it was possible. He kept touching her when they were sleeping (Tokarczuk 1998: 255).

She was light and filigree, her bare feet moved along the wooden floor; noiselessly as always (Tokarczuk 1998: 256).

¹ See also extensive work by Marzena Lizurej: *Androgyne – archetypowy symbol pełni. O transgresji ról płciowych w powieści Olgi Tokarczuk ‘Dom dzienny, dom nocny’* [in:] M. Radkiewicz (red.) (2001). *Gender w humanistyce*. Kraków: Rabid. Some of her findings are present in this article.

After return of his wife from hospital, Agni-woman disappears the same as Agni-man did. The life of the couple, after Agni's interference in their relationship, is filled with hankering. The metaphor of a life as longing connotates rather simple persistence in a particular situation than authentic experiencing. The area of desires, focused on possessing Agni, was reduced. This is clearly visible in woman's experiences:

Sometimes, in some despair, she went out to suburbs, where no lamps were lit, where it was dark and dump and a smelly creek run. She rested her forehead on some fence or tree and said 'Agni, Agni, Agni', as if she had to spoke this name several times a day, like it was necessary for her like breathing. She said 'Agni, Agni, Agni' and waited, believing that such repeating is magical and overpasses the space... (Tokarczuk 1998: 256–257).

Longing for completion determines a new reference area. It recalls the conception of Carl Jung (Jung 1981). Tokarczuk, a psychologist, often relates to his works. Animus and anima, masculine and feminine elements, represented by Agni in the novel are the ideal complement of characters' personalities but also conditions strong sexual fulfillment. Through the episode with Agni, the characters developed new relationship, based on friendship and accompanying each other at difficult moments, about which one is informed from the last statement:

'Let's stick by together' – this is how they told each other and it sounded like a spell (Tokarczuk 1998: 259).

The narrative about Paschalis monk, related with hagiography of saint Kummernis, is the second sequence regarding "gender experiencing". Kummernis and Paschalis (Kummernis' biographer) have similar moments in their lives. They are both children of the same sex born in families that wanted to have children of the opposite sex. This is why Paschalis is imperfect because of his sexuality. In his case, being a man is the reason of his imperfection:

He was born somewhat imperfect because, from the moment he could remember, he felt badly in himself, as he had chosen a wrong body, wrong place, wrong time. He had five younger brothers and one older, who was a head of his family after their father died (Tokarczuk 1998: 74).

Paschalis dreams of becoming a woman. Everything related with femininity is considered by him to be perfect, the aim of his actions. A homosexual event in a monastery leads him to the desire to change sex. However, in the created world it is not possible. Paschalis pretends to be ill in order to stay in a feminine convent as long it is possible as he feels comfortable among women. His transvestism, not accepted by other people, is an act of rebellion against the standards of society.

Kummernis, the character of Tokarczuk's hagiographic story, was not chosen to be one of the saints of the Catholic Church. The image of a woman hanging on

a cross is regarded as a mistake of pilgrims who regarded the crucified Jesus as a feminine image (Lizurej 2001: 171). The story of saint Kummernis, composed like an authentic biography, includes many information about the character. Not to elaborate of plot's issues, but focusing on experiencing own gender, it is necessary to point to birth circumstances. It appears that the motif of genders unevenness is present in this story from the very beginning:

Kummernis was regarded imperfect for her father when she was born as he desired to have a son. Sometimes, an imperfection in the human world becomes also an imperfection in the world of God. She was the sixth daughter (Tokarczuk 1998: 54).

Femininity is defined in the terms of lack and imperfection according to human beings. According to the biographer, probably not without idealization, Kummernis was an ideal combination of external and internal beauty. It is also a reason for the jealousy of other women and the desires of men. According to Anna Korzińska, women's *habitus* for reproduction of current social and cultural structure is composed of three elements: beauty, marriage and maternity (Korzińska, 2003: 49). Thus, beauty is not always an advantage for a woman. The narrator begins the discussion with culturally fixed forms. Living in a patriarchal society, Kummernis is unable to make her own decisions regarding her life. Her father makes all decisions: first, he sends her to a convent, wanting her to become a nun, and next he takes her from there as he intends for her to become the wife of a neighbor. Escaping to a hermitage seems to be the only way for her to gain release from these plans. From the cultural point of view, her behavior is regarded as rebellious. Thanks to such activity, Kummernis wins her autonomy. The fact of receiving the face of Jesus is regarded as a great mercy for her in the religious sense. Her father, did not accept her experiences and the murder committed by him is equivalent to the crucifixion of Jesus. Kummernis' sex was not changed as in Carter's novel, but was metaphorically extended. She is a woman but her face suggests that she belongs to the male part of society. Sex is transformed to androgyny but Tokarczuk stops at this stage. She does not reveal any changes of personality and formulates no questions as to Kummernis' mental state.

Both Angela Carter and Olga Tokarczuk are interested in cultural gender and related issues. However, it must be stressed that their concepts of sexuality are significantly different. Carter states that biological change of sex is possible and proves that a physical change brings about also mental effects. On the other side, Tokarczuk does not make such far reaching conclusions. According to her, the biological sex of an individual can be opposite to the cultural gender. It causes personality crisis, alienation, but characters do not dramatically strive for physiological changes. Tokarczuk's depicted world simply does not allow them to do so. A sex can become a source of an internal conflict but advanced medical operations do not have the right to exist there. Both writers introduce an

unrealistic character symbolizing human desires and ideals. Marvel presented to a reader correlates with the issue of sexuality. Nevertheless, in *The Passion of New Eve*, a marvelous character can change the sex of a male character and in *House of Day*, *House of Night* the whole conflict and repercussions (putting to the test) are provoked by a discrepancy between sex and gender.

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