THE BIRMINGHAM JOURNAL OF

LITERATURE AND LANGUAGE

VOLUME VII

2015

Cover image taken from

"Am I in Your Network?" Masked Boobies, Ascension Island

by **LUCY GARRETT**

Printed by Central Print,

The University of Birmingham,

Birmingham, UK

This issue is available online at:

www.birmingham.ac.uk/bjll

The Birmingham Journal of Literature and Language (Print)

ISSN 1756-4670

The Birmingham Journal of Literature and Language (Online)

ISSN 1756-4689

Questions and submissions:

Emily Buffey and Claire Harrill (webbjll@googlemail.com)

UNIVERSITY OF BIRMINGHAM

The Birmingham Journal of Literature and Language (*BJLL*) wishes to acknowledge the kind assistance of a number of individuals who have contributed to the assembling, advertising and publication of the current volume. Especial thanks go to Ben Dobson from the College of Arts and Law Graduate School who facilitated the promotion of the *BJLL* and disseminated the various calls for submissions. We would also like to thank the Postgraduate Development Fund for its financial assistance, and Michael Seery for processing the payments that allowed this issue to go to press. Our thanks also go to Will Cooper of Central Print for his assistance at every stage in the printing process, and to Alberto Guglielmi for maintaining the *BJLL* page on the University of Birmingham website. Special thanks also go to Emily Rozier and Mike Rush for their continued support of the *BJLL* and for their help and assistance along the way, and to Oliver Mason for maintaining the journal website, especially since he has now left Birmingham.

TABLE OF CONTENTS

SECTION III: NOTES

SECTION IV: ARTWORK AND POETRY

FOREWORD

It is a pleasure to write the Foreword to this seventh issue of the *Birmingham Journal of Language and Literature*, which maintains the standards set by its predecessors of editorial scrupulousness and ambition, with a mixture of extraordinarily wide-ranging scholarly articles and creative work that is uncommon, to say the least, in most academic journals. If anything, this issue is even more ambitious than customary, under its general theme of exclusion, erasure and excision: the historical, global and theoretical reach of the articles and shorter notes encompasses Renaissance, Victorian and modern literature, English, French and post-colonial writing, Freudian and Barthesian hermeneutics, manuscript study medieval and modern, work in film and television archives and photographic theory. The locations we are taken to include Mauritius, India and Japan. The *Journal* truly reflects the increasing globalization and multi-discursiveness of the discipline we work in as literary scholars, and is both exhilarating and chastening with regard to the limited specialisms most of us perforce inhabit. In short, the following pages are a cornucopia of youthful, progressive and enterprising academic activity, and thanks to the *Journal* and its editors brought home to us in Birmingham!

Professor Steve Ellis

Department of English Literature, University of Birmingham

GENERAL EDITORS' INTRODUCTION

It is with genuine pleasure that we present this, our seventh edition of the *Birmingham Journal of Literature and Language*. The last year has seen an increased amount of interest in the *BJLL*, and we have been fortunate enough to receive a large number of submissions from scholars here at Birmingham and from universities across the UK. The articles in this edition all explore the themes of "exclusion, erasure and excision" from a range of cultural and theoretical positions.

The first of these articles, entitled "'Make me a Christian': *Henry VIII, The Island Princess*, and John Fletcher's Anti-Catholicism" by Birmingham postgraduate student, William Green, explores ideas of religious identity and conversion in the plays of Shakespeare and Fletcher, using the evidence of co-authorship to shed new light on the plays' representation of anti-Catholic hostility, and the problems they raise for interpreting the playwrights' own religious sympathies and views.

The next two articles continue with the themes of identity and representation. Lucy Hanks's article, entitled "Self-Censorship and the (Im)possibilities of Female Representation in Charlotte Brontë's *Villette*" assesses the marks and excisions from the original manuscript of *Villette* to suggest that Brontë's methods as an editor of her work are reflected in the protagonist's own "deliberately evasive" and "impenetrable" character. The third article, "'Disturbing'" Empire: Mimicry and the Colonial Uncanny in Rudyard Kipling's 'The Strange Ride of Morrowbie Jukes,'" by Laura McKenzie, employs postcolonial and psychoanalytical theory to assess the ways in which the identities and roles of both the colonizer and the colonized are inverted and collide. Using the Indian folktale of "The Crane and the Crow," McKenzie suggests that Kipling creates an "intertextually complex, doubling web of meaning" within the "Strange Ride," "that is rooted in the uncanny" (26).

The final two articles in this edition explore the issues of "exclusion, erasure and excision" in French and Francophone literature. The first of these is entitled "Snapshots of Absence: Photography in Camille Laurens's *Philippe* and *Cet absent-là*," by Adina Stroia. In her article, Stroia considers Laurens's use of the photographic image as a means of negotiating loss. The images of Lauren's late child, although not published, figure prominently and poignantly in her work as what Stroia idenfies as an example of "double supplementarity" (35). The next – and final – article by Maria Tomlinson, entitled "'… It must stop, it must stop': The Silent Child of Sexual Abuse in Shenaz Patel's *Sensitive*," continues with the theme of (in)expression in the face of trauma. Tomlinson considers the ways in which the novel's eleven-year-old protagonist, Fi,

"articulates her abuse in the form of symbolism, metaphor, and a profusion of ellipses throughout her diary and through so doing she discovers other forms of therapeutic expression in the natural world" (44). That these final two articles consider texts not written in the English language is testament to the broad spread of interest and expertise drawn by the *BJLL* in recent years.

Questions of belonging, as explored throughout the five main articles, are echoed suggestively in the artwork for this year's cover, which takes the theme of "exclusion, erasure and excision" to an intriguing new level. The image is part of a larger piece, entitled "'Am I in Your Network?' Masked Boobies, Ascension Island." The artist, Lucy Garrett, is a postgraduate researcher in the School of Biosciences at the University of Birmingham, whose research uses Social Network Analysis to investigate the social structures of seabird colonies, and the broader impact of this for future conservation and research. The image was shortlisted for the 2015 "Images of Research" prize, the postgraduate school's annual exhibition of postgraduate research as part of the University's Art and Science Festival. For more details, visit https://intranet.birmingham.ac.uk/as/studentservices/graduateschool/eventinfo/imagesofresearch.aspx.

This is our final year as Co-Editors for the *Birmingham Journal of Literature and Language*. It has been a fascinating, gratifying, and at times challenging experience, and we are grateful to our entire editorial team for their dedication and support during the last two years. We are particularly grateful to Jennie Challinor for her expert guidance in the final stages of editing this year's edition. We also wish to thank this year's contributors for their articles, book reviews, notes, poetry and artwork, and for their perseverance throughout the entire process. Finally, our thanks go to Professor Steve Ellis for his support and enthusiasm for the *BJLL*, and for writing this year's Foreword.

Emily Buffey and Claire Harrill

General Co-Editors

THE BIRMINGHAM JOURNAL OF LITERATURE AND LANGUAGE

SECTION I

ARTICLES

"MAKE ME A CHRISTIAN": *HENRY VIII*, *THE ISLAND PRINCESS*, AND JOHN FLETCHER'S ANTI-CATHOLICISM

WILLIAM GREEN

Although limited biographical information survives for many figures of the early seventeenth century, the "turn to religion" in early modern literary studies has nevertheless led to an increased interest in the confessional viewpoints of the era's writers. This is despite the fact that determining the religious convictions of others, especially in this period, is a highly problematic enterprise. David Scott Kastan has illustrated this difficulty in his recent work *A Will to Believe: Shakespeare and Religion* (2014), where he argues that,

> Shakespeare nowhere says anything explicitly about what he believed, but even if he did it would tell us only what he believed when he said it or what he was willing to say about what he believed. (18)

Underlining the fundamentally private nature of an individual's faith, Kastan's sentiments could relate not only to Shakespeare, but also to many of his contemporaries. Constructing biographies of early modern writers is challenging enough when dealing purely with the documented facts of their lives. Attempting to use such evidence to also reveal their private opinions and beliefs is practically an impossibility.

A good example of this problem is Shakespeare's most frequent collaborator, John Fletcher. Critical discussions of Fletcher have often used his religious background to connect him with anti-Catholic ideology. Lucy Munro, for example, has suggested that the experiences of Fletcher's grandfather – a Protestant clergyman who had been removed from office during the reign of the Catholic monarch Mary I – were an important influence upon the future playwright, "establishing a staunchly Protestant tradition" within the family which, she argues, generated a religious outlook in Fletcher very much in line with that of his relatives (308). Writing of how England's national politics were integral to the development of Fletcher's career, Stanley Wells has also drawn attention to the religious zeal of the dramatist's father – the Dean of Peterborough – who notably urged Mary, Queen of Scots "on the scaffold to return to the Protestant fold," and who, following the Scottish queen's execution, became a vocal proponent of "even more rigorous persecution" of England's Catholics (196). Gordon McMullan has further identified what he interprets as an anti-Catholic train of thought in Fletcher's own world-view, remarking upon his apparent desire for war with Catholic Spain, and recalling his expressed wish that England would "exercise her power as a Protestant nation" (21).

Using such information as this, an attempt to construct an impression of the author himself would certainly lead one to suspect that Fletcher subscribed to the common anti-Catholic prejudices of the age. Yet such an assumption would be speculative. Indeed, the conclusions of past critics are largely based upon circumstantial evidence. Despite appearances, however, the idea that Fletcher was as staunchly anti-Catholic as certain members of his family appear to have been does not accord with the representation of religious difference identifiable in his works, where a perceptible distinction is instead made between the political body of the Catholic Church, towards which the author shows a marked hostility, and its followers, whom Fletcher presents with greater tolerance as a misguided people, deliberately deceived by unscrupulous clergymen.

This distinction is particularly observable in Fletcher's collaborations with Shakespeare, with whom he wrote *Henry VIII* (1612), *The Two Noble Kinsmen* (1613), and the lost *Cardenio* (1612-13). These form part of Shakespeare's "late" group of works, which Thomas Betteridge has recently described as his "Catholic plays" (225), an interpretation in line with the oft-promoted view that Shakespeare secretly subscribed to the Catholic faith (see Kastan 15-48). Such a reading, however, ignores the significant contribution made to the aforementioned plays by Fletcher. Indeed, as Brian Vickers's survey of previous research shows, stylistic analysis has frequently suggested that the works in question were in fact written mostly by Fletcher, not Shakespeare (333-432). In order to develop a more complete understanding of these works, therefore, the fact that Fletcher's dominant co-authorship is such a significant element of their composition must be accepted and acknowledged. While this may not greatly affect all forms of critical interpretation, discussion of ideological issues – such as religion – can certainly benefit from bringing our knowledge of the author into consideration. More specifically, if these collaborations are to be considered "Catholic plays," how does knowledge of the contribution made by the supposedly Protestant Fletcher alter our understanding of their treatment of religious themes?

To answer this question, I shall consider the collaborative history play *Henry VIII* – a work selected for its focus upon the English ecclesiastical past – alongside Fletcher's solo-authored tragicomedy *The Island Princess* (1621) – one of only a few Fletcherian dramas to overtly explore religious matters – in order to demonstrate that, while Fletcher's presumed Protestantism may have been an important influence on his work, the evidence within his plays nonetheless problematizes the anti-Catholicism formerly ascribed to him. This will be achieved through two connected lines of enquiry. In the first part of the article, I shall consider Fletcher's role in the composition of *Henry VIII*. Concerned as it is with the events leading to England's

separation from the Church of Rome, I shall analyze the depiction of the Catholic Church through the play's representation of its primary antagonist, Cardinal Wolsey. As a representative of the pre-Reformation Church in a play with few other overtly Catholic characters, the negative depiction of Wolsey is not the result of a personal Protestant bias on the part of the author, but instead derives from more general public perceptions of the Cardinal's role in the Reformation. I shall continue this discussion of political criticism of the Catholic Church in the second part of this article, through analysis of the religious conflicts of *The Island Princess* – an apparent allegory for the Protestant/Catholic conflicts of contemporary Jacobean England – in order to reveal how this tragicomedy espouses a more lenient approach to the Catholic people while continuing to condemn the perceived villainy of the Catholic Church. By examining these texts, I shall thus demonstrate that the attitudes of the playwright himself are perhaps far less straightforward than has hitherto been supposed, with *political* anti-Catholicism (specifically focusing on the Catholic Church) being a more obviously discernible component of his prejudices than *social* anti-Catholicism (focusing, conversely, on the Catholic people themselves).

I: *Henry VIII*

Considering its pre-Reformation setting, one may assume that every character in *Henry VIII* would be identifiably Catholic. Shakespeare and Fletcher, however, are not particularly concerned with such historical accuracy. In fact, just four characters – Queen Katherine, the cardinals Wolsey and Campeius, and the Holy Roman ambassador Caputius – can confidently be said to follow Catholicism explicitly, and only one – Wolsey – serves as a major character throughout the play. How to interpret the playwrights' depiction of Wolsey is a matter which has sparked debate, with one critic considering that the authors show "more sympathy for Wolsey than one might expect" (Kaufman 98). This may be true with regards to the portrayal of his eventual downfall and death, but such a reading does not accord with his actions throughout the rest of the play, in which he frequently abuses the trust placed in him by King Henry in order to further his own ends. Consequently, Janette Dillon has more persuasively denounced Wolsey as a manipulative schemer, who can "so fully occupy and take over the King" that Henry is essentially "blocked from his subjects" (113). That the dramatists thus characterize Wolsey as the play's villain is unsurprising, as post-Reformation plays presenting historical Catholic figures in a positive light were a rare occurrence. Indeed, even the most famous surviving example of such a work – the collaborative drama *Sir Thomas More* (1601) – conspicuously ignores the religious

dimension of More's quarrel with the Crown, despite this being a significant component of the historical More's downfall.

Of course, when we consider the context of the period under discussion, we would expect to find such anti-Catholic prejudices. Throughout the Tudor era, England's religious identity had been notoriously discontinuous. Alison Shell illustrates the scale of this complexity, noting how Elizabeth I's accession to the throne in 1558 necessitated what she terms the "re-Protestantizing" of an England which, despite Henry VIII's break from Rome in the early 1530s, and the staunchly Protestant regime of his successor, Edward VI, had nevertheless been "restored to Catholicism for five years under Mary I" (4). Elizabeth's long reign saw England develop a great distrust towards those who did not conform to the nation's Protestant majority, and it is consequently unsurprising that *Henry VIII* – a play which dramatizes the titular monarch's efforts to secure a divorce from his first wife, Katherine of Aragon – places such emphasis on religious matters, depicting as it does a major cause of the English Reformation.

Such overt religio-political awareness is highly unusual for an early modern history play, however. Even those examples of the genre set in pre-Reformation England avoid explicit reference to the historical Catholicism of their subjects, and some even instil their monarchs with an unusually post-Reformation hostility towards the enemy Church. Examples of such works include Shakespeare's "first tetralogy" of history plays (*c.*1590-3), the first two parts of which repeatedly contrast the piousness of Henry VI with the villainy of the Bishop of Winchester; and the various plays on King John – such as the anonymous *Troublesome Reign of King John* (*c.*1589), and Shakespeare's *Life and Death of King John* (1596) – which pointedly position the titular ruler in opposition to the interference of Papal authority. Unlike these medieval kings, however, Henry VIII was a very different figure in the early modern Protestant mythos, his relationship with religion rarely being considered in terms of the Catholic beliefs in which he was raised, but rather through his instigation of the English Reformation.

This is in stark contrast to Wolsey, whose position in seventeenth-century perceptions of the Reformation goes some way towards explaining the clear distinction made in *Henry VIII* between, to adopt Karen Sawyer Marsalek's terms, "admirable" Catholics, such as Queen Katherine, and "despicable" ones, such as Wolsey himself (134). As the man who failed to secure Papal permission for Henry's divorce from Katherine of Aragon, and who thus, by association, prevented his subsequent marriage to Anne Boleyn, Wolsey's inaction motivated the King's break with Rome, an event which would ultimately pave the way for the Elizabethan Protestant settlement. Rather than deriving from the general villainy commonly associated with his

Catholicism, however, the dramatists' portrayal of Wolsey as "despicable" primarily originates from his role as a Catholic churchman (rather than simply as a follower of Catholic doctrine), a suggestion supported by the authors' specific language choices. Notably, his name – "Wolsey" – is uttered just five times throughout the play. In all other instances, he is instead referred to by his title – "Cardinal" – a detail which irrevocably denotes him to be a servant of a specific political organization. This is a significant factor in understanding the nature of the play's approach to Catholicism. *Henry VIII* is not merely an exercise in anti-Catholic polemic, but is in fact a more politically nuanced text. Indeed, it is not a follower of Catholicism whom we should see as the play's villain, but rather the political body of the Catholic Church itself.

Wolsey is certainly less villainous than other contemporary representatives of the Catholic Church. He does not conjure devils to aid his ambitions, as Pope Alexander VI is seen to do in Barnabe Barnes's *The Devil's Charter* (1606), nor does he commit murder with his own hands, unlike the Cardinal in John Webster's *The Duchess of Malfi* (1613-14). Yet this is not to suggest that the dramatists present him in anything approaching a positive light. Wolsey is a largely malicious force, more involved in power politics than in spirituality, and other characters vilify him accordingly: as the Second Gentleman in Act 2 Scene 1 declares, "All the commons / Hate him perniciously," and "Wish him ten fathom deep" (2.1.49-51). As a malign remnant of the corrupt "old" religion, Wolsey is contrasted with the King's role as the progenitor of the playwrights' contemporary Protestant England.

It is in the negativity of Wolsey's characterization that the authorial presence of Fletcher is perhaps most obvious. The play's apparent support for Reformist ideology may seem out of place in a work which has been designated one of Shakespeare's "Catholic plays," yet the negativity of Wolsey's portrayal is unsurprising when we consider the apparent Protestantism of Shakespeare's collaborator. In fact, on the basis of stylistic analysis, the majority of scenes in which Wolsey appears have been persuasively attributed to Fletcher (see Hope 150). This may help us to better understand the Protestant bias of *Henry VIII*, and goes some way towards explaining the positive connection the play ultimately makes between the King's opposition to the Catholic Church, and that of his daughter, the future Queen Elizabeth I. The final scene (again, believed to have been written by Fletcher), in which the infant Elizabeth is depicted onstage, is more than simply a reverential tribute to a deceased monarch. When Archbishop Cranmer declares that she "shall be to the happiness of England / An aged princess" (5.4.56-7), the "happiness" invoked is a strictly Protestant one; and it must be remembered, when Cranmer asserts that "no day" of her life shall pass "without a deed to crown it" (5.4.58), that one of her deeds would be the abolition of Catholicism in England. In this way, Fletcher proclaims

Elizabeth to be the symbolic fulfilment of Henry's Reformation, destined to bring about a religiously stable – and assuredly Protestant – nation. There is not even a trace of Henry's famed disappointment at his new-born daughter's gender: "Never before / This happy child did I get anything," he instead declares triumphantly (5.4.63-4). *Henry VIII* can thus be seen to explore history from a thoroughly Protestant-centric perspective. The play uses the opposition between the Reformists and the Church to underscore the triumph of "new" Protestantism over "old" Catholicism. In keeping with this approach, by the time the play has concluded, the two main Catholic figures – Cardinal Wolsey and Queen Katherine – are dead, symbolically leaving England a wholly Protestant realm.

II: *The Island Princess*

Such anti-Catholicism is ostensibly absent from *The Island Princess*. As a play dramatizing the encounter between Christian and non-Christian religions, this is to be expected. There are, however, some key similarities between *Henry VIII* and *The Island Princess*. In particular, just as *Henry VIII* emphasizes the perceived moral superiority of the Church of England over the Church of Rome, *The Island Princess* articulates a Christian world view in which alternative faiths are viewed as inherently dishonest. The treatment of the play's islanders, however, is not so straightforward. While McMullan's suggestion that Fletcher was simply modifying the colonial themes of Shakespeare's *The Tempest* (1611) for his own creative purposes is largely persuasive (198), Fletcher's islanders are far less obviously "Other" than Shakespeare's distinctly inhuman savage, Caliban. In fact, Fletcher's language choices suggest the setting of *The Island Princess* could very easily be seventeenth-century England, rather than colonial Indonesia.

The play takes place on the Indonesian islands of Tidore and Ternate. This detail strongly suggests that the characters native to these settings would subscribe to the Islamic faith, yet the surviving text of *The Island Princess* provides no clear internal evidence that these characters conform to any specific religious ideology (rather than simply being generically "heathen" or non-Christian). However, this ambiguity allows the encounter between the Portuguese explorers and the Indonesian islanders to serve as an analogy for the Protestant/Catholic conflicts of contemporary England. *The Island Princess* can consequently be interpreted as identifying a parallel between the conflicts taking place on the wider global stage – as Christianity attempted to extend its influence into foreign lands – and those occurring within Christianity itself, where Protestants fiercely oppressed Catholics in the name of religious conformity.

Just as *Henry VIII* does not demonize individual Catholics, *The Island Princess* is similarly cautious in its approach to the islanders, who are shown to be a markedly peaceful and open-minded people. The King of Tidore, for example, does not display any concern over the concept of a romantic match between the titular princess, Quisara, and the Christian hero, Armusia. Instead, the play's representation of villainy is confined to a single character, the Governor of Ternate, through whom, I would argue, Fletcher pursues his criticism of the Catholic Church. In particular, at many points Fletcher's use of language serves to subvert the Governor's outward appearance, and heightens the sense that he is to be interpreted as an allegory for England's Catholic enemies. This is most obvious in the second half of the play, in which the Governor plots to revenge himself upon his Portuguese adversaries.

Following his disgrace after the successful Portuguese rescue of the King (whom the Governor had been keeping prisoner), the Governor disguises himself as a Moorish priest, with the intention of inciting the islanders to hatred against the Portuguese. Despite this disguise, however, the behaviour he adopts bears closer resemblance to common stage representatives of Catholicism. His self-serving exploitation of religion certainly recalls the actions of Wolsey in *Henry VIII*, and, in keeping with this connection, Fletcher frequently associates him with Catholic phraseology. Most tellingly, it is the words of the Portuguese captain's nephew, Pinheiro, upon the unmasking of the Governor, that are of particular interest: "Why, 'Don' Governor," he remarks, "What make you here? How long have you taken orders?" (5.5.59-60). His taunt of the Governor having "taken orders" could simply be considered a joke in reference to his priestly guise. On the other hand, Pinheiro's application of the Spanish title "Don" in place of the Portuguese "Senhor" otherwise used throughout the play, serves to recall England's long-standing hostility towards Catholic Spain, a feeling apparently shared, as discussed above, by Fletcher himself (see McMullan 21).

Considering these allusions, it would be easy to suggest the existence of a clear division between the play's different religious groups. The Tidoreans arguably represent Catholicism, and the Portuguese, Protestantism. Yet *The Island Princess* is far less partisan than other plays of the period in representing a strict Protestant/Catholic divide, something Fletcher achieves by unifying the faiths, rather than presenting one as obvious victor. This is emphasized in the King's concluding lines, which connect the impending marriage of Quisara and Armusia to an anticipated peaceful future: "know, however subtle men dare cast / And promise wreck, the gods give peace at last" (5.5.93-4). Yet despite the expected peace, this finale (as with that of *Henry VIII*) is written in a Protestant-centric manner. *The Island Princess* ends with what is apparently a representation of a perfect world, where the "misguided" woman renounces her

sinful past by converting to the accepted spiritual path. In reality, however, Quisara's conversion only serves to perpetuate the view of the religious "Other" subjugated by the Christian hero. Armusia refuses to marry Quisara unless she converts to his religion, railing against her expressed desire that it should be he who adopts her beliefs: "I looked you should have said, 'Make me a Christian: / Work that great cure'" (4.5.85-6), he protests. This conversion to Christianity is here presented as a "cure," which aligns with Armusia's earlier statement that he would rather "love diseases" before considering rejecting his own faith (4.5.54). Armusia thus constructs an argument wherein Christianity is comparable to the physician's method of curing a diseased body, here used metaphorically to indicate a cure for a diseased soul.

To a present-day audience, Armusia is exercising a gross double standard. Considered in a Jacobean context, however, his words recall the common polemic of post-Reformation England. Quisara's conversion is sudden and unrealistic. She ultimately appears to convert purely due to her admiration for how strongly Armusia defends his beliefs, seemingly ignoring how he had previously denounced her and her kin as "false worshippers" and "blind fools of ceremony" (5.2.100). In this, Fletcher again utilizes the language of anti-Catholic rhetoric in describing the islanders, as an overemphasis on ceremony at the cost of spirituality was one of the most common criticisms voiced by Protestants over the Catholic Church. Unlike *Henry VIII*, however, *The Island Princess* does not end with the denounced "false worshippers" meeting death. Rather, Fletcher depicts a situation whereby religious conflict does not have to lead to bloodshed. The people, freed from the control of the corrupt Governor, are finally at liberty to convert to the "correct" spiritual path. Thus, as the disappearance of Wolsey from *Henry VIII* left England in a position to assert its Protestantism without hindrance from the Catholic Church, so the defeat of the Governor in *The Island Princess* signifies the abolition of "Catholic" authority in Tidore.

To modern audiences, the conclusion of *The Island Princess* is certainly problematic. Despite the claims of unity the play makes, the fact that Quisara ultimately concedes to convert to Armusia's religion belies the idea of the "peace" described in the King's closing line. The Portuguese prevail in their religious cause, while the islanders succumb to the apparent superiority of their opponents. In this way, *The Island Princess* arguably ends as negatively – at least for the islanders – as *Henry VIII*. Nevertheless, by situating both plays' treatments of religious conflict within the context of Jacobean anti-Catholic rhetoric, *Henry VIII* and *The Island Princess* appear far less all-encompassing in their prejudices than would usually be expected, particularly considering how previous critics have represented Fletcher's personal views. Both plays remain the work of a Protestant author writing against England's Catholic enemy; yet in place of the aggressive anti-Catholicism suggested by certain aspects of Fletcher's biography, a more political

prejudice is discernible, targeted at religious authority itself, rather than at the religion's followers. As such, *Henry VIII* and *The Island Princess* emphasize an alternative dimension to John Fletcher's apparent anti-Catholicism. His plays can be understood to be a product of a time of great religious antagonism; but in spite of how Fletcher has previously been presented, his works can be re-evaluated to reveal a more compromising attitude, framing the followers of alternative faiths as simply misled by corrupt holy figures.

Works Cited

Betteridge, Thomas. "Writing Faithfully in a Post-Confessional World." *Late Shakespeare, 1608-1613*. Eds. Andrew J. Power and Rory Loughnane. Cambridge: Cambridge University Press, 2013. 225-42. Print.

Dillon, Janette. *Shakespeare and the Staging of English History*. Oxford: Oxford University Press, 2012. Print.

Fletcher, John. *The Island Princess*. Ed. Clare McManus. London: Arden Early Modern Drama, 2013. Print.

Hope, Jonathan. *The Authorship of Shakespeare's Plays: A Socio-Linguistic Study*. Cambridge: Cambridge University Press, 1994. Print.

Kastan, David Scott. *A Will to Believe: Shakespeare and Religion*. Oxford: Oxford University Press, 2014. Print.

Kaufman, Peter Iver. *Religion Around Shakespeare*. Pennsylvania: Pennsylvania State University Press, 2013. Print.

Marsalek, Karen Sawyer. "Staging Allegiance, Re-membering Trials: *King Henry VIII* and the Blackfriars Theater." *Shakespeare and Religious Change*. Eds. Kenneth J. E. Graham and Philip D. Collington. Basingstoke: Palgrave Macmillan, 2009. 133-50. Print.

McMullan, Gordon. *The Politics of Unease in the Plays of John Fletcher*. Amherst: University of Massachusetts Press, 1994. Print.

Munro, Lucy. "His Collaborator John Fletcher." *The Shakespeare Circle: An Alternative Biography*. Eds. Paul Edmondson and Stanley Wells. Cambridge: Cambridge University Press, 2015. 305-14. Print.

Shakespeare, William, and John Fletcher. *King Henry VIII*. Ed. Gordon McMullan. London: The Arden Shakespeare, 2000. Print.

Shell, Alison. *Shakespeare and Religion*. London: The Arden Shakespeare, 2010. Print.

Vickers, Brian. *Shakespeare, Co-Author: A Historical Study of Five Collaborative Plays*. Oxford: Oxford University Press, 2002. Print.

Wells, Stanley. *Shakespeare and Co.: Christopher Marlowe, Thomas Dekker, Ben Jonson, Thomas Middleton, John Fletcher and the Other Players in His Story*. London: Allen Lane, 2006. Print.

SELF-CENSORSHIP AND THE (IM)POSSIBILITIES OF FEMALE REPRESENTATION IN CHARLOTTE BRONTË'S *VILLETTE*

LUCY HANKS

"Dangerous as Lucifer matches" is how Charlotte Brontë's husband, Arthur Bell Nicholls, described the letters she addressed to her friend, Ellen Nussey (Smith *Letters* [Vol. III] 295). Before they were given to Elizabeth Gaskell for use in *The Life of Charlotte Brontë* (1857), these letters had been "carefully and completely effaced" by Ellen in order to "shield" her friend "from any blame or misconstruction" (Jay 441). Both Arthur Bell Nicholls and Ellen Nussey expressed anxiety about Brontë's private correspondence being made public. Letters of other canonical female authors were also edited before publication. J. W. Cross, for example, "pruned" George Eliot's letters before allowing her autobiography to be published, omitting "everything that seemed to me irrelevant to my purpose" (Shattock 143). These examples of censorship are symptomatic of the ways in which female expression was governed by masculine prerogatives and ideals during the Victorian period. Although "shielded" by her male pseudonym, Currer Bell, Brontë sought to challenge the limitations placed on female self-representation within her fiction. In the wake of a predominantly masculine literary tradition, Brontë refers to the advice of her editor as "strictures" (Smith *Letters* [Vol. III] 80). This awareness of the restrictions placed on female expression extends throughout her fiction, and is nowhere more apparent than in her 1853 novel, *Villette*. This article will show that this has a profound impact on the way in which Brontë allows Lucy Snowe, the protagonist and narrator of her 1853 novel *Villette*, to present herself in her journey towards self-revelation.

In her reading of *Villette*, Brenda Silver has argued that the technique of deliberate self-censorship within Brontë's novel makes Lucy a more "self-consciously reliable narrator" than critics have previously assumed (288). This is an important statement that also highlights Brontë's sense of autonomy over her work. In the case of *Villette*, the chance to study Brontë's narrative technique at a codicological level is particularly rewarding; studying the manuscript as a physical object allows us to monitor Brontë's process of composition. As this article shows, the physical evidence of self-censorship can be observed only by readers of Brontë's original manuscript of the novel (British Library, Add. MS 43480-82). The manuscript, dating from 1851, is written in autograph and demonstrates that Brontë made many excisions from the text, presumably cut out by hand. While some of the excisions appear to make the text more legible,

there are gaps and omissions that warrant further investigation: why would Brontë choose to simply cross out one sentence, but permanently erase another?

Whilst this paper aims to steer away from considerations of Brontë's own autobiographical connection with *Villette*, the autobiographical impulses running throughout the novel cannot be ignored. Stepping beyond first-person narration, the novel incorporates a number of techniques used by female autobiographers. Contemporary critics of Brontë's time, such as Anne Mozley writing for *The Christian Remembrancer*, associated the novel's "want of continuity" (as demonstrated by the sharp shift in focus from Polly Home to Lucy Snowe) with the disjointed style of female autobiography in the nineteenth century (Allott 204). At first it would appear that Lucy Snowe is simply a narrator and observer of Polly's life. Yet it becomes increasingly clear that Lucy uses Polly, and at times other characters, as a means of exploring her own mode of self-representation. In the first chapter of the novel, for example, Polly is reunited with her father. Commenting on the occasion, Lucy states:

> it was a scene of feeling too brimful, and which, because the cup did not foam up high or furiously overflow, only oppressed one the more […] I wished she would utter some hysterical cry, so that I might get relief and be at ease. (*Villette* 17)

Lucy is not just an observer of this scene, but aligns her emotions with those of Polly. In the extract above, she depends on Polly to act out what she herself is repressing so that she "might get relief and be at ease" (17).

Critics of Victorian autobiography have referred to the tendency for women to narrate their actions and emotions through other characters in terms of their "relatedness to others" in the absence of a "coherent narrative of selfhood" (Parkin-Gounelas 20). The subjectivity of the female autobiographer is subordinate to her relationship to others, resulting in an artificial identity that cannot embody her interiority. In a letter to Ellen Nussey, written in 1838, Brontë discusses her awareness of the relationship between artificiality and identity in the following terms:

> all people have their dark side – though some possess the power of throwing a fair veil over the defects – close acquaintance slowly removes the screen and one by one the blots appear; till at length we sometimes see the pattern of perfection all slurred over with blots that even partial affection cannot efface. (*Letters* [II] 183)

The passage implies that Brontë is aware of the performative nature of female identity; a "pattern of perfection" that harbours a "dark side" beneath. Brontë uses the autobiographical genre in *Villette* to explore the struggle between this assumed "pattern of perfection" and a hidden inner female subjectivity. Despite her endeavour to remain an evasive and impenetrable narrator, Lucy too struggles to maintain this "screen," often revealing the "blots" of her true, subjective nature.

Writing to her literary advisor, William Smith Williams, Brontë refuses to reveal any further information about her heroine than what is provided in the novel. She writes,

> You say that she may be thought morbid and weak unless the history of her life be more fully given… I might explain away a few other points but it would be too much like drawing a picture and then writing underneath the name of the object intended to be represented. (*Letters* [III] 210-11)

Accustomed to receiving constructive criticism from her editors (such as their advice to rename *Jane Eyre* as an "autobiography"), Brontë suggests here that what is left unsaid about – or by – her heroine holds as equal significance as the words on the page. In her letter to Williams, Brontë responds to the issue of representation with the suggestion that Lucy Snowe is intentionally evasive; aspects of her personal history and personality are concealed from both the editors and the reader, allowing Brontë the freedom to explore the limits of female self-representation. This freedom is reflected in the manuscript of the novel. Whilst some of the excisions remain legible, the decision to permanently delete certain material lends itself to an easier navigation through the text, by physically cutting out certain paragraphs and phrases, Brontë's act of self-censorship also enables her to maintain control over the individual stages of Lucy's self-revelation. Ileana Marin further suggests that Brontë resorted to these excisions in order to conceal the "relevant characteristics" that she shared with her protagonist. She claims that, "the more Charlotte invested herself in Lucy, the more she had to excise" (43). However, these biographical justifications are somewhat reductive. Without the ability to access the material that was cut, one cannot make any assumptions about what was originally written. It is reasonable to suppose that, rather than acting out of autobiographical precaution, Brontë's excisions manifest a conscious artistic decision that seems to enable Lucy's own evasiveness and self-conception as a narrator.

Contrary to Marin's opinion that Brontë wanted to disguise any personal associations with her protagonist through these excisions, it seems more convincing that the act of self-censorship enabled Brontë to maintain a level of ownership over her fictional heroine. In this case, the manuscript of *Villette* has the scope to be considered a reflection of female subjectivity. Isobel Armstrong's research into the Victorian attitude to reflection is particularly helpful in this respect. The image of the mirror has long been a trope of self-reflection and representation, although in the context of female subjectivity in this period it becomes a form of "mimesis constantly in deformation," reflecting merely an assumed identity that strives to conform to male expectations (96). The Victorian trope of reflection is explored throughout Brontë's works and particularly within *Villette*, where mirrors are deemed to be "constantly exclusionary" for Lucy (Armstrong 242). There are numerous occasions in *Villette* where Lucy is confronted with her image in a mirror. A noteworthy example is when Lucy sees her reflection at a concert:

> I noted them all – the third person as well as the other two – and for the fraction of a moment, believed them all strangers, thus receiving an impartial impression of their appearance. But the impression was hardly felt and not fixed, before the consciousness that I had faced a great mirror, filling a compartment between two pillars, dispelled it: the party was our own party. Thus for the first, and perhaps only time in my life, I enjoyed the "giftie" of seeing myself as others see me. No need to dwell on the result. (234)

The "impartial impression" of Lucy's reflection changes once she realizes it is herself, suggesting a relationship between her reflection and an internal subjectivity. Nevertheless, rather than revealing or interpreting what she sees, Brontë refuses to reveal Lucy's reaction to her reflection and the reader is never afforded access to this image.

Armstrong does not take into account Lucy's own "exclusionary" behaviour regarding her reflection. This becomes especially clear through closer inspection of the *Villette* manuscript. Not only does Lucy's reaction remain evasive in the original text of the novel, but there are further signs of evasion within Brontë's technique of censorship and revision. In the manuscript version, Lucy describes looking at herself in the glass as follows:

> I just now see that group, as it flashed upon me for one moment. A handsome middle-aged lady in dark velvet; a gentleman who might be her son - the best face, the finest figure, I thought, I had ever seen; a third person in a pink dress and black lace mantle. [*two and a half lines excised*] I noted them all […] Thus for the first, and perhaps only time in my life, I enjoyed the "giftie" of seeing myself as others see me. [*two lines excised*] ~~No doubt~~ No need to dwell on the result. (fol. 78; see Fig. 1)

It is interesting to note that Brontë has made two lengthy excisions from this passage. Both excisions occur when Lucy has the opportunity to comment on her own reflection. Although it is tempting to infer what Brontë may have written in place of these excisions, one cannot make any assumptions. Nevertheless, the cut-outs that occur at these points in the passage imply that Brontë may have elaborated on Lucy's self-analysis, but then changed her mind. If so, then Lucy's outer identity and inner self remain fractured; Brontë chooses not to allow Lucy to comment on the immaterial aspects of her identity, suggesting that this outer self is irreconcilable with her inner subjectivity. Although the everyday reader of the novel is generally unaware of these excisions, Brontë's decision to exclude these potential moments of self-reflection means that no reader can gain access to Lucy's true conception of herself.

In another letter to her editor, Brontë claimed: "The first duty of an Author is – I conceive – a faithful allegiance to Truth and Nature" (*Letters* [II] 115). It appears that by the time Brontë had begun writing *Villette* in 1852 this "faithful allegiance" had been tested, for despite Brontë's claims of allegiance to "Truth," her reader can only assume that the inconsistencies within the novel are deliberate; Lucy intentionally withholds access to her internal subjectivity or,

it could be argued, her "true" self. Shari Benstock identifies the decision to withhold personal information as a trope of female autobiography, claiming that the "dissection of self-analysis premises the cohesion of the restructured self" (20). There is an additional dimension to Benstock's claim. It is the recognition of the impossibility of self-analysis that allows Brontë to take ownership over the restructuring and portrayal of Lucy Snowe. As a consequence, Brontë's method of editing and self-censorship gives her enhanced control over the narrative and an opportunity to explore the genre with which she is working, as well as its shortcomings. By concealing certain aspects of her writing, as well as her heroine's personality, the text suggests that Lucy does indeed harbour a hidden self – a "dark side" (*Letters* [II] 183), perhaps – beneath her exterior.

The manuscript reader can witness Brontë exercising such narrative control early on in the novel through her rewriting of the text: "~~Ask not now, reader, for an elaborate.~~ My reader, I know, is one who would not thank me for an elaborate reproduction of poetic first impressions" (fol. 69). The shift from an apologetic tone ("Ask not now, reader…") to one in which Lucy strongly presumes the reader's response serves to enhance Lucy's manipulation over what is revealed in the narrative. Although this is a just a small editorial amendment, it is symptomatic of the way that information is revealed and concealed throughout the novel. Brontë's textual choices both here and throughout *Villette* mean that Lucy's representation not only seems motivated by the reader's presence, but influences her readers to perceive Lucy on her own terms.

The desire to withhold information extends throughout *Villette*, which at times results in contradictions in Lucy's narrative voice. Towards the beginning of Volume II, Lucy assures the reader: "I give the feeling as at the time I felt it; I describe the view of character as it appeared when discovered" (214). However, Lucy's claims to narrative immediacy are not always as accurate as they appear. The reader experiences such contradiction much earlier in the novel, as demonstrated in the following passage:

> I first recognized him [i.e. Dr John] on that occasion, noted several chapters back, when my unguardedly-fixed attention had drawn on me the mortification of an implied rebuke […] To *say* anything on the subject, to *hint* at my discovery, had not suited my habits of thought, or assimilated with my system of feeling. On the contrary, I had preferred to keep the matter to myself. (195-6 [original emphases])

Lucy neglects to reveal that she had met Dr John on at least two occasions before revealing here that he is in fact Graham Bretton, her childhood friend. It is clear that she does not reveal information "when discovered," but prefers to withhold it until a later stage in the narrative. Mary Jacobus argues that this kind of "narrative dislocation" sustains the "irreducible otherness,

the strangeness and arbitrariness of inner experience" (47). This certainly seems to be the case here. Lucy's "habits of thought" and "system of feeling" depict her as a machine-like figure, lacking the spontaneity of feeling considered a part of human consciousness. In the same way that she conceals the letters that reveal her romantic feelings for Dr John, Lucy attempts to conceal her own feelings for him from the reader by withholding these revelations of her inner self.

The manuscript again demonstrates how by cutting information concerning Dr John, Brontë elaborates on Lucy's own evasiveness: "I often saw him when he came […] I think he was skillful; [*almost two lines excised*]" (see Fig. 2). The semi-colon at the end of this sentence suggests that Brontë had originally elaborated on Lucy's praise for Dr John, but afterwards cut it short. Lucy only explicitly reveals her true feelings at the end of the novel, where she moves towards self-revelation. Her identity does not incorporate her feelings for Dr John but rather makes an objective assertion about their relationship: "Good night, Dr John; you are good, you are beautiful; but you are not mine" (402).

Lucy's movement towards self-revelation results in a betrayal of the artificial identity imposed upon her by Dr John and by Victorian society as a whole. In "The Hotel Crécy," Brontë demonstrates this transition by literally sandwiching Lucy between Dr John and Monsieur Paul. Dr John represents for Lucy the quiet, stoical exterior that she herself assumes in the public eye ("He always wanted to give me a rôle not mine. Nature and I opposed him" [325]), yet it is Monsieur Paul – "This harsh little man" (371) – who is able to see the passionate, active side of her nature. Trapped between the physical embodiments of her two selves, Lucy hears a hiss in her ear:

> vous aves l'air bien triste, soumise, rêveuse, mais vous ne l'êtes pas; c'est moi qui vous le dis: Sauvage! la flamme à l'âme, l'éclair aux yeux! [you seem sad, submissive, dreamy, but you are not those things; I will describe you: Savage! your soul is on fire, lightning in your eyes!]. (352; Cooper 586)

Monsieur Paul's "sibilated" whispers pierce Lucy's assumed composure, resulting in her wrathful response: "Oui; j'ai la flamme à l'âme, et je dois l'avoir!" ["Yes; I have fire in my soul, and I have reason to!"]. She physically turns away from Dr John and in so doing, chooses to reveal her inner self. Both men respond to Lucy's flash of anger with, more or less, silence.

Dr John does not observe the importance of Lucy's subjectivity in this episode, but sees her wrathful exchanges with Monsieur Paul as a joke. Ruth Robbins explains that this "severe devaluation" of Lucy's "feminine subjectivity" results from the "condition of acceptable femininity" ("being-looked-at") (217). Thus, Lucy's narrative becomes contradictory and

splintered. In the words of Eleanor Salotto, she has to "fashion her I" (55) in a predominantly masculine genre and society, and in so doing, must legitimize her own subjectivity. When we turn to the manuscript of the novel, it is clear that Brontë made yet another excision at this point (Fig. 3). It seems that Brontë had inserted another wrathful exclamation, but later omitted it. It is once again tempting to infer what Brontë had originally written. Interestingly, Brontë deleted text earlier on in the manuscript, but this remains legible (see Fig. 4). The shift between crossings out and excisions, as shown in Fig. 4, thus reveals a further struggle of representation, prompting the question: to what extent can writing ever represent the "Truth"?

Through Lucy and Brontë's twinned practices of evasion, the reader is required to consider the potentials and limits of female representation. Torn between the allegorical forces of Reason and Imagination, Lucy considers further the conflict between written and spoken communication: "surely there cannot be error in making written language the medium of better utterance than faltering lips can achieve?" (255). The written word can deceive, whereas speech is a social experience, enhanced by contextual factors such as social and gendered prejudices, "While you speak, there can be no oblivion of inferiority – no encouragement to delusion: pain, privation, penury stamp your language" (255). In the manuscript of *Villette*, the point at which Reason intervenes and advises Lucy contains a number of deletions which may be intended to result in a more consistent reading experience (Fig 4). These excisions, Marin writes, enable Brontë "to reach the acme of a highly elevated sample of literary writing" (44). On the other hand, Lucy's speech in this passage is littered with cancellations, a failing to achieve the clearness and consistency of the omnipotent power of Reason. Instead, she favours "Imagination" – "a kinder power" (256) –which enables her to express herself more freely. Hence, the distorting effects of Imagination – "[our] sweet Help, our divine Hope" (256) – allow Lucy the freedom to take control of which aspects of herself are revealed.

The article has shown that the excisions from the *Villette* manuscript not only enhance but also enact the theme of self-censorship as it operates within the novel. Brontë's creation of a deliberately evasive heroine challenges the "artificial" autobiographical tradition in the nineteenth century, which affords Lucy an impenetrability to which the reader and even the characters in the novel are subject. As Polly Home exclaims: "Lucy, I wonder if anybody will ever comprehend you altogether" (471). As we have seen, this conflict proves troublesome for Lucy; she cannot conceive a narrative or identity for herself while concealing her inner subjectivity. Her narrative becomes contradictory and unreliable; emotional outbursts reveal themselves in spite of her assumed stoical identity. Thus Brontë learns to understand the power of self-censorship in re-writing female identity and allows Lucy to embrace the distortion of female self-representation to

control the way she is represented. By censoring her text and withholding information, Brontë's method of evasion therefore can be read as a conscious artistic decision, both in challenging nineteenth-century practices of female self-representation, and in the representation of narrative truth.

Works Cited

Armstrong, Isobel. *Victorian Glassworlds: Glass Culture and the Imagination 1830-1880*. Oxford: Oxford University Press, 2008. Print.

Atkinson, Juliette. *Victorian Biography Reconsidered: A Study of Nineteenth-Century 'Hidden' Lives*. Oxford: Oxford University Press, 2010. Print.

Benstock, Shari. "Authorizing the autobiographical." *The Private Self: Theory and Practice of Women's Autobiographical Writings*. Ed. Shari Benstock. Chapel Hill: University of North Carolina Press, 1988. 10-33. Print.

Brontë, Charlotte. *Villette*. 1851. British Library, London, Add. MS 43480-82. Manuscript.

-----. *Villette*. Ed. Helen Cooper. London: Penguin, 2004. Print.

Carlisle, Janice. "The face in the mirror: *Villette* and the conventions of autobiography." *Critical Essays on Charlotte Brontë*. Ed. Barbara Timm Gates. New York: G.K. Hall & Co., 1990. 264-287. Print.

Gaskell, Elizabeth. *The Life of Charlotte Brontë*. Ed. Elisabeth Jay. London: Penguin, 1997. Print.

Marin, Ileana. "Charlotte Brontë's busy scissors revising *Villette*." *Brontë Studies* 39.1 (2014): 42-53. Print.

Mozley, Anne. "Unsigned review, *Christian Remembrancer*, April 1853." *The Brontës: The Critical Heritage*. Ed. Miriam Allott. London: Routledge, 1974. 202-208. Print.

Parkin-Gounelas, Ruth. *Fictions of the Female Self: Charlotte Brontë, Olive Schreiner, Katherine Mansfield*. London: Macmillan, 1991. Print.

Robbins, Ruth. "How do I look? *Villette* and looking different(ly)." *Brontë Studies* 28.3 (2003): 215-224. Print.

Salotto, Eleanor. "*Villette* and the perversions of feminine identity." *Gender Reconstructions: Pornography and Perversions in Literature and Culture*. Eds. Cindy Carlson, Robert Mazzola and Susan Bernardo. Aldershot: Ashgate, 2002. 53-75. Print.

Silver, Brenda. "The reflecting reader in *Villette*." *Critical Essays on Charlotte Brontë*. Ed. Barbara Timm Gates. New York: G.K. Hall & Co., 1990. 287-305. Print.

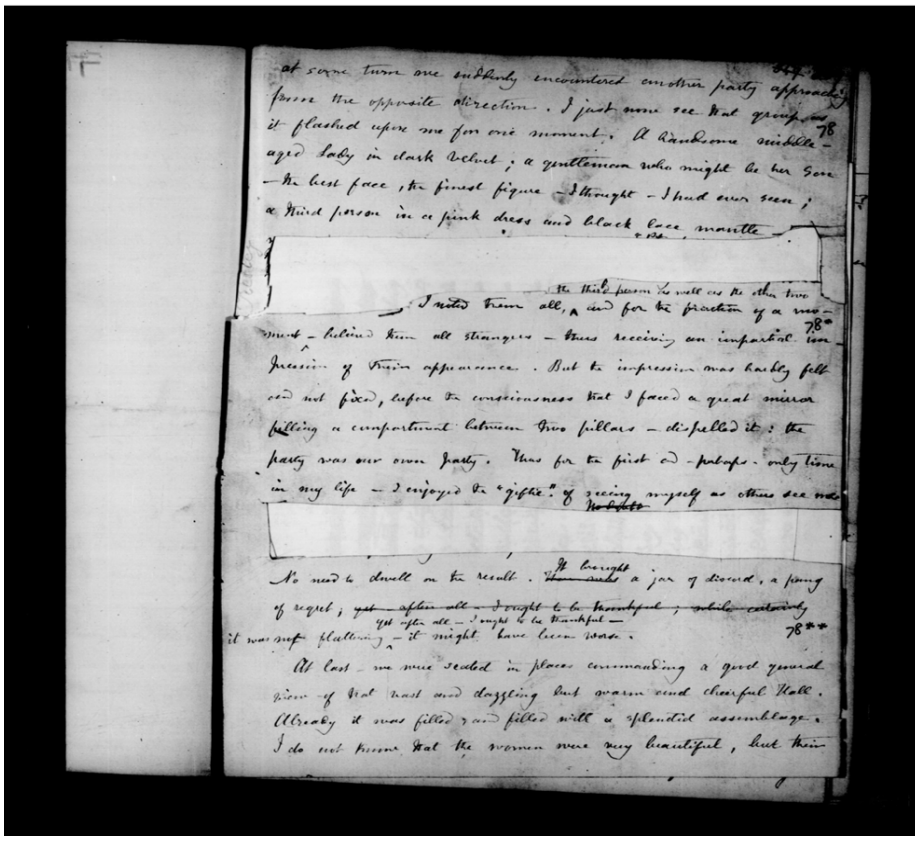
Shattock, Joanne. "Victorian women as writers and readers of (auto)biography." *Mortal Pages, Literary Lives*. Eds. Vincent Neweyand Philip Shaw. Aldershot: Scolar Press, 1996. 140-152. Print.

Shuttleworth, Sally. *Charlotte Brontë and Victorian Psychology*. Cambridge: Cambridge University Press, 1996. Print.

Smith, Margaret, ed. *The Letters of Charlotte Brontë: Volume II: 1848-1851*. Oxford: Oxford University Press, 2000. Print.

-----. ed. *The Letters of Charlotte Brontë: Volume III: 1852-1855*. Oxford: Oxford University Press, 2000. Print.

-----. ed. *Selected Letters*. Oxford: Oxford University Press, 2007. Print.



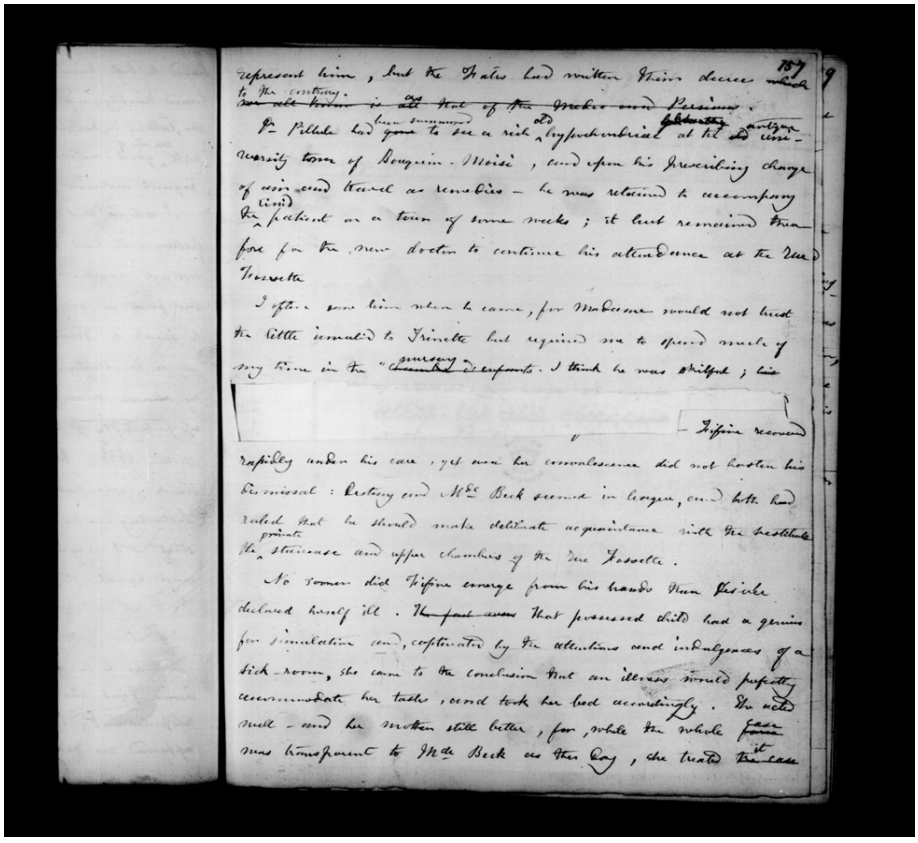
at some turn we suddenly encountered another party approaching from the opposite direction. I just more see that group — 78
it flashed upon me for one moment. A handsome middle-aged lady in dark velvet; a gentleman who might be her son — the best face, the finest figure I thought I had ever seen; a third person in a pink dress and black lace mantle —

the third person as well as the other two

I noted them all, and for the fraction of a moment — 78*
behind them all strangers — thus receiving an impartial impression of their appearance. But the impression was hardly felt and not fixed, before the consciousness that I faced a great mirror filling a compartment between two pillars — dispelled it: the party was our own party. Thus for the first and perhaps only time in my life — I enjoyed the "gift" of seeing myself as others see me.

No need to dwell on the result. It brought a jar of discord, a pang of regret; yet after all — I ought to be thankful; while extremely yet after all — I ought to be thankful —
it was not flattering — it might have been worse. 78**

At last — we were seated in places commanding a good general view of that vast and dazzling but warm and cheerful Hall. Already it was filled and filled with a splendid assemblage. I do not know that the women were very beautiful, but their



represent him, but the States had written their decree which to the contrary.
was not known is also that of the Medes and Persians. 787
Dr Pellet had been summoned to see a rich old Englishman at his country-
country town of Bourgneuf-Mesé, and upon his prescribing change of air and travel as remedies — he was retained to accompany the patient on a tour of some weeks; it last recommended that for the new doctor to continue his attendance at the Rue Fossette

I often saw him when he came, for Madame would not trust the little invalid to Trinette but required me to spend much of my time in the "amusing" d'enfants. I think he was skilful; his

Fifine recovered

rapidly under his care; yet even his convalescence did not hasten his dismissal: Victory and Mlle Beck seemed in league, and both had ruled that he should make deliberate acquaintance with the hostelries private staircase and upper chambers of the Rue Fossette.

No sooner did Fifine emerge from his hands than she declared herself ill. That person that possessed child had a genius for simulation and, captivated by the attentions and indulgences of a sick-room, she came to the conclusion that an illness would perfectly accommodate her tastes, and took her bed accordingly. She ate well — and he watched still better, for, while the whole family was bitterly incensed to Mlle Beck on the Day, she treated the case it

Fig. 1 Manuscript Collections, British Library: Add. MS 43480-82
(fol. 78 of Vol. II, originally 347)

Fig. 2 (fol. 157 of Vol. I)

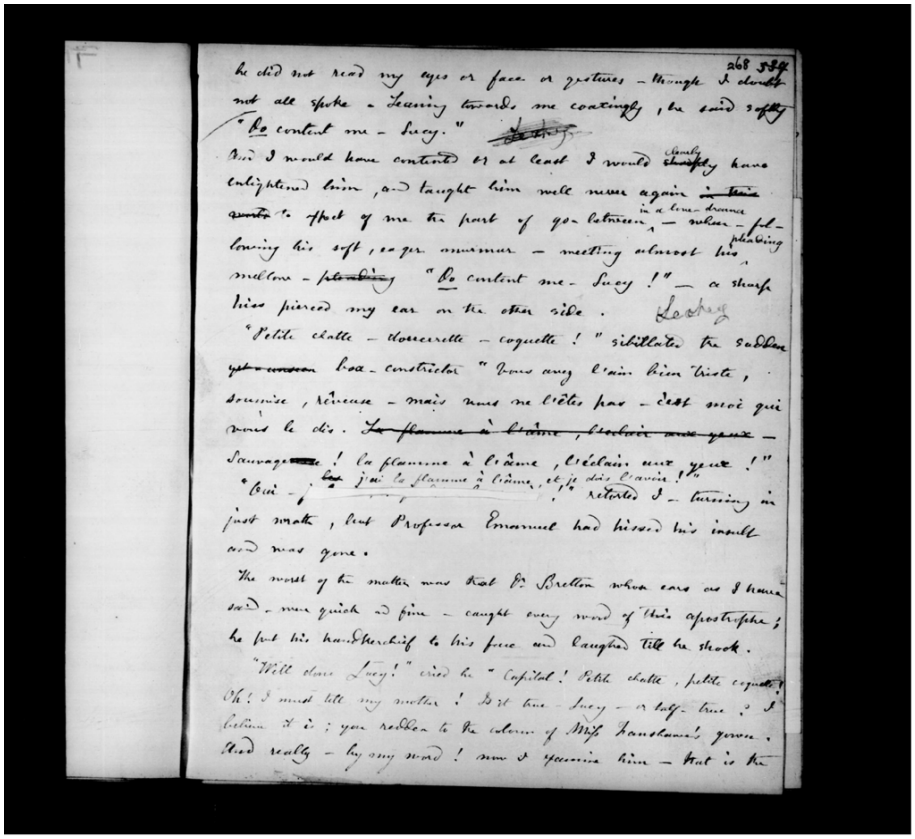


Fig. 3 (fol. 268 of Vol. II, originally 539)

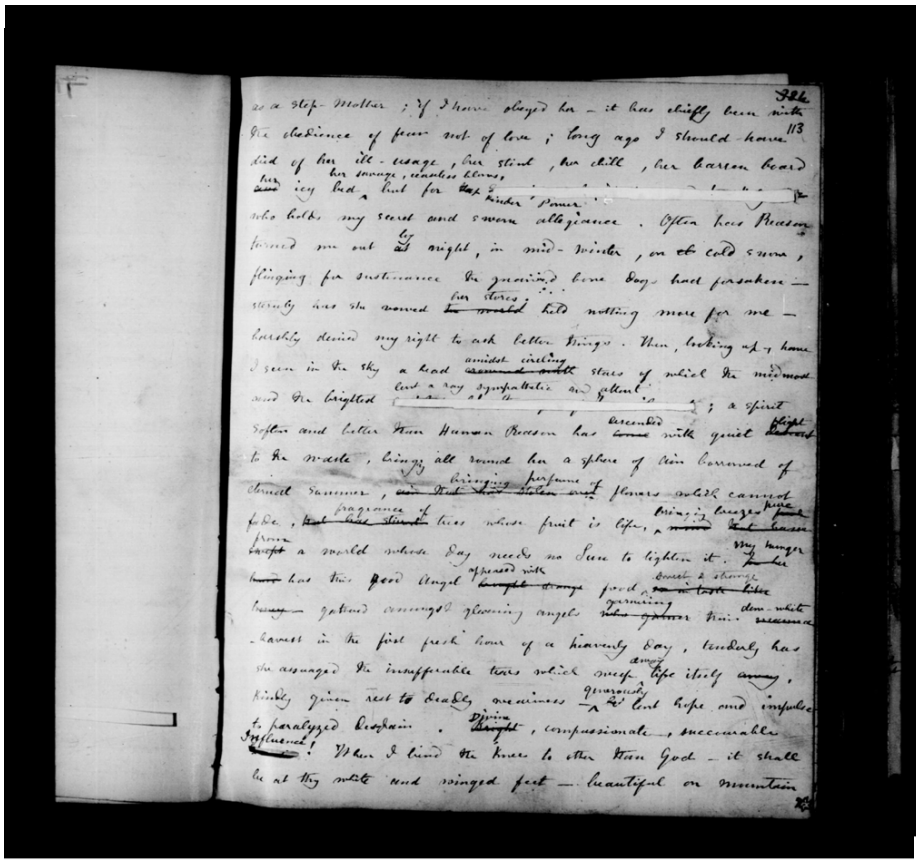


Fig. 4 (fol. 113 of Vol. II, originally 384)

All images have been reproduced with kind permission of the British Library

"DISTURBING" EMPIRE: MIMICRY AND THE COLONIAL UNCANNY IN RUDYARD KIPLING'S "THE STRANGE RIDE OF MORROWBIE JUKES"

LAURA MCKENZIE

As the great chronicler of the British Imperial project, Rudyard Kipling has long been considered an "unofficial laureate of Empire" (Fletcher 480; McBratney 23; Prescott 67). This appellation, however, is often problematized by terms that qualify Kipling's narrative position and "interest in empire" as ambiguous and "disturbing" (Bromwich 177). As the vast majority of Kipling criticism contends, much of his work engages with nineteenth-century Britain's deep sense of anxiety about the stability of racial power relations, drawing on the generalized colonial insecurity surrounding degeneration and blurred boundaries that played a significant part in the formal treatment of British Imperialism (Lootens 287). In light of this, this article will discuss the ways in which one of Kipling's early short stories, "The Strange Ride of Morrowbie Jukes," articulates British colonial anxiety by preconfiguring the condition that Freud would later define as the "uncanny." In doing so, it will argue that Kipling's own "disturbing" interest in Empire, an interest inflected by colonial unease, is mobilized through the tropes of mimicry and doubling. This mobilization will be interrogated through the comparative criticism of the traditional Indian folktale, "The Crane and the Crow," a story that bears direct relation to the threatening subversion of colonial power relations inherent to "The Strange Ride of Morrowbie Jukes."

Published in 1885, "The Strange Ride of Morrowbie Jukes" stands out as a literary apotheosis of the unfocused dread that permeated the colonial psyche during the late nineteenth century, a feeling described by Ranajit Guha as the "indefinite and pervasive anxiety [of] being lost in empire" (484). The tale's eponymous character (a British Civil Engineer posted in India) takes a feverish, moonlit ride in the desert and careers into a steeply-sided sand-trap enclosed by a river, by which escape is prevented by quicksand and a gunboat. There Jukes finds a community of the condemned: Hindus who seemed to have died but upon being moved to the ghat to be burned had "the misfortune to recover" (9). The inhabitants of the village are led by the murderous Deccanee Brahmin Gunga Dass, once a "jovial, full-stomached" Imperial Government servant, but now characterized (like his fellow villagers) by "filth and repulsiveness" (7-8). The story culminates with Jukes's discovery of the corpse of an Englishman, killed by Dass because he had devised a way to navigate the quicksand but refused to share the route. Upon realizing that Jukes has discovered his crime Dass knocks him unconscious and, by the time he revives, the Brahmin has absconded. Jukes, however, has been woken by the *deus ex machina* of

his dog-boy Dunnoo who, having tracked Jukes to the sand-trap, promptly helps him to escape its steep banks.

In this Gothicized narrative of disturbed colonial dynamics, Jukes is literally and figuratively "lost" in Kipling's vision of an imperial lacuna. The story is introduced by the observations of an un-named intradiegetic narrator whose pragmatic tone reinforces, by contrast, Jukes's unnerving trajectory. Despite the tale's disconcerting elements, the tone of the introductory passage is business-like and its content rational, with the narrator insisting that there "is no invention" (3) in the account that follows. Kipling's exposition of the narrator figure is solely epistemic in nature: we are told only that he knows Jukes well enough to trust his word and is familiar enough with British India to state that that village of the living dead "is well known to exist" (3). The narrator also places great stock in the fact that Jukes is a "Civil Engineer" (3), a position traditionally situated within the realm of logic, arguing that a man of his persuasion "would not take the trouble to invent imaginary traps" (3). Like Jukes, he is implicated in the Imperial social and administrative project in British India, and as a functionary of Empire he relates to Kipling's own professional experience. As a journalist for local colonial newspapers including *The Civil and Military Gazette* and *The Pioneer*, Kipling too told "stories" from a position of colonial power. Yet as Zohreh T. Sullivan suggests, Kipling's narrators tend to "impose an exaggeratedly monologic, recognizably official colonial stance on an embedded story [which] creates the slippery and oppositional strategy that marks Kipling's work" (53). Indeed, the narrator of "The Strange Ride of Morrowbie Jukes" emblematizes the ambiguities inherent to the imperial project that enable the village of the dead to thrive. Although the narrator's introduction reads like an opening frame, the anticipated closing frame is conspicuous by its absence. He is ultimately unable to contain the tale within safe parameters, and the story ends abruptly when Jukes escapes from the sand-trap. As we shall see, this formal ambiguity reflects the epistemological breakdown that characterizes the central narrative, articulated as a resistance against concrete knowing and identity that registers as "uncanny."

In "The Strange Ride of Morrowbie Jukes" the village of the dead functions as a figurative locus for the inversion of traditional subject/master dynamics. The village, Sullivan argues, is "the ultimate Indian orifice, a gap between life and death filled with holes, symbolic filth […] the living dead and the disintegrating dead," where the colonizer, Jukes, finds himself an object of "unholy mirth" for natives who deny the hierarchy of established power relations (71-2). The villagers are thus situated in an ambiguous mimicking contract that renders them *unheimlich*, Sigmund Freud's term for a mixture of the familiar and unfamiliar that is experienced as disturbing. The *unheimlich* – or "uncanny" – is "the class of the frightening which leads back to

what is known of old and long familiar" (340). It can take the form of something unusual or unfamiliar unexpectedly arising in a familiar context, or of something familiar unexpectedly arising in an unusual or unfamiliar context. It frequently involves a sense of uncertainty, especially, as Nicholas Royle clarifies, "regarding the reality of who one is and what is being experienced" (1). For Freud, this is manifested in the alienating figure of the primitive double, a figure "long since surmounted," that should remain hidden because it has "become a thing of terror" (358).

The concept of the primitive double has informed various post-colonial theories, but most pertinent to our analysis of Kipling's story is colonial mimicry, developed by Homi Bhabha in his 1984 essay "Of Mimicry and Man." Utilizing Freud's concept of "the uncanny," Bhabha argues that colonial mimicry is driven by the colonizer's "desire for a reformed, recognizable Other, as *a subject of difference that is almost the same but not quite*" (126; original emphasis). The British Imperial project employed the strategy of colonial mimicry to create a class of domesticated Others, Anglicized colonial subjects who assimilated to the colonizing culture in terms of custom and language and held positions of responsibility within the colonialist infrastructure. In "Morrowbie Jukes," this tension between colonial subject and master is embodied by the figure of Gunga Dass, an English-speaking telegraph-master formerly on loan to the Imperial administration from the Punjab government. Liminal figures such as Dass assisted the colonial project, in theory, by "acting as intermediaries between the colonial presence and the colonized peoples" (Hawley 105) whilst preserving the dominant power's culture and values. Yet to maintain the difference between master and subject (which is crucial to the Othering process) colonial mimicry must always retain an aspect of difference. The colonial insistence that these "reformed," domesticated Others be subtly but significantly distinguishable from the ruling class ensures that, wherever mimicry occurs, it inescapably produces "slippage" between what it is meant to represent and the actual representation itself (Bhabha 126): "*The same but not quite*," domesticated Others are the *heimlich* rendered *unheimlich*. Just as Freud's uncanny double threatens univocal subjectivity, so the civilized native, or – to use V. S. Naipaul's term – "mimic man" (5), destabilizes the binary identities of colonizer and colonized.

This slippage of identities exemplifies the ambivalence that plays such an instrumental part in Kipling's writings about India, facilitating a doubling that Gail Low has termed the "colonial uncanny":

> that which reflects back to the colonial identity another image of itself based on the inversion of its normal structure: a home that turns out not to be a home and a self that turns out to be another being. (110)

When read through this lens, Kipling's "Morrowbie Jukes" emerges as a grotesque parody of imperial relations. Utilizing a series of uncanny doublings to express the author's interest in (and fear of) colonial mimicry and its corrosive impact on Empire, the colonial "home that turns out not to be a home" is constructed as a space stricken by cultural indeterminacy. These doublings begin with the village of the dead itself, which operates as an inverted reflection of a pathologized India; a master-subject dynamic remains in effect, but it is the white colonizer, Jukes, who must regard the subaltern Dass as his "natural protector" (11). Jukes relies on Dass for food and shelter and, as "the one man who had it in his power to make [Jukes] comfortable," the Brahmin takes "an eminently businesslike [read "colonial"] view of [Jukes's] situation" (11; 15). After demanding all of Jukes's money, Dass tells him that,

> My nine rupees eight annas […] would provide me with food for fifty-one days, or about seven weeks; that is to say, he would be willing to cater for me for that length of time […] For a further consideration – *videlicet* my boots – he would be willing to allow me to occupy the den next to his own, and would supply me as much dried grass for bedding as he could spare. (15)

Here the "primitive" native appropriates the "civilized" tool of logic, one which dictates that the relation between supply and demand is the sole regulator of value. The Sahib who is accustomed to the readily obtainable luxury of Bombay's Anglicized "Watson's hotel," a real-life bastion of Imperial dominance (with which contemporary readers would be familiar) where he would be catered to by "white-robed servants," is forced by a former Imperial "servant" to barter his footwear for a place to sleep.

Another *unheimlich* double is found in the "crescent-shaped scar" (8) on Dass's cheek for which Jukes is mysteriously responsible. The scar mimics the village's "horseshoe-shaped crater of sand" (5), perpetuated further by the crescent of the "young moon" under which Jukes spends his first "horr[ific]" night (16). While the recurrent symbol of the crescent moon signifies that Jukes's process of degradation is waxing, just as the imperial power he represents is beginning to wane, Dass's scar also implicates the reader in Jukes's uncanny experience. The lack of detailed narrative information regarding its origin creates a feeling of epistemic unease: the text assumes a level of knowledge that the reader does not have. The scar is "familiar" in that it is recognizable – a scar is easily identifiable as a scar – but we do not know what it signifies. Just as the village is figured as an imperial lacuna, so Dass's scar represents a lacuna of silence in the narrative, implying that the uncanny mimicry that connects it to *mise-en-scène* of the village of the dead operates on a figurative as well as physical level.

One of Jukes's attempts to escape the village leads to a further exposition of the *unheimlich* colonial power relations that these doubles reflect. Despite his role as "representative

of the dominant race" (13), when Jukes tries to cross the river that borders the village he is rendered helpless in the face of anti-colonial aggression administered by "some insane native in a boat" (7). Moreover, this "bombardment" (7) is executed with a British Army regulation rifle, thus enacting an appropriation of the technology of colonial domination which sees the master being controlled with his own mechanism of oppression. This uncanny instance of power-reversal engages with Imperial anxieties about the ability to maintain technological supremacy over a subject who, as part of the colonial mimicking contract, is "transformed by their English education and [military] training into an elite," engendering "a certain loss of control for the British colonizer" (Keen 150). The gun-wielding "mimic man" turned aggressor is conspicuously indefinable in his uncanniness (note the ambiguity of Kipling's "*some* native [emphasis mine]"), and his exertion of what would be considered a necessary, even civilizing, force if perpetrated by the colonizer is classed as "insane." He is the *unheimlich* nightmare that haunts the Imperial imagination, embodying the dissolution of boundaries that characterizes British colonial unease.

This loss of Imperial control is accentuated by Jukes's inability to use the other colonial tools at his disposal to navigate a way out of the village. The narrator implies that this should be a relatively straightforward task for Jukes because, as a Civil Engineer, he "has a head for plans and distance and things of that kind" (4). Indeed, Jukes's first instinct upon realizing he is trapped is to describe and measure the proportions of his surroundings: the crater, he asserts, has "steeply-graded sand walls about thirty-five feet high" and the slope "must have been about 65°" (5). Jukes thus reverts to colonial type, engaging in what Peter Morey calls "the mapping, planning, and settling of land, a key part of the colonization process" (32). In the inverted world of the village of the dead, however, the colonizer's "superior" empirical/imperial knowledge is rendered useless: Jukes's careful measurements do not aid his escape, and his attempts to "rush" his horse "up the steep sand-banks" send him "rolling down to the bottom, half-choked with torrents of sand" (6). Although the sand-trap is a space, much like British India, where specialist knowledge is a source of power, this knowledge is anathema to that which characterizes the Imperial Project. It is based not on methodical "plans and distances and things of that kind," but on the savage and cunning skills that Jukes likens to those of "a den of wild beasts" (11). Just as Jukes can establish no firm contact on the steep sandbanks, so his colonial way of knowing can gain no purchase within the village's discursive framework. As the story develops imperial logic undergoes an uncanny inversion, with the "primitive" natives becoming the "ruling" disseminators of knowledge.

The figure on whose knowledge Jukes must depend is the aforementioned domesticated "Other" Gunga Dass, who embodies Gail Low's notion of the "self that is another being" (110).

Jukes must rely on Dass in order to both understand the nature of the village and to survive. Indeed, Dass functions in the narrative as Jukes's *unheimlich* double. They are connected by their shared past and roles as Imperial "Servants," and the scar that Dass bears on his cheek is a permanent signifier of this relationship. Moreover, they share a mastery of the English language: the Brahmin, Jukes remembers, has a "marvellous capacity for making bad puns in English" (8). It is thus Dass, as Sullivan posits, who shatters "the structures of differentiation on which the Englishman has built his life" (75) by confronting him with an uncanny, inverted reflection of himself that is "*the same but not quite*" (Bhabha 126; original emphasis).

It is also Dass who, significantly, teaches Jukes how to trap and eat crows in order to survive. The import of Dass and Jukes's consumption of crow is emphasized by the bird's symbolism in Indian culture, a figuration that is emblematized in "The Crane and the Crow," a folktale collected from the southern state of Kerala. "The Crane and the Crow" is well suited to a postcolonial reading and opens up a previously unexplored space for theory construction when considered in comparison to "Morrowbie Jukes." Like Kipling's story, the folktale – true to type – has sinister overtones. While the Crane's clothes in the story emerge clean and white, Crow's washing – like Crow himself – always remains black; the Crane's house is tiled and smooth, while Crow's is rough and made of cow dung. When Crow's house is destroyed, he seeks shelter from Crane and demands that he sleeps directly beneath the cradle that holds Crane's children. Over the course of the night Crow eats Crane's young – claiming that the "kudum-mudum" (196) noise he makes as he does so is generated by the chewing of jackfruit seeds – leaving nothing but their skin and bones. In its dramatization of difference, inequality, transgression and deception, "The Crane and the Crow" is cognate with Jukes's narrative of death-in-life, not least because, as Brenda Beck points out, "the colour black and the crow are symbols of funerals and death" (194). Notx only is the tale articulated in terms of transgressing taboos, but the birds' anthropomorphism encourages a comparative reading of "The Strange Ride of Morrowbie Jukes" that draws parallels between the tales' characters. Although Kipling makes no explicit reference to "The Crane and the Crow," the implicit dialogism between the inhabitants of the village of the living dead and the crow of the folktale, and between Gunga Dass, Jukes, and the crows of Kipling's story, creates an intertextually complex, doubling web of meaning that is rooted in the uncanny.

At story level, both Crow and the inhabitants of the nightmarish village are housed, physically, in filth: Crow's house is "rough and made of cowdung" (194), while the "holes" in which Gunga Dass and his peers sleep emit a "sickening stench" (6). Just as the Crow presents a menacing threat from within the Crane's own house to its (white, colonial) family in the folktale,

so the uncanny double of Gunga Dass threatens the stability of Jukes's colonial identity by metaphorically entering (occupying, mimicking) the discursive "house" (or framework of meaning) which allows him to maintain it – a screw that undergoes another turn when we consider that Jukes is literally occupying Dass's "house" in the form of the village. And finally, just as the death of Crane's children is signified by the repetitive "kudum-mudum" of Crow's mastication, so Jukes's colonial status is undermined, repeatedly, by Dass's "long low chuckle of derision – the laughter, be it understood, of a superior or at least of an equal" (10). These cognate narrative elements articulate an intertextuality that itself results in a form of mimicry.

Mimicry between man and crow, however, does not operate solely on an intertextual level. Just as Dass is implicitly aligned with the crow of the folktale, so "The Strange Ride of Morrowbie Jukes" positions him in a relationship of intratextual mimicry with the crows of its own narrative. The passage in which Dass uses a live crow as bait to ensnare others for food is as significant as it is disturbing and rich in illustrative metaphor. The bait bird is "wretched [and] in a most draggled and deplorable condition, but seemed in no way afraid of its master," who proceeds to "peg […] the bird on its back with outstretched wings":

> As was only natural, the crow began to shriek at once and beat the air with its claws. In a few seconds the clamour had attracted the attention of a bevy of wild crows [that] flew over […] to attack the pinioned bird. [Soon] a wild crow, which had grappled with the shrieking and helpless bird, was entangled in the latter's claws, swiftly disengaged by Gunga Dass, and pegged down beside its companion in adversity. (13-4)

The relation between the "tame" bait crow and Dass is clear. The Brahmin, like the bird, is in a "deplorable condition," a "withered skeleton […] with long matted hair" (8). Moreover, he too "*seem*[*s*] in no way afraid of [his colonial] master," the ambiguity of which is enforced by his vacillation between "leer[ing]" antagonism and – when Jukes responds with violence – "cringing and fawning" servility (19). Even Jukes himself figures Dass as crow-like, noting that his fingers have become "long bird-like talons" (22). Most significantly, however, the tame crow facilitates its "wild" (un-mastered) counterparts' degradation into captivity and death in much the same way that the subaltern Dass "baits," or acts as the catalyst for, Jukes's own conversion into an uncanny reflection of the dominant colonialist as violent, paranoid and helpless, resulting with the latter being figuratively "pegged down beside his companion in adversity" (14). Just as the formerly "wild" crow is aligned or Othered with the bait crow, so Jukes undergoes the same Othering process to which the colonizer traditionally subjects the "primitive."

It is in response to Dass's deployment of a parody of colonial economic practice – offering a dwelling and bedding in return for his boots – that Jukes adopts an attitude which

transgresses the ideal notion of the British Imperial Self as a civilizing presence, one based on self-restraint, stoic endurance, and gentlemanly conduct (Ward 12). He threatens to kill Dass and "take[...] everything that [he] own[s]," observing that:

> [a]t the time it did not strike me as at all strange that I, a Civil Engineer, a man of thirteen years' standing in the Service, and, I trust, an average Englishman, should thus calmly threaten murder and violence against the man who had, for a consideration it is true, taken me under his wing. (15)

By taking Jukes "under his wing" and then abusing that power in a mimicking subversion of colonial dynamics, Dash pushes Jukes to "primitive" extremes.

Jukes's easy transition into violence, by which he legitimizes the village of the living dead as a social microcosm in which "there was no law save that of the strongest" (16), hints at a corrosive undercurrent of imperial identity that is informed by what Parama Roy terms "the obverse of the process that generates the mimic man of colonial discourse […] the lure of going native" (63). The will to mimicry governs subject and master alike, and this is borne out in Jukes's own alignment with the crows of the tale. Not only trapped in a cycle of violence and fear by (and with) his own inverted "reflection," like Dass he, too, physically emulates the birds. His description of the wild crows "discussing something that looked like a corpse" (14) foreshadows the passage in which he and Dass unearth the "corpse" (20) of the murdered Englishman. Furthermore, just as the crows are "pegged down" in the sand, unable to break free, so too Jukes lies prostrate and helpless, "spent," "raving," and in a "half-fainting state" after failing in his attempts to escape the crater (10-11).

Jukes is ultimately rescued by his dog-boy, Dunnoo, an Indian figure in the personal service of the Empire on whom, unlike Dass, Jukes can depend to fulfil the contract between colonial master and subject. Readily identifiable with both his function (he "attended [Jukes's] collies" [24]) and the animalistic discourse on which his subjugated position depends (his title situates him in the realm of primitive nature rather than civilized culture), Dunnoo restores the colonial stability that Jukes was accustomed to before his *katabasis* into the village of the dead. Yet despite the restoration of imperial power dynamics at the end of the tale, it is the uncanny, doubling imagery that precedes it which reverberates throughout.

In "The Strange Ride of Morrowbie Jukes" Kipling envisages a world where multiple, inverted reflections of the colonial Self degenerate and destabilize the British Imperial project. In doing so, he demonstrates a preoccupation with Empire that is situated in a locus of deep unease, and an anxiety that perpetuates throughout his Indian writings. As an offspring, colonizer, and poet of Empire, this anxiety gestures towards his own fragmentation as Imperial

subject and speaks to the impossibility of establishing a "safe" Imperial space where binaries are fixed and transgressions prohibited. By recognizing that that which is most familiar within the colonial dynamic is also the most threatening, Kipling thus imagines a pre-Freudian, *unheimlich* narrative space that reflects his "disturbing" ambivalence towards the British Empire.

Works Cited

Bhabha, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse." *October* 28 (1984): 125-33. Web. 7 March 2013.

Bromwich, David. "Kipling's Jest." *Grand Street* 4.2 (1985): 150-179. Web. 08 November 2015.

"The Crane and the Crow." *Folktales of India.* Eds. Brenda E. F. Beck, Peter J. Claus, Praphulladatta Goswami and Jawaharlal Handoo. Chicago: University of Chicago Press, 1987. 194-96. Print.

Fletcher, Ian. *British Poetry and Prose: 1870-1905*. Oxford: Oxford University Press, 1987. Print.

Freud, Sigmund. "The Uncanny." *The Penguin Freud Library, vol. 14: Art and Literature.* Ed. Albert Dickson. Trans. Alix Strachey. Harmondsworth: Penguin Books, 1990. 335-76. Print.

Guha, Ranajit. "Not at Home in Empire." *Critical Enquiry* 23.3 (1997): 482-493. Web. 26 February 2013.

Hawley, John Charles. *Encyclopedia of Postcolonial Studies.* Westport, CT: Greenwood, 2001. Print.

Keen, Caroline. *Princely India and the British: Political Development and the Operation of Empire.* London: I. B. Tauris, 2012. Print.

Kipling, Rudyard. "The Strange Ride of Morrowbie Jukes." *The Man who would be King; and Other Stories*. Ed. Louis Cornell. Oxford: Oxford University Press, 1987. 3-25. Print.

Lootens, Tricia. "Alien Homelands: Rudyard Kipling, Toru Dutt, and the Poetry of Empire." *The Fin-de-Siècle Poem: English Literary Culture and the 1890s.* Ed. Joseph Bristow. Athens, OH**:** Ohio University Press, 2005. 285-310. Print.

Low, Gail Ching-Liang. *White Skins/Black Masks: Representations and Colonialism*. London: Routledge, 1996. Print.

McBratney, John. "India and Empire." *The Cambridge Companion to Rudyard Kipling.* Ed. Howard J. Booth. Cambridge: Cambridge University Press, 2011. 23-36. Print.

Morey, Peter. *Fictions of India: Narrative and Power.* Edinburgh: Edinburgh University Press, 2009. Print.

Naipaul, V. S. *The Mimic Man*. London: Penguin, 1969. Print.

Prescott, Lynda. "The White Man's Burden: *Kim*." *Literature and Nation: Britain and India 1800-1990.* Eds. Richard Allen and Harish Trivedi. London: Routledge, 2000. 67-77. Print.

Roy, Parama. *Indian Traffic: Identities in Question in Colonial and Postcolonial India.* Berkeley: University of California Press, 1998. Print.

Royle, Nicholas. *The Uncanny.* Manchester: University of Manchester Press, 2003. Print.

Sullivan, Zohreh T. *Narratives of Empire: The Fictions of Rudyard Kipling.* Cambridge: Cambridge University Press, 1993. Print.

Ward, Stuart. *British Culture and the End of Empire*. Manchester: Manchester University Press, 2001. Print.

SNAPSHOTS OF ABSENCE: PHOTOGRAPHY IN CAMILLE LAURENS'S *PHILIPPE* AND *CET ABSENT-LÀ*

ADINA STROIA

In 1994, the French writer Camille Laurens was the expectant mother of a baby boy named Philippe. The happy event quickly turned into a life-altering tragedy, for the child died just two hours after his birth due to medical error. One year later, Laurens published *Philippe* (1995), a poignant account of the tragic experience. Factual in its delivery, the book is a brief and concise *récit* that echoes the brevity of Philippe's life. Written in an autobiographical vein akin to the Anglophone form of memoir, *Philippe* inaugurates a new mode of writing for Laurens and signals her subsequent turn to autofiction. This generic shift is motivated by the impossibility for Laurens to continue writing in a purely fictional mode. The loss of her child continued to haunt Laurens's *œuvre* through different autofictional tonalities, with the spectral aspects of the event assuming full force in a volume she created in 2004 entitled *Cet absent-là: Figures de Rémi Vinet*, a collaborative project combining writing with photography.

Although the title of this article signals an engagement with photography, it must be noted that none of the works I discuss contain any actual photographs of Philippe. The only extant images of Philippe exist in the form of forensic Polaroids that were forwarded to Laurens upon the release of the baby's corpse: "les photographies de Philippe prises par lepédiatre de l'hôpital – lui mourant, lui mort" [the photographs taken by the hospital's paediatrician – of him dying, of him dead] (*L'Amour, roman* 25) (all translations are my own unless otherwise stated). Laurens has difficulty presenting the photographs of Philippe to friends and extended family, and thus constituting him as subject through the gaze of others. The child remains unseen, for on the few occasions Laurens shows the photographs, the viewers avert their gaze, as if Philippe's dying body had obscene qualities. I will show in this article that the lack of photography installs a void within the texts which acts as a reflection of the inexpressibility inherent to the experience of loss. I will first read the texts through the prism of Barthesian thought, in particular *La Chambre claire*, a theory of photography that is intricately woven with Barthes's personal reflections on death and loss. I will then investigate the relationship between photography and death in Laurens's work, particularly her 2004 collaborative project, *Cet absent-là*. In the final section of this paper I consider the extent to which the photographic object within both *Cet absent-là* and *Philippe* can be read as Derridean *supplément*.

No discussion on the intricate relationship between photography and death could begin without addressing Roland Barthes's seminal 1980 publication, *La Chambre claire* (published in English as *Camera Lucida* in 1981). Placing photography firmly within the realm of the past, Barthes develops its essential *noème*, the *ça-a-été*. He thus bestows upon photography a "power of authentication" that "exceeds the power of representation," arguing that "every photograph is a certificate of presence" (*Camera Lucida* 89; 87). The text revolves around Barthes's omission of the infamous "Winter Garden Photograph" taken of his mother as a child. Barthes explains its exclusion in the following terms:

> It exists only for me. For you, it would be nothing but an indifferent picture, […] at most it would interest your *studium*: period, clothes, photogeny; but in it, for you, no wound. (73)

The *studium* is part of Barthes's binary definition of the photographic experience. Intellectual and objective in its approach, the *studium* is primarily aligned with the photographic gaze (27). In opposition to the *studium* we find the fulguration of the *punctum*, which, as Barthes states, "pierces me" (26), "pricks me" (27) and "triggers me" (49) and which, unlike the *studium*, is not static and fixed, but subject to change.

Barthes's theory finds particular resonance with Laurens's engagement with the visual within her work. For Laurens, the emotional charge that Barthes invests in the *punctum* is in stark contrast to the *studium* characterizing the forensic style of the photographs of her dying child. The photographs of Philippe are not only bound within the act of remembrance, but capture the moment of death itself, taking Barthes's reading of photography as a "micro-version of death" beyond the metaphorical (14). The full significance of such snapshots could only be captured by those who closely witnessed the death event. This view is supported by Marianne Hirsch, who argues that "photographs are fragments of stories, never stories in themselves" (83). Like Barthes's photograph of his mother, these images present an essential truth that is only accessible through the lens of personal attachment: "il faut de l'amour pour saisir un visage, l'amour est ce qui rend visible" [love is what seizes a face, love is what renders visible] (*Philippe* 15). Laurens thus adapts the Barthesian paradigm and suggests that love is the condition which reveals the piercing detail of the *punctum*. Echoing *La Chambre claire*, the photographs of Philippe are equally absent from Laurens's texts. However, Laurens's personal Polaroids position the experience of the *punctum* in reverse: as opposed to a grown son looking at the photograph of his mother as a child, it is the mother who is looking at the image of her infant child. The Polaroids depicting Philippe are thus themselves presences of an absence that always held a laconic status.

Barthes similarly experienced the prefigured absence of the subject traversed by a sense of immediacy when looking at Alexander Gardner's photograph of Lewis Payne, who was condemned to death in 1865 for the attempted assassination the Secretary of State, W. H. Seward. The *punctum* is aroused by the knowledge of Payne's impending execution, which is at the same time both future and past:

> *This will be* and *this has been;* I observe with horror an anterior future of which death is the stake. By giving me the absolute past of the pose (*aorist*), the photograph tells me death in the future. (96)

Barthes captures not only the paradoxical interweaving between presence and absence, but also the oscillation between past and present which is intrinsic to photography. When the photographed subject is in fact dead, "the photograph then becomes horrible […] it certifies, so to speak that the corpse is alive, as *corpse*: it is the living image of a dead thing" (78-9). Death is inexorably installed at the core of the photographic experience, exerting its unyielding conjuring powers which pierce through the layers of temporality.

One should note that there never was an appropriate space in which Laurens could have presented the Polaroids of Philippe. Due to their highly private nature, these are not artefacts that one would wish to introduce into the public sphere and, unlike Barthes's volume, Laurens's works were never specifically about photography. The absent photographs mentioned in *Philippe* are instead narrated, giving rise to a hybridity which transforms and translates the image into a "prose picture" where, as Hirsch explains, "the estrangement of the image/text division is overcome, and a sutured, synthetic form, a verbal icon […] arises in its place" (3) in what W. J. T Mitchell otherwise describes as an "imagetext" (192). Occupying a textual space instead of the visual, the image of Philippe is thus woven into the text through an ekphrastic turn:

> Les photos que j'ai des Philippe sont des Polaroïd. Sur deux d'entre eux, il est relié par des fils et des électrodes, sur les deux autres il n'est relié à rien. Il y a donc dans cette figuration du temps un instant *t* où il meurt. (*Cet absent* 92)
>
> [The photos I have of Philippe are Polaroids. In two of them, he is connected to wires and electrodes, in the other two he isn't connected to anything. There is thus in this figuration of time a *precise* moment where he is dying].

The visual artefacts are summoned through the textual fabric, resulting in an emanation of the spectral that ensures the continued underlying presence of the referent. Shirley Jordan points to the double layering inscribed within this method, which she states is "available only through ekphrasis" but then is later "evoked by th[e] phototext's core image, Vinet's 'figure' of a newborn baby" (59) in the collaborative volume published in 2004, *Cet absent-là.*

Cet absent-là: Figures de Rémi Vinet is a hybrid work born out of a collaboration between Laurens and the photographer Rémi Vinet. The *absent* in the title is doubly significant for

Laurens, invoking both the absent lover whose image, on Vinet's instruction, was not included in the volume, and Laurens's dead son Philippe, forever absent from her life. Bound together within the space of a book, text and image run parallel to each other throughout *Cet absent-là*, though without reciprocal illustration or explicit link. With the exception of the centrefold, the photographs are placed on the right facing a blank page and followed by another blank page. The text subsequently reappears in place of the photograph, always seemingly starting from the beginning, on the right hand side. This gives the text a certain photographic quality as well, for the text appears in bursts, repeatedly starting anew. The textual spatialization discourages the identification between the two mediums of representation and invites the reader to regard text and image as self-sufficient entities.

But one wonders, as both reader and viewer of *Cet absent-là*, what form of correlation is intended between text and image? Why should one not look at an album of Rémi Vinet photographs separately and read Laurens's text as a standalone piece of writing? The presence of a photograph which bears no apparent relation to the text problematizes the scope of the written, destabilizing an exclusively literary framework as well as a purely visual one. The juxtaposition between image and text in *Cet absent-là* thus produces what Catherine Poisson aptly terms "friction":

> Considérons le livre en tant qu'objet: le feuilletant, on en saisit l'architecture à travers sa découpe en chapitres, ses blancs et l'on s'arrête sur les jeux de police et de gabarit des lettres qui peuvent l'émailler. Introduisons entre ses pages des illustrations ou des photos et soudain se produit une friction au sens multiple du terme. (489)
>
> [Let's take the book as object: by leafing through it, we seize its structure through its separation into chapters, its blank spaces, and we linger on the features of the font and the size of the letters which dot the pages. As soon as we insert illustrations or photographs between its pages, a friction – in the multiple senses of the word – is produced].

The resulting "friction" forces the reader to look more intently for links between the word and the image, regarding them both with a heightened sense of visual awareness. The lack of reciprocal referentiality eschews the rigidity of coherently espoused chains of signification. The reciprocal resistance between text and image proves germane to the creation of new dialogic sites: "Texte et image se font concurrence, se chevauchent; un dialogue se créé quand bien même il serait qualifié "de sourds" [Text and image compete with each other, overlapping; a dialogue is created even if one could think of it as 'tone-deaf'] (Poisson 489). In *Cinema's Missing Children*, Emma Wilson describes the inherent difficulty of child bereavement as one that "reaches or exceeds the bounds of representation and normal, narrative resolution" (152), therefore foregrounding the (near) inexpressibility of the absence either via textual or visual means. The

concept of "friction" points to a similar conflictual undercurrent within *Cet absent-là* between Laurens's child loss narrative and her representational mode.

The intrinsic tension between absence and expression is prefigured by the subtitle of the volume, *Figures de Rémi Vinet*. Vinet's special technique involved the capturing of models' faces – usually close friends and family – which he would then re-photograph as projected images, resulting in what Poisson describes as "une photo aux contours flous, parfois à grain, et presque délavée" [a photo whose outlines are hazy, which is at times grainy and almost faded] (492). Vinet's technique stages the absence of the subject within the very act of representation. The original subject itself is displaced when one is made aware of Vinet's method; the *figures* are not photographs of the subjects themselves, but photographs of projected images and are therefore twice-removed from the materiality of the subject, a gesture which further accentuates their spectral character. Laurens explains the *figures* and the disappearing acts they stage as follows:

> Le photographe enlève des couches successives comme des pelures d'oignons pour ne garder que la trame de l'âme, le secret, ce qui se trame. La figure saisit donc à la fois une présence et sa disparition, un être et son effacement. (*Cet absent* 70-1)
>
> [The photographer peels away layers like onion skins, keeping only what is at the core of the soul, the secret, what is woven within. The figure seizes at once a presence and its disappearance, a being and its fade-out].

Through their spectral quality, the images capture the presence/absence tension which resonates throughout the work. They summon the memory of Laurens's own Polaroids whose fragile state and short shelf-life, as well as their imminent slow "fade-out," echo the volatile aspect of Vinet's *figures*.

The idea of the *figure* could also be understood through the secondary French meaning of the word *figurer*, which means to illustrate a concept or an object, in an expositional relationship ("figurer," *Larousse*). Nonetheless, Laurens and Vinet subvert this idea through the arbitrary positioning of text and image, severing the interdependent relationship between signifier and signified and consequently breaking a coherent chain of signification. But whereas the photograph of the lover is absent within the corpus, another image problematizes the absence/presence duality characteristic of photography: immediately following Laurens's first mention of her son, the reader is confronted with a *figure* of a newborn child (41). The *figure* is focused in on the baby's face, with wide open eyes, his head held lovingly by two hands, presumably those of his mother. Not only does this image act as a surrogate for the Polaroids Laurens has understandably never made public, but it also features inscribed within it, the mother's desire for the child's gaze and the eyes she never got to meet:

> Il est là comme un mort à qui j'aurais donné des yeux pour se voir, il est là comme un mort à qui j'aurais donné des yeux pour me voir. (*Cet absent* 39)

> [He is there as if he had been a dead person to whom I would have given eyes to see himself, he is there as if he were a dead person to whom I would have given eyes to see me].

The *figure* inhabits the *entre-deux* of presence and absence, for whilst we are highly aware that this is not in fact Philippe, we cannot overcome the sense of haunting presence.

Jordan explains that "the value of Vinet's portraiture for Laurens is precisely that it evokes rather than fixes" (58). The technique through which Vinet creates the *figure* of the child evokes a profound sense of distance between the moment of capture and the final product. Creating a visual and temporal *flou,* the resulting image escapes a fixed materiality and strict adherence to the referent that Barthes deems essential to the photographic artefact: "It is as if the Photograph always carries its referent with itself […] they are glued together […] In short the referent adheres" (*Camera Lucida* 5-6). Philippe is thus inserted into the text as a visual translation of the "*souvenir d'avenir*" [memories of the future] (*Philippe* 62), a concept central to Laurens's narrative of loss and which captures the temporal impossibility at the core of child bereavement that robs the parents of both past and future.

In her analysis of child bereavement narratives, Hannah Kilduff discusses the process of writing as a means of recovery. Caught up in the transition between presence and absence, such narratives attempt "at once to fill a gap and, paradoxically but movingly, to express what they already contain" (372). This means of articulation, Kilduff argues, follows and incorporates the complex logic of Derrridean "supplementarity" (372). A term borrowed from Rousseau, the *supplément* was first introduced in Derrida's *De la grammatologie* as part of the intricate *réseau* defined by *différance*. For Penelope Deutscher, Derridean *différance* and *supplément* cohere as "undecidables":

> Just as *différance* is neither "presence" nor "absence"; neither "identity" nor "difference", supplement is neither plenitude nor deficiency. […] Its meaning is neither the one term – plenitude – nor the other term- lack. It is, as Derrida likes to say of undecidables, both and neither. (38)

Différance and *supplément* appear within Derrida's discussion of the metaphysical philosophical tradition which privileges presence over absence and subsequently speech over writing. In seeking to disrupt the binary and hierarchical relationship between the spoken and the written he addresses writing as "the greatest symbolic reappropriation of presence" (*Of Grammatology* 143). The oscillatory quality of the *supplément* escapes definition and abhorrent fixity and captures the *entre-deux* which haunts photography, presence and absence. The *supplément* is a hollow which can never be saturated, its main characteristic being its laconic core, its very existence as a mark of absence. Derrida explains that the *supplément* "is not simply added to the positivity of a presence […] its place is assigned in the structure by the mark of an emptiness" (*Of Grammatology* 145). Its

meaning deepens further when photography is involved, either referenced textually through ekphrasis and the creation of "image-texts," or when their relationship to the text is ambiguous.

While I follow Kilduff's line of enquiry in her discussion of "supplementarity" and child loss, I argue that Laurens extends the Derridean meaning. Through the use of Vinet's photography alongside reference to the Polaroids that remain unseen throughout, Laurens deepens the Derridean term in a gesture which I call "double supplementarity": the loss of her child and the void are marked not only textually (for writing is, as established, itself a *supplément*). The existence of the snapshots and their very omission within the text signal a *supplément* at one further remove from the primary textual one. Laurens thus doubly marks the void and the negative force of Philippe's absence. The writing as supplement conveys a constant, repeated failure of its ability to capture and regain a human life. The failure of words is inscribed within its necessity, since the text is not written for therapeutic means, but in an attempt to bring the absent Philippe into the world as a textual presence.

Derrida notes the distinct aporia of mourning in the following terms: "Speaking is impossible, but so too would be silence or absence or a refusal to share one's sadness" (*The Work of Mourning* 72). Not only is it an impossible task to put into words the work of mourning, but Laurens's undertaking is further complicated by her son's silence, since they were not able to forge a relationship through language:

> Il y a une chose infiniment plus douloureuse que de ne pas serrer dans ses bras un homme qu'on désire: c'est de bercer dans ses bras un bébé mort. Le corps ne comble rien, le corps manque. […] Faire un livre, faire l'amour: effort vain d'abolir l'intervalle. Écrire: mettre des mots dans le trou, colmater. Les mots ne comblent rien. Les mots manquent. (*Phillipe* 18-9)
>
> [There is one thing which is infinitely more painful than not being able to hold in your arms a man you desire: to cradle a dead child. The body does not make up for anything, the body fails. […] To write a book, to make love: futile attempts at bridging a gap. To write: to put words into a pit, to cover up. Words do not replace anything. Words fail].

Nonetheless, words never cease to fail in the face of palpable presence and existence. As Kilduff explains in her discussion of child loss, "by calling to external sources that are expressed in the text as lacunae, the texts seem to draw attention to the hollow at the heart of their expression, the residual inexpressibility of what they seek to express" (375). She then suggests that "the most troubling *supplements* are themselves absented from the text"; in the case of *Philippe*, "it is the 'dossier' with which Laurens left the hospital – in place, we could even say, of her son – complete with photographs, ultrasounds and heart read-outs" that acts as supplement (375).

Nevertheless, it is not only the external sources – the various mementos in the dossier – that are referred to throughout the texts that are extraneous. The text itself becomes external to its subject, deepening the void which is its matter. The various elements which comprise the

dossier such as the Polaroids and a series of scans, are not supplements themselves but "double supplements," for their very lack within the texts carves deeper into the hollow of absence. Whilst both textual and visual artefacts have the same referent – the absent and mourned other – they are in a relationship of hierarchical containment, which confers primacy to the textual. These images have a primary supplementary status as extraneous sources to the written volume, existing in a referential relationship to the absent child. They are subsequently relegated to a secondary position when referred to from within the framework of the text.

The tropes of presence and absence inherent to photography are reaffirmed when inscribed within narratives of loss. Accordingly, the poignancy of the photographic memento is reconfigured. In *Cet absent-là*, Laurens recounts to another person (possibly her lover) the curious anecdote of a mother who gets complimented on the beauty of her young child and exclaims that one should see him in photos:

> Je te raconte l'histoire de cette mère qu'on complimente sur la beauté de son jeune enfant, au square, et qui répond: "Et encore, vous ne l'avez pas vu en photo!" (103)
>
> [I am telling you the story of this mother who was being complimented on the beauty of her young child in the park and who replied: "And you haven't yet seen photographs of him!"]

Leaving the humorous overtones of the statement aside, one should note that the woman's situation can be perceived as diametrically opposite to that of Laurens. The woman's child is not only alive and present, but she is also in possession of photographs – the "certificats de présence" – doubly attesting to his existence. The situation offers a poignant contrast to Laurens's own, whose photographs can be read instead as "certificats d'absence"; ironic visual testimonies to the loss of a child, whose life, unlike a photographic snapshot, never got to develop. The photographs to which the woman in the park makes reference would be legible through the Barthesian *studium*, a display of the child's photogeny. For Laurens, the photographs of her child are traversed by the fulguration of the *punctum*, his death, ongoing and then final, as captured by the Polaroids. The affective charge which directs the *punctum* remains inaccessible to anybody situated outside of the death event. Visual and textual means can therefore only evoke the dead child, Derridean *suppléments* which hollow out the void, for loss remains unyieldingly inexpressible.

Works Cited

Barthes, Roland. *Camera Lucida: Reflections on Photography*. New York: Hill and Wang/Farrar, Straus & Giroux, 1981. Print.

Derrida, Jacques. *Of Grammatology*. Baltimore: Johns Hopkins University Press, 1997. Print.

-----. *The Work of Mourning*. Chicago: University of Chicago Press, 2001. Print.

Deutscher, Penelope. *How to Read Derrida*. London: Granta Books, 2005. Print.
"figurer." *Larousse.*<http://www.larousse.fr/dictionnaires/francais/>. Web. 8 November 2015.
Hirsch, Marianne. *Family Frames: Photography, Narrative and Postmemory*. Cambridge, MA: Harvard University Press, 1997. Print.
Jordan, Shirley. "Chronicles of Intimacy: Photography in Autobiographical Projects." *Textual and Visual Selves: Photography, Film, and Comic Art in French Autobiography*. Eds. Natalie Edwards, Amy L. Hubbell and Ann Miller. Lincoln: University of Nebraska Press, 2011. 51-77. Print.
Kilduff, Hannah. "Troubling Memories: Words and Images of Absence in Camille Laurens, Marie Darrieussecq and Nadine Trintignant." *French Cultural Studies* 20 (2009): 369- 381. Print.
Laurens, Camille. *L'Amour, roman*. Paris: POL, 2003. Print.
-----. *Cet absent-là: Figures de Rémi Vinet*. Paris: Éditions Léo Scheer, 2004. Print.
-----. *Philippe*. Paris: POL, 1995. Print.
Mitchell, W.J.T. *Picture Theory: Essays on Verbal and Visual Representation*. Chicago: University of Chicago Press, 1994. Print.
Poisson, Catherine. "Frictions: Mot et image chez Marie Ndiaye et Camille Laurens." *Contemporary French and Francophone Studies* 11 (2007): 489-96. Print.
Wilson, Emma. *Cinema's Missing Children*. New York: Columbia University Press, 2003. Print.

"… IT MUST STOP, IT MUST STOP": THE SILENT CHILD OF SEXUAL ABUSE IN SHENAZ PATEL'S *SENSITIVE*

MARIA TOMLINSON

Domestic abuse is a recurrent theme within modern Francophone and Anglophone Mauritian literature. In Ananda Devi's 1993 novel, *Le Voile de Draupadi*, a husband rapes his wife after she embarrasses him at a dinner party. In Lindsey Collen's 1997 novel, *Getting Rid of It*, a wife is subjected to both mental and physical abuse by her jealous husband. Novels such as these are set in a fictionalized Mauritian society that consistently denies and silences the existence of abuse towards women. Such works not only explore the taboo nature of sexual, mental, or physical abuse, but also foreground other tabooed aspects of female bodily experience such as infertility, abortion, menopause, incest and marital rape. However, Shenaz Patel's 2003 novel *Sensitive*, the main focus of this paper, is one of only a few examples of Mauritian literature to explore the theme of child sexual abuse. The novel is written in the form of a diary by an eleven-year-old girl, Fi, and is narrated entirely from the victim's point of view. The diary recounts the physical and sexual abuse to which Fi has been subjected by her stepfather from a very young age. Fi neither speaks to any of her friends about her abuse nor reports it, even when opportunities present themselves; she hides away from the authorities when they visit her home after suspicions are raised by her teachers. Fi's inability or refusal to speak about her suffering is not the only evidence of her trauma and shame; she also distances herself from people, choosing instead to identify with the natural elements around her. Ultimately, in sheer desperation, Fi murders both her abuser and her mother, and writes in her diary that she will destroy it so that it will never be discovered.

Whilst there has been some excellent critical literature on the representation of violence against adult women within Mauritian fiction (namely Bruno Cunniah, Emmanual B. Jean-Franois and more recently, Ritu Tyagi) there is very little secondary literature on the portrayal of child abuse. This article aspires to develop this field by looking at how the trauma experienced by Fi affects her sense of self and her perception of her body. As this article will show, Fi's experiences relate to Gilles Deleuze's theory of "becoming," which requires a movement beyond a fixed identity through a process of hybridization:

> To become is not to attain a form […] but to find the zone of proximity, indiscernibility, or indifferentiation where one can no longer be distinguished from *a* woman, *an* animal, or *a* molecule. (1)

In Patel's novel, Fi's transcendental "becoming" allows her to imagine that she is no longer bound by her corporeality and permits her to dissociate herself from her abused body. Moreover, by not seeing herself in human terms, Fi can escape from the societal problems that affect her daily life, particularly the poverty and marginalization of the Creole population of Mauritius, of which she is part. This article will show how Fi is able to undergo such a process of "becoming" in three stages: firstly, by displaying her affinity to the "sensitive plant" from which the novel takes its name; secondly, by imagining that she can dissolve herself into the ocean, and finally, by murdering her stepfather and mother.

Six years prior to the publication of *Sensitive,* the Mauritius Alliance of Women (MAW) reported that:

> family violence [in Mauritius] is not to be underestimated, judging from the known cases of violence perpetrated against women. Women suffering from such forms of violence are usually those in the weakest position to report the incidents […and s]uch cases are especially noted in deprived sections of the population. (Gunganah 26)

Patel's fictional Mauritius offers a glimpse of such violence through the eyes of a young, female victim. Fi is in a weak position, not only because she is female, but also because she is a child. The name Fi – which we can interpret as short for "fille" (i.e. girl) – also gives a sense that her story is not unique, whilst the name of her sexual abuser – "Lui" (i.e. "Him") – further points to the ubiquity of child abuse and the universal nature of Fi's experience. Indeed, Fi frequently addresses her words to her imaginary friend, Bondié, a name which translates from Mauritian Creole as "good God" (36). Thus, rather than choosing a Christian, Islamic or Hindu God, Fi creates her own deity with which to discuss her feelings, further suggesting that she does not feel a part of any mainstream religious community.

In a population mostly comprised of Indo-Mauritian Hindus, Fi – a girl of African Creole descent – is from one of the more deprived and marginalized sections of Mauritian society. Members of the African Creole community often suffer as a result of their marginal status. Fi's friend, Ton Faël, is a particularly pertinent example. As well as being of African descent, Ton is also from one of the most stigmatized of recent immigrant groups into Mauritius, the Chagossians, who were forced to leave Diego Garcia (an island of the Chagos Archipelago) during the late 1960s and early 70s when it became a US military base. One day, Fi finds Ton crying. He tells her that a neighbour insulted him by referring to him as a "Mozambican" (76). This insult, which Ton refuses to explain, refers to Mauritius's history of slavery. Fi seeks to clarify the terms of the insult by consulting her teacher who explains this derogatory term to her "quickly and in hushed tones as if she was scared of being heard" (77). Her teacher's rapid explanation draws attention to the fact that to discuss inter-racial relations in

public is considered taboo. Furthermore, her teacher's unwillingness to discuss a matter that the society in *Sensitive* deems taboo would suggest to Fi that her school environment is not a space in which she could raise another issue of taboo: sexual abuse.

Nevertheless, Fi's inability to confide in others on the subject of her abuse cannot be attributed solely to the lack of a safe environment. In order to verbalize her suffering, she would also require the linguistic tools to do so. In the Introduction to *Trauma: Explorations in Memory*, Cathy Caruth explains the failure of language to provide an adequate tool with which to recount traumatic experience, and posits that these experiences cannot be effectively narrated because they are not fully assimilated when they occur (4). In her 1996 monograph study, *Unclaimed Experience: Trauma Narrative and History*, however, Caruth also opens up the possibility that trauma *can* be articulated in literary form which, "like psychoanalysis, is interested in the complex relation between knowing and not knowing" (3). The relationship between the "known" and the "unknown" in the case of Fi is articulated through the form of a diary. On the subject of her physical abuse, Fi overtly states in her diary: "the other day I lost two teeth because of Him" (131). Even though the non-sexual abuse Fi suffers at the hands of her stepfather becomes more and more explicit as the text unfolds, it is the nature of the sexual abuse that remains implicit and unknown.

The bodily experience of rape and other forms of abuse are thus not only taboo in the sense that they are forbidden by common law, but also in the sense that they are a forbidden topic of discussion. The implicit, forbidden nature of the abuse is rendered through a number of gaps within the text of the novel, which the reader is required to fill. A particularly dramatic example of this can be found in the early stages of the novel, when Fi encounters a grass snake in her bedroom. As she hides from the snake under a blanket, she imagines it touching her skin:

> Again and again I believed that I could feel something slowly climbing along the legs of the bed, slipping under the blanket, wrapping around my ankle, climbing up my calf, sliding against the inside of my thigh, and … It must stop, it must stop. (24-5)

Fi's diary is permeated with textual silences articulated through numerous typographical ellipses and the use of symbolic substitution and displacement. The ellipsis is thus a typographical representation of Fi's failure to find the words to express her feelings when faced with a sexual concept that she cannot comprehend. Her fear of the unambiguously phallic symbol of the snake is conflated with her fear of sexual abuse which, as indicated in the quotation above, she refers to as "it," and she can only repeat that "It must stop, it must stop" (25). At this early stage in the novel, Fi transposes the anger and hatred she espouses towards Lui into a desire to castrate him by violently chopping the snake into twelve pieces.

Kathryn Robson offers an explanation as to why, in communities in which there exist many social taboos, experiences such as those of Fi, remain implied or unspoken: "[t]here are no available templates," she writes, "no formulations in which to give voice to these traumatic experiences" (12). Fi's age and immaturity, therefore, are of primary importance in her ability to narrate her story: she has no "template" to give voice to her trauma: an eleven-year-old, as a rule, should have little or no concept of sexual experience. That said, it is Fi's recounting of her sixth birthday party that provides the most striking reference to the nature of both the mental and sexual abuse she endures. Fi writes, "he told me to be quiet, that mum would not be happy if I made a fuss" (32). Lui's ability to sexually abuse Fi is enabled by his ability to manipulate her psychologically and thus ensure her silence. In her retrospective account of the assault five years later, the episode is brought to an abrupt halt with the phrase, "I throw it up" (32). Silvan Tomkins links the compulsion to be sick with feelings of shame. He writes that shame "is felt as an inner torment, a sickness of the soul" (133). Not only is Fi physically sick at the time of the abuse, but she experiences the same compulsion to vomit in the novel's present when, at the age of eleven, she records the event in her diary. Diary writing is itself considered a way of purging emotions and Fi's reasons for recording the abuse may have a therapeutic significance. Yet as she is neither able to confide in her mother nor report her abuse, Fi addresses her anxieties to her imaginary friend, Bondié, who – much like the diary – works not merely as an alleviator of Fi's loneliness but also as a cathartic tool, providing her with an alternative way of working through the emotions that she dare not utter aloud.

The sexual abuse Fi endures not only affects her ability to speak, but also causes her to perceive her body in a fragmentary way. As Susan J. Brison notes, "victims of human-inflicted trauma are reduced to mere objects by their tormentors: their subjectivity is rendered useless and viewed as worthless" (40-1). The most compelling evidence for this in *Sensitive* is in the image of a kaleidoscope. A day or so before her teachers alert the authorities, Fi finds a kaleidoscope in an outdoor bin. She points it at the nature which surrounds her, but when she turns the kaleidoscope on herself, it breaks and the colours lose their vibrancy, becoming "flat, gloomy" (90). Rather than trying to find words to describe the physical signs of the abuse on her body, Fi uses the image of the broken kaleidoscope to express her feelings of fragmentation, dehumanization and worthlessness.

Fi's playing with the kaleidoscope is also linked to the Mauritian context in which the novel is set. As Karen Lindo notes:

> Given that the kaleidoscope is a well-known metaphor for pluri-ethnic Mauritius, one can read a direct critical commentary on the part of the author with respect to the

> place of children who are caught in the web of inter/intra-ethnic conflicts in Mauritian communities. (481)

Fi appears caught in this "web of inter/intra-ethnic conflict" at school, where the children tease her for having darker skin by saying they are searching for a girl to sample whitening cream. One could note more specifically that the "flat" and "gloomy" darkness Fi sees when she points the kaleidoscope towards her body relates to the discrimination and marginalization suffered by the black Creole population in Mauritius. As noted above, this discrimination is evident in the insults that are hurled at Ton Faël who, like Fi, is of African descent. Racial and sexual abuse are therefore dual symptoms of a society which silences difference and refuses to respect or take an interest in others.

In his *Essays Critical and Clinical*, Gilles Deleuze states that fictional writing "goes beyond the matter of any livable or lived experience" (1). Since *Sensitive* is essentially a fictional text in which the experience of child sex abuse is imagined, it opens up the possibility for Fi, as a fictional narrator, to overcome her trauma in a way that is not possible in a non-fictional context. She can therefore undergo a process that Deleuze conceptualizes as "becoming." To illustrate this idea, Deleuze analyzes the relationship between Captain Ahab and the whale in Herman Melville's 1851 novel, *Moby-Dick*. Deleuze notes that Captain Ahab "becomes" the whale by entering "into the zone of proximity where he can no longer be distinguished from Moby-Dick, and strikes himself in striking the whale" (78). A similar blurring of boundaries is evident in *Sensitive*. After looking through the kaleidoscope, Fi desires to mimic its movement by breaking into little pieces and writes, "I would like to […] orientate my body towards the sky, and watch it light up, sparkle, more and more brightly. And for it to fall back down again as gold dust" (90). Fi undergoes a process of "becoming" by imagining that she is breaking free from the burden of her abused body by visualizing her body breaking apart into pieces of gold dust, and through mimicking the characteristics of the flowers, trees and sea of Mauritius.

Above all, Fi's most powerful source of identification is the ocean, with which she feels a close connection the first time she learns to swim. Women's identification with the sea is a common trope of Mauritian literature and is often depicted as having a calming effect upon traumatized women. For example, in Nathacha Appanah's 2004 novel *Blue Bay Palace*, the protagonist, Maya, learns that her lover has capitulated to the demands of his family by marrying another woman. One day Maya visits the house of her former love and brutally murders his wife. Maya then sprints to the sea and for the first time since her love affair began, she feels calm and content. She wishes to remain "cradled" in the ocean in order to feel "at one with the sea" and have "one last taste" of her country (95). The sea in *Sensitive* offers a similar source of comfort

and serenity during a period of crisis. The softness of the ocean is a warm caress that Fi is able to enjoy again and again. She can only associate human touch with abuse and, hence, it is only the non-human touch of the sea in which she can find comfort. She imagines people organically dissolving into the sea and comments that she would like to do the same: "it would perhaps be nice to dissolve like that in the water, and to remain there, the sea caressing me forever" (51). The ocean contrasts with her harsh home environment, with its corrugated iron walls where caresses are sexual in nature, as the water caresses her warmly and engenders a sense of bodily porosity and a lack of boundaries. She states with elation when she recalls this memory: "I was flying, yes I was flying" (46). Unable to tell the difference between the sea and the sky, this lack of spatial anchoring suggests that Fi is able to transcend the pain of the physical abuse her body has suffered by imagining she no longer physically inhabits the world in which she is abused.

As the title of the novel would suggest, Fi's affinity with the "sensitive" plant in her garden is key to understanding her experience. Also known as "Touch-me-not," the sensitive plant bears the Latin name *mimosa pudica* (denoting "mimic" and "bashful" or "shy"). Due to the fact that it shrinks when touched, Fi considers the sensitive plant to have a consciousness. She also desires to be able to mimic the plant by folding herself inwards when Lui tries to touch her: "I really should learn how to do that. How to close up when people come too close to me" (94). When she begins to display the symptoms of trauma, Fi's mother forces her to drink the sensitive plant in liquid form. By doing this, her mother is compounding Fi's sense of shame; her actions imply that it is a compulsion in Fi that must be effaced, rather than Lui's desire to abuse that must be abated. Fi declares, "I do not want her to touch the sensitive again, because I really like that plant. I love playing with it. It is alive" (93). By absorbing the sensitive plant when drinking it, but by also mimicking nature in order to forget the pain of her humanity, Fi initiates a process of hybridization or "becoming" with the natural world.

Like the sensitive plant that quickly folds inwards to escape damage when touched, Fi's act of murdering her mother and stepfather constitutes an aggressive defence of her body. Fi's affinity with the plant world is also evident when she draws a picture for the authorities after they take her away. She draws the purple jacaranda tree in which she used to sit and, next to it, draws a bright red tree, commonly known as a "flamboyant." Asking children to draw pictures of a tree to assess their self-perception and emotional state is a common tactic of psychiatrists. Fi's drawing of the flame-red flamboyant is a projection of her sense of self; her anger, her trauma, and her dehumanization. These are all concepts she cannot express through words. Her process of "becoming" thus exceeds Deleuze's original theory of hybridization: Fi has not solely taken on the traits of the plants and the sea that surround her, but no longer sees herself as human at

all; she has transcended beyond bodily and linguistic spheres. She no longer sees herself as inhabiting a human body, but as a natural element of the Mauritian landscape.

Fi's drawing of the trees is subsequent to the final stage in her "becoming." This stage takes place when Fi's anger towards her mother and Lui is portrayed with the imagery of water surging out of her, engulfing her and everything nearby. Fi describes her anger by writing:

> I can feel that it is going to overflow in all directions, ooze out of my ears, gush out of my nose, hurtle out of my eyes, devour me and drown everything else, and everyone else. (122)

The desire to rid herself of her shame that started with her vomiting has now reached a crescendo. As her body finally breaks, overflows, oozes and gushes through its human boundaries, Fi can become the ocean with which she displays her closest affinity. As she undergoes this final process of "becoming," Fi need no longer follow the rules of a society that silences the abused, but finds the strength to end her suffering through the ultimately unnatural act of murdering her mother and stepfather. The murder itself is another textual silence within the novel, which the reader must fill from the neighbour's gossip and infer from Fi's wish that the red mudslide outside her house – a potent symbol of her victims' blood – would wash away.

In her study of abjection and repression, Julia Kristeva observes that the abject is "what disturbs identity, system, order" and does not "respect borders, positions, rules" (4). Abject reactions, such as Fi's, occur when there is a breakdown in the distinction between subject and object, and one responds to something not on the level of language but in visceral terms. As I have already noted, Lui's abuse destroys Fi's sense of self and therefore, according to Kristeva's theory, renders Fi's body abject. Fi's only possible response is corporeal, not only in her "becoming" nature, but also in the physically violent act of murder. Ultimately, it seems that Fi struggles to articulate her trauma coherently, or to even find the words to describe her violent act of murder. They are both ineffable. Nor does she possess the linguistic skills to describe concepts that at her young age she does not comprehend and, because Lui manipulates her into silence, nor can she share her suffering with others. As a young Creole girl of African descent, Fi's marginal position in society further reduces the likelihood of her being heard. But because Fi's story is narrated in the literary space of a fictional diary, new possibilities of articulating the experience of trauma are opened up. Fi's narrative is not limited simply to recounting her woes to Bondié, her imaginary friend. Instead, she articulates her abuse in the form of symbolism, metaphor, and a profusion of ellipses throughout her diary, and through doing so she discovers other forms of therapeutic expression in the natural world. Through a series of Deleuzian "becomings" Fi is able to fully transcend the limits of her abused body and to find the strength

to end her suffering through an ultimately unnatural act of murder. Fi's escape from her abuser may signal hope, but the novel ends with her incarceration and she subsequently flushes the diary down the toilet. This ambivalent act suggests not only Fi's desperation to silence the truth, but also her final affinity with the ocean into which the diary – in a similar manner to her corporeal boundaries – will finally disintegrate. Yet Fi's writing will not break the silence of her abuse. The diary is also an object of taboo, never to be read again; a symbol of the many tales of child sexual abuse in Mauritius, and beyond, that also might never be told.

Works Cited

Appanah, Nathacha. *Blue Bay Palace*. Paris: Gallimard, 2004. Print.

Brison, Susan J. "Trauma Narratives and the Remaking of the Self." *Acts of Memory: Cultural Recall in the Present*. Eds. Mieke Bal, Jonathan V. Crewe, Leo Spitzer. New England: University Press of New England, 1999. 39-54. Print.

Caruth, Cathy. "Introduction." *Trauma: Explorations in Memory*. Ed. Cathy Caruth. London: John Hopkins University Press, 1995. 3-12. Print.

-----. *Unclaimed Experience: Trauma, Narrative and History*. London: Johns Hopkins University Press, 1996. Print.

Cunniah, Bruno. "The Identity Struggle of the Woman of Indian Origin in Mauritian Fiction." *Indian Literature* 50.2 (2006): 133-143. Print.

Deleuze, Gilles. *Essays Critical and Clinical*. Trans. Daniel W. Smith and Michael A. Greco. London: Verso, 1988. Print.

Gunganah, Bhagiawatty et al. *Beyond Inequalities: Women in Mauritius*. Harare: WIDSAA, 1997. Print.

Jean-Franois, Emmanuel B. "L'expérience de la violence dans le roman mauricien francophone de la nouvelle generation." *International Journal of Francophone Studies* 13.3-4 (2011): 513-529. Print.

Kristeva, Julia. *Powers of Horror: An essay in Abjection*. Trans. Leon S. Rodiez. New York: Columbia University Press, 1982. Print.

Lindo, Karen U. "Mapping territories of affective communities in the Indian Ocean." *International Journal of Francophone Studies,* 13. 3-4 (2010): 471-488. Print.

Patel, Shenaz. *Sensitive*. Paris: Editions de L'Olivier, 2003. Print.

Robson, Kathryn. *Writing Wounds: The Inscription of Trauma in Post-1968 French Women's Life Writing*. Amsterdam: Rodopi, 2004. Print.

Tomkins, Silvan. *The Many Faces of Shame*. Ed. Donald Nathanson. New York: Guilford Press, 1987. Print.

Tyagu, Ritu. *Ananda Devi: Feminism, Narration and Polyphony*. New York: Rodopi, 2013. Print.

THE BIRMINGHAM JOURNAL OF LITERATURE AND LANGUAGE

SECTION II

BOOK REVIEWS

R. Brandon Kershner, *The Culture of Joyce's "Ulysses"* (New York: Palgrave Macmillan, 2010), pp. 260

Reviewed by RENATA D. MEINTS ADAIL

Ph.D. candidate in English Literature and Creative Writing, University of Birmingham

In *The Culture of Joyce's "Ulysses,"* R. Brandon Kershner analyzes the culture of post-famine Ireland and the relation of the Irish with English culture in which Joyce's writing reached its full maturation. Among other considerations, Kershner provides an original glimpse at important factors of popular culture, such as the rise of minor newspapers and publications of the early-twentieth century, and an uncanny but enlightening comparison between Joyce and Eugene Sandow, the father of modern bodybuilding. These were alluded to by Joyce in *Ulysses*, and the author explains what they represented for the culture of the people who lived in Dublin in the 1920s. In Kershner's words, "Joyce's characters read and see what everyone read and saw at the time, throughout the British Isles and, to some extent, throughout the substantial area of Anglophone cultural hegemony" (5).

The book is divided into nine chapters. The first and introductory chapter, entitled "Dialogics and Popular Culture in Joyce's Novel," broadly discusses the idea of "low-brow" and "high-brow" culture, and how Joyce's use of popular culture narratives inspired "his pair of major parodic narratives": "Cyclops" and "Nausicaa" (7). Kershner offers a brief account of the relationship between modernism and popular culture, most markedly in relation to allusion, Joyce's main means of relating the literary past to its present. In the second chapter, Kershner provides an outline of *Ulysses* as a "political and social critique of modernity" (22) by reading the text against Theodor W. Adorno and Max Horkheimer's 1944 philosophical and social critique, *Dialectic of Enlightenment*, a book that Kershner considers to allude continually to Joyce. The main crux of this chapter is Joyce's revolutionary strategy of evoking everyday life in the mythological structure of his novel, with extensive detail.

The third chapter is devoted to discussing the presence – or according to Kershner's terms and the title of the chapter, "authorial interchange" (41) – between Joyce and two Victorian English writers, Stephen Phillips and Marie Corelli. The two writers, although alluded to by Joyce, do not follow the typical intertextual relationship which Joyce establishes with Homer, Shakespeare, and Wilde, nor do they carry the same canonical weight as these literary figures. Kershner clarifies, however, that once we are exposed to "the melodramatic worship of art that Corelli promulgates, or the lyrically eroticised version of Homer's story for which Phillips is responsible" (42), both are shown to be more closely linked to Joyce's text than

originally imagined. Kershner mentions his own monograph from 2014, *Joyce, Bakhtin, and Popular Literature*, to clarify that he speaks about the ideological effect of language, "pregnant with the writer's characteristic themes and, through Bakhtin's powerful notion of *intonation*, with his or her attitudes as well" (42).

In Chapter Four, Kershner explores the complexities and riddles of Joyce's language, since Joyce's primary aim was to engage the reader in the creation of the text's meaning. Kershner cites Daniel Schwarz, who comments that "*Ulysses* teaches us how to read itself" and, because of that, the book turns out to be a co-authored collaboration rather than simply a text to be read by its reader (*Reading Joyce's "Ulysses"* 2). Kershner cites an example of a point at which the reader must exercise good memory, concentration, and an eye for significant plot details: in the "Nausicaa" episode, when Leopold Bloom's "hands and his face were working" (*Ulysses* 13.694), what we would take to be a romantic interaction is actually an act of onanism: Bloom is "feverishly masturbating" (71). However, Kershner considers that other passages are not as clear. For instance, in "Oxen of the Sun," "dense stylistic filters reprising the canon of literary styles in English" overlay the action (71).

Chapter Five is dedicated to a part of informal news culture surrounding *Ulysses*. Kershner provides us with an accurate and abundant description of the main newspapers cited and alluded to throughout *Ulysses*, such as *Tit-Bits*, *Answers*, and the *Daily Express*. His exploration of the English and Irish newspapers is pleasant and involving. One fact in particular is worthy of special attention: that Joyce might have based the facts mentioned during Bloom's errands on the 11 June 1904 editions of the newspapers mentioned above, rather than on the editions of 16 June, the day now known as "Bloomsday." In addition to this, Kershner shows how the new literacy created by periodicals such as *Tit-Bits*, which not only summarized the main news from the other newspapers, but also encouraged its readers to enter writing competitions, favoured the transformation of the reader into writer and collaborator. We may recall in the "Calypso" episode, Bloom's reading of such a story in the newspaper and imagining that he himself could do better. A similar approach, Kershner argues, was expected by Joyce: when reading *Ulysses*, one is able to fill in the missing parts and become a writer of the story oneself.

The final three chapters focus less on specific texts and more on the cultural phenomena cited in *Ulysses*. For instance, Chapter Seven, "The World's Strongest Man: Joyce or Sandow?," is composed of an interesting account of Eugene Sandow, a strongman-performer who was famous at the beginning of the twentieth century. In two sub-chapters, "Sandow, Inc." and "Joyce, Inc.," Kershner compares the industries created by these two figures, as well as the industries that simultaneously created both Sandow and Joyce. When discussing Joyce's role

within the modernist era and literary market, Kershner raises interesting questions. He inquires as to how *Ulysses* (printed by Shakespeare & Co., a small editor at the time) became "a set text in many Anglophone universities" (169), making an intriguing parallel between Joyce's and Sandow's "entrepreneurial spirit[s]" and their ability to market their own public images. The eighth chapter of the book explores Edward Said's concept of Orientalism, in which Kershner argues that *Arabian Nights* is a fundamental intertext in *Ulysses*, as well as exploring the fact that the British saw the Irish as the Oriental "Other." Finally, the last chapter regards the appearance of Rudy at the end of the "Circe" episode, and attempts to decode his appearance regarding the significance of children's clothing in the United Kingdom in 1916. Kershner's analysis, especially in the last chapters, is historical and semiotic, relying on Bakhtin's work at times. On the whole, Kershner's book offers an invaluable contribution to Joyce studies, as it sheds light on the social and cultural issues surrounding Joyce's *Ulysses*.

Works Cited

Joyce, James. *Ulysses*. Eds. Hans Walter Gabler, Wolfhard Steppe, and Claus Melchior. New York and London: Garland Publishing, 1984 (1986). Print.

Kershner, Brandon. *Joyce, Bakhtin, and Popular Culture: Chronicles of Disorder*. Chapel Hill: University of North Carolina Press, 1989. Print.

Schwarz, Daniel. *Reading Joyce's "Ulysses."* Basingstoke: Macmillan, 1987. Print.

Pilar Villar-Argáiz, ed., *Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature* (Manchester: Manchester University Press, 2014), pp. 273

Reviewed by SEÁN HEWITT

Ph.D. candidate in Irish Studies, University of Liverpool

In Hugo Hamilton's 1998 crime novel, *Sad Bastard*, the protagonist Pat Coyne ponders the influx of immigrants. Hamilton writes, "Here they were at last, the emigrants returning to Ireland. […] the Blasket Islanders coming home. The Famine people coming back in their coffin ships" (115). Ireland's bitter history of emigration, its huge diasporic community, and its memory of discrimination at the hands of other Western powers are all seen as contributing factors to the reception and engagement with multiculturalism in the country during the years of increased globalization and economic prosperity known as the "Celtic Tiger." *Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature*, edited by Pilar Villar-Argáiz, is the first full-length book to deal with the question of multiculturalism in Irish writing, assessing through a variety of genres the relative successes and failures to engage productively with members of minority ethnic groups.

Irish literary history is filled with cross-cultural encounters: with the British, with the "native" Irish, with the travelling community. In many instances, these intercultural exchanges are a sort of "self-fashioning," a process "based on the dynamics of inclusion and exclusion characteristic of nation-formation processes" (Arias *et al.* 160). For a nation and a national identity formed quite recently, the potential destabilization of the dominant culture via inward migration has been an ironic reminder of how Irishness has been defined over the twentieth century as white, Catholic and largely rural. Multiculturalism, therefore, has asked the Irish to question their own rules of belonging, to face their own history of emigration. Consequently, immigration to Ireland has been seen by Ronit Lentin as "the return of the national repressed" (*Racism and Anti-Racism in Ireland* 233). These critical, political and cultural problems work to defend, in part, the choice of Pilar Villar-Argáiz to limit this study to the work of white, Irish-born writers. As she notes in her thorough and wide-ranging introduction, "this book examines literary representations of the exchanges between the Irish host and its foreign 'guests'" (5). There is an obvious danger here of reinforcing a binary, of essentializing, of claiming to speak on behalf of a migrant community rather than allowing them to speak for themselves. However, the extensive criticisms of white Irish-born writers in the essays, and the strict recognition of problematic modes of engagement with the "Other," question self-reflexively the ability of the literary discourse of the majority to deal with a subaltern minority.

The essays in this collection are divided into four parts, each of which assesses a variety of genres along the lines of a separate sub-theme. The first of these, entitled "Irish multiculturalisms: obstacles and challenges," addresses some of the theoretical questions raised above concerning representation and ventriloquism. The essay explores how intercultural encounters are presented as a method of questioning the State's position on immigration and citizenship, imagining new pathways for Irish society. A key concern in this first section and throughout the book as a whole is the 2004 Citizenship Referendum, after which an amendment was made to the Irish constitution meaning that children born in Ireland to non-Irish parents would not have a constitutional right to citizenship. In the wake of increased immigration, globalization and an "overt espousal of tolerance" in Irish public discourse (122), this amendment appeared, quite contradictorily, to restrict access to "Irishness" at a time of apparently increasing pluralism, and is taken as an implicit context for many of the works discussed. Literature written by white, Irish-born writers is approached in this book, more often than not, as a way of reconciling, criticizing and redressing racism and racist acts.

In Part II, entitled "'Rethinking Ireland' as a postnationalist community," this attempt to redefine Irish identity through literature is continued. Taking its cue from Richard Kearney's seminal work of 1997, *Postnationalist Ireland*, this section explores the redefinition of Irishness under multiculturalism. Anne Fogarty's brilliant article on the immigrant figure in the Irish short story shows how work in this genre uncovers the disparities between visions of an accepting, multicultural Ireland and the realities faced by immigrants and asylum-seekers. Through an analysis of stories by Emma Donoghue, Colm Tóibín, Edna O'Brien, Anne Enright and others, Fogarty reveals that "the immigrant operates troublingly as a phantasmic excess, silence, void or elision within current imaginings," and deftly shows how this focus on the absent immigrant figure "counter[s] the failure of politicians to reflect adequately upon the exclusionary policies advocated by the State" (130).

Part III, "'The return of the repressed': 'Performing' Irishness through intercultural encounters," brings together five essays that each explore the painful memories of Irish emigration. Here, a traumatic history recurs, meaning that national history and identity must be addressed and reconciled before a healthy multiculturalism can be achieved. Throughout these essays, what emerges is the idea that the failures of some Irish writers to engage effectively with the migrant "Other" can be read as a failure to recognize genuine difference, or a wilful attempt to homogenize experience between cultures. In Part IV, "Gender and the City," the more engaged essays (such as Wanda Balzano's reading of Emer Martin's *Baby Zero*) question social hierarchies and the notion of "universal sisterhood," illustrating how contact and engagement

with the immigrant community can establish productive "difference" between the white Irish writer and the minority ethnic subject.

While the reader may lament a missed opportunity to discuss the literary output of ethnic minorities living and born in Ireland, this new book hopefully will be the beginning of a wider academic engagement with the idea of multiculturalism in Irish literature, and will (through its contentious focus on white, majority-culture writers) spur increased enthusiasm for an analysis of writers from different minorities. By exposing the dangers and limitations of white Irish-born writers dealing with migrant characters, however, *Literary Visions of Multicultural Ireland* addresses the problem of its own existence, showing the necessity for more nuanced explorations of multiculturalism, and for the voices of migrants to be heard and engaged with both by academics and the reading public alike.

Works Cited

Arias, Luz Mar González, Marisol Morales Ladrón, and Asier Altuna-García de Salazar. "The New Irish: Towards a Multicultural Literature in Ireland?." *In the Wake of the Tiger: Irish Studies in the Twentieth-First Century*. Eds. David Clark and Ruben Jarazo Alvarez. La Coruña: Netbiblio, 2010. 157-182. Print.

Hamilton, Hugo. *Sad Bastard*. London: Secker & Warburg, 1998. Print.

Lentin, Ronit. "Anti-racist responses to the racialisation of Irishness: disavowed multiculturalism and its discontents." *Racism and Anti-Racism in Ireland*. Eds. Ronit Lentin and Robbie McVeigh. Belfast: Beyond the Pale, 2002. 226-39. Print.

Pietro Deandrea, *New Slaveries in Contemporary British Literature and Visual Arts: The Ghost and the Camp* (Manchester: Manchester University Press, 2015), pp. 204

Reviewed by ZOE BULAITIS

Ph.D. candidate in English, University of Exeter

Pietro Deandrea's book seeks to expose a "largely hidden and unacknowledged" phenomenon through exploring the representation of what he defines as "new slaveries" in contemporary Britain (8). Whilst *New Slaveries in Contemporary British Literature and Visual Arts* seeks to address primarily the representation of slavery within contemporary culture, it draws from a long tradition of representations and critiques, stretching back to postcolonial perspectives on transatlantic slavery to more recent work in Holocaust studies. The book focuses on literature and visual arts produced between the early 1990s and the late 2000s in relation to the global migratory movements of the same era. Through selective examples, Deandrea identifies the prevalence of two major tropes cited in the title of the publication: the "ghost" and the "camp." These concepts are implemented throughout the book to analyze the fictionalized engagement with new slaveries. Whereas the ghost is a symbol for the suppressed individual – the slave – the image of the camp describes a wider and more complex social phenomenon, what Deandrea, describes as a "concentrationary archipelago" (16). As Deandrea states in the opening chapter, the concentration camp in Britain has been "atomised, vaporised into a myriad of ever-changing, ever shifting places" (16). The invisibility and yet omnipresence of new slaveries is, Deandrea maintains, a symptom of a "transnational capitalist mobility" and throughout the book (16), the idea of new slaveries is shown to be a dispersed phenomenon, with the pluralized form of new *slaveries* emphasizing the equally diverse nature of its forms within British culture.

The book is carefully structured and moves elegantly through a range of diverse subjects, from Chinese cockle-pickers to Eastern European sex-trafficking, and media, spanning literature, cinema, theatre and photography. The first two chapters establish the methodological groundwork for the chapters that follow. Chapter Two draws on Bridget Anderson's *Britain's Secret Slaves*, a sociological text published in 1993 that made "an explicit call for the concession of a truly democratic worker status" in order to re-raise the issue of migrant domestic workers within Britain (36). However, unlike Anderson's call to change legalities around immigration, the purpose of *New Slaveries in Contemporary British Literature and Visual Arts* is to examine instead "the cultural, rhetorical and literary strategies" surrounding the representation of slave immigrants (36). One example of such strategies can be found in Ruth Rendell's novel *Simisola*, which, Deandrea asserts, opens a "disquieting void" in regard to silenced social figures (46). Deandrea's

text traces and testifies throughout to empty spaces, or what Gayatri C. Spivak termed the "silent, silenced centre" (25), which accounts for the spectral presence of new slaveries in Britain.

Chapter Three uses the central tropes of the "ghost" and the "camp" to explain the presence of new slaveries in the contemporary novel. The texts are organized into thematic groups, ranging from testimonies in Louise Waugh's *Selling Olga* and Rahila Gupta's *Enslaved*, to childhood trauma in Chris Cleeve's *The Other Hand*. New slaveries are here established as multi-faceted and continually in process. The chapter concludes with a compelling reading of Ian Rankin's *Fleshmarket Close* that exposes how the detective novel represents a "natural vehicle for discussing the literary representations of new slaveries" in light of its criminal focus (83). The fourth chapter turns to the visual media of cinema, photography and theatre. A discussion of Nick Broomfield's 2006 film *Ghosts* invokes crime and horror (as with *Simisola* and *Fleshmarket Close*). Chapter Five adopts a much wider focus, with a discussion of the importance of genre studies (such as crime fiction and Gothic cinema), before suggesting the potential of dystopian fictions in defining new slaveries in Britain. A close reading of the adaptation of P. D. James's novel *The Children of Men* alongside Alfonso Cuarón's 2006 film adaptation reveals the potential of the dystopian genre to expose "new slaveries" on the page and on the screen. In particular, Cuarón's highly-acclaimed film allows for a "marked centrality assigned to migration issues in British Society" (146). This shows how new slaveries have begun to take "centre stage," gaining attention in the mainstream media as opposed to occupying a liminal space (46).

In tracing the spectral and dispersed nature of new slaveries, Deandrea draws from a number of critical sources, from Jacques Derrida's *Spectres of Marx* to Hannah Arendt and Georgio Agamben's work concerning concentration camps (see T*he Origins of Totalitarianism* [1979] and *Homo Sacer* [1995], respectively). However, despite the complexity of the subject matter, *New Slaveries in Contemporary British Literature and Visual Arts* maintains a productive hold on the theories deployed. As Edward Said asserts, "to remain alive and significant, any theory must always be localised" (241-2), and Deandrea's text assimilates a number of theoretical ideas into developing a new theory for the study of slavery in Britain that is both localized and engaged. Deandrea concludes that new slaveries are continuously "produced and reproduced" and that the phenomenon is "varied in its origins" and "ubiquitous in its dispersal" (191). In line with this "dispersal" of fixed identities, Deandrea asserts that the study of new slaveries should "no longer be associated with the so-called developing countries only but has become a global and multi-ethnic phenomenon" (189). *New Slaveries in Contemporary British Literature and Visual Arts* opens up a conversation about contemporary new slaveries in Britain. The text highlights

how literature and visual arts contribute to the representation of slaveries, but also more importantly, how they can act as a tool for transforming societal understanding.

Works Cited

Said, Edward. "Traveling Theory." *The World, the Text and the Critic*. London: Vintage, 1991. 226-47. Print.

Spivak, Gayatri, C. "Can the Subaltern Speak?." *The Post-Colonial Studies Reader*. Eds. B. Ashcroft, G. Griffiths, and H. Tiffin. London: Routledge, 1995. 24-8. Print.

Victoria Brownlee and Laura Gallagher, eds., *Biblical Women in Early Modern Literary Culture, 1550-1700* (Manchester: Manchester University Press, 2015), pp. 240

Reviewed by ABIGAIL RICHARDS

Ph.D. candidate in English Literature, University of Durham

Biblical Women in Early Modern Literary Culture, 1550–1700 is an interesting and timely contribution to the field of Renaissance studies. The volume builds upon the gendered interests of recent works such as Michelle Ephraim's *Reading the Jewish Women on the Elizabethan Stage* and Michele Osherow's *Biblical Women's Voices in Early Modern England* to revise and challenge notions of the socio-political and literary function of biblical women in early modern discourse. The book consists of ten essays in two parts, split according to whether the figures they treat pertain to the Old or New Testament. Despite this organizing principle, as editors Victoria Brownlee and Laura Gallagher are keen to point out, the typological and syncretic nature of early modern hermeneutics renders such scriptural lines significantly permeable ("Introduction" 10).

This sense of movement is echoed in the scope and variety of literature addressed in the volume, ranging from biblical commentaries to poetry, life writings to drama, political tracts and pamphlets, to sermons and conduct books. Such diversity testifies to the extraordinary versatility of biblical women for early modern writers, yet also problematizes the notion of a "sacred and profane" divide in literature of the period. Beatrice Groves for instance, in "Christ's Tears and Maternal Cannibalism in Early Modern London," attributes a "serious theological stance" (156) to the sensationalist plague pamphlets and drama of Nashe, Dekker and Middleton, which take up the story of Miriam's maternal cannibalism from Josephus's biblical paratext. Lisa Hopkins's chapter, "St Helena of Britain in the land of the Magdalene: *All's Well That Ends Well*," meanwhile, calls attention to the importance of both Roman and New Testament historiography on the early modern stage. Laura Gallagher's "*Stabat Mater Dolorosa*: Imagining Mary's Grief at the Cross" examines yet another form of liminality: the relation of inherently cross-confessional tropes of loss, mourning and memory in Post-Reformation literature to surviving concepts of Marian intercession.

Brownlee and Gallagher argue that the volume bears witness to the "multiple, rather than uniform, interpretations" of biblical women within early modern discourse ("Introduction" 3). Indeed, a sensitivity to such plurality conditions the argument of Elizabeth Hodgson's "A 'Paraditian Creature': Eve and her Unsuspecting Garden in Seventeenth Century Literature," in which the demonization of Eve's responsibility for man's eviction from Paradise is treated alongside early modern praise of the first woman as an able and virtuous gardener. Similarly, in

"Mary of Recusants and Reform: Literary Memory and Defloration," Thomas Rist explores the tendency of recusant literature to portray the Virgin Mary as divine and immaculate, an undefiled beacon of the old religion, while simultaneously subjecting this same figure to poetic violations in order to symbolize the "rape" of the true faith by the iconoclasts.

From chapters such as these, we gain a sense that early modern literary representations of Mary and Eve were decidedly over-determined. At the same time, however, as several of the book's contributors show, a homogenization or concentration of female biblical characters into certain orthodox "types" took place as their cultural capital in this period grew. Danielle Clarke's "Gender and the Inculcation of Virtue: The Book of Proverbs in Action" thus examines the role of sermons and conduct books to define and instil prescribed notions of feminine virtue, while Victoria Brownlee's "Imagining the Enemy: Protestant Readings of the Whore of Babylon in Early Modern England, *c.*1580–1625" discusses the persistent association of Apocalyptic iconography with the feminized sins of the Roman Catholic Church.

As Brownlee and Gallagher remark in their overview of Part I, "readings of Old Testament women are […] often bound up with early modern assumptions about femininity. And these assumptions regularly inflect the lessons male writers extrapolate from the narratives of the Bible's women" (34). This inflection goes both ways. In "Wives, Fears and Foreskins," a fascinating study of the vilification of the lesser known Old Testament figures Zipporah and Michal in early modern literature, Michele Osherow posits a direct influence of Biblical paradigms on Renaissance reading practices: it is "perhaps because they have taken a cue from […] imperfect-but-heroic biblical husbands," she argues, that "readers of the sixteenth and seventeenth centuries fail to appreciate these heroic-but-imperfect biblical wives" (89).

Many of the essays share an interest in the political appropriation of female biblical figures, and it is here perhaps that tensions between the agency of these characters and early modern social norms are at their most pronounced. Adrian Streete, in "Christian Liberty and Female Rule," suggests that if misogyny is not an "absolute conception" (62) for political theologians of the 1550s who enlisted biblical women in their debates on liberty, "a dual approach pertains: general, but not total deprecation of female rule in the secular realm, and the assertion of female liberty in the spiritual realm" (63). Likewise, Alison Thorne's essay, "The Politics of Female Supplication in the Book of Esther," demonstrates how early modern writers championed Esther as a figure whose exemplary self-sacrifice protected the interests of the commonwealth, whilst containing her vocal femininity through a masculinization of her virtuous qualities and inter-generic moderation of the figure's subversive potential.

The individual essays in the volume demonstrate a nuanced treatment of their gendered theme, although the book may have benefited from addressing more directly specific methodological issues in its paratextual apparatus. For instance, what does it *mean* to say that early modern representations of biblical women "transcend gender boundaries" or "exceed gendered readings" ("Overview" 28), and what are the implications of this for the volume's critical strategies? Truncated hints that "a distinctive pre-and post-Reformation hermeneutic is, ultimately, difficult to identify" bear significantly on the volume's project and historical focus ("Introduction" 8), but are left largely undeveloped here. A more rigorous introduction might further abolish the need for the lengthy overviews which precede the book's two subsections and disrupt the sense of a natural flow between chapters. On the whole, however, *Biblical Women in Early Modern Literary Culture, 1550–1700* is a success, with each essay evolving and providing a new perspective on the lines of enquiry helpfully set out by Brownlee and Gallagher in their Introduction:

> How do reading practices embellish, alter and shape contemporary applications of the Bible's women? In what ways does a typological understanding of Scripture enrich the perceived significance of the Bible's women? Does genre influence the ways in which these women were understood? (9)

It is my hope that by raising and beginning to answer such questions, the volume will stimulate further research into this important and fascinating area.

Paola Trimarco, *Digital Textuality* (London: Palgrave, 2014; 2015), pp. 176

Reviewed by RICHARD GRAHAM
Ph.D. candidate in English, University of Exeter

Digital Textuality provides an introduction to the context and methodologies useful to readers who are new to the study of digital texts. The book begins with an examination of what "digital texuality" might mean in a general sense before moving onto a number of more specific genres. "Digital textuality" is itself defined as an idea that must "take into account the way we use digital texts and the contexts within which we use them" (2). Trimarco makes an initial distinction between "digital talk" and "digital text"; the former enables and emphasizes turn-taking and the social dynamics of dialogue, whilst the latter mode describes news articles, blogs and company websites that echo traditional non-dialogic media platforms such as the newspaper (1). While linguistic differences, such as tense, tone, formality and vocabulary are addressed throughout the book, the separation of digital language between "talk" and "text" follows primarily contextual criteria. In addition, Trimarco uses the term "affordances" (borrowed from James L. Gibson) to describe the particular "possibilities and constraints" of specific digital modes which, along with the distinctions made between "digital talk" and "digital text," gives shape to the chapter selection throughout (2).

After detailing both the scope and methodology of the book, Trimarco addresses the following topics in seven dedicated chapters: "Learning and Digital Textuality"; "Social Networking Sites"; "Digital News"; "Digital Poetry"; "Fiction and Collaboration Online"; "Hypertext Fiction"; "Genre Hybrids and Superdiversity." In structuring the book in this way, the reader is provided with a guide to various characteristics within the field of digital fiction as well as non-fictional or educational textualities. One of the main categories used in *Digital Textuality* builds on Marc Prensky's distinction between "digital natives" and "digital immigrants" (19). This careful attention to differences between various users greatly informs the chapters concerning non-fictional digital genres such as digital news media and social networking sites. In focusing on the role of digital users and their expertise, Trimarco's analysis of these areas is particularly sharp and nuanced. Trimarco's example of Wikipedia, for example, demonstrates the importance of individual proficiency and engagement for understanding digital media involving multiple users and collaborators. Trimarco foregrounds the ways in which Wikipedia can be considered fundamentally different to each individual user. Whilst many users engage merely with the "document mode" of Wikipedia (that is, the default way of viewing pages in the form of a traditional encyclopaedia article), many users might go further by editing and commenting on the article using "thread mode," whilst others might also track the page's edits and changes

through the "view history" mode (29). To each of these different users, Wikipedia comprises a very different kind of digital textuality. The different levels of interactivity are open to each user but it is their experience, expertise and needs that are the foremost factors in their interaction. Trimarco extends this focus to more "formal" educational environments such as "e-learning" and "blended learning" (18-9). This attention to user needs and experience is also developed in the context of social networking sites, and how expertise might relate to an individual user's self-presentation.

In Chapter Four, Trimarco turns to a number of linguistic and discursive models for the analysis of different textual institutions, including online news outlets. Using a range of specific examples, Trimarco discusses the coverage of news events by mainstream media outlets in comparison to their coverage in "j-blogs" written by professional journalists. Trimarco uses the categories established in her earlier chapters, such as the distinction between "digital talk" and "digital text" to demonstrate the importance of register. Trimarco compares the informal registers of the "j-blog" from the *Daily Telegraph* with an independent news blog in their coverage of the same news events. Although both blog platforms differ in tone from traditional print media, Trimarco identifies a number of linguistic differences between these online platforms that set them apart from each other.

The second half of *Digital Textuality* focuses on creative production in a digital context, including poetry, collaborative online fiction and hypertext literature. Trimarco covers a range of texts, many of which are freely accessible online. A main strand running through this section concerns the way that digital fiction might complicate traditional notions regarding genre and literature, with "collaboration" and "interactivity" forming the main focus of the many examples used. One of Trimarco's examples derives from the collaborative fiction writing website, Ficly.com, where participants can upload full or partial stories for readers to respond to in the form of a "'prequel', 'sequel', and/or a comment" (111). Trimarco focuses on a collaborative composition that originates from a short piece of prose entitled "They came to take me away," demonstrating how the comments of other participants have since changed the direction, tone and structure of the original piece. In turn, the line between authorship, reception and critique becomes blurred and the overall creative direction is therefore open to variation. Trimarco's examples also show how collaborative digital texts comprise many different levels: the comments and discussions around a work are as much a part of the creative product as the resulting story that they enable. In making a distinction between the content of the fiction and the "conceptual space created by the text of the communication itself" (100), Trimarco draws an interesting parallel with the earlier example of Wikipedia. As mentioned above, various users encounter

Wikipedia differently as both readers and writers. Collaborative fiction works in a similar way; depending on the expertise and experience of the user, individuals can switch between the roles of reader/user and creator.

The final chapter of *Digital Textuality* focuses on "genre hybrids and superdiversity" and aims to develop a number of Trimarco's earlier definitions (141). Trimarco argues that although it is useful to address "new genres" and "new styles" independently of one another and in specific reference to their own "affordances" (141), rarely can digital texts be so neatly categorized. This final chapter presents methods of analyzing such combinations or "hybrid texts" and includes a number of case studies and examples for the reader to consider, ranging from collaborative sites such as the Urban Dictionary and multimodal blogs such as "The Buddha Smiled."

In summary, *Digital Textuality* provides a clear and accessible primer to the subject. Trimarco's approach is extended through "activity" ideas throughout and "sample projects" at the end of each chapter, thus broadening the book's utility within a pedagogical context. In its wide-ranging examples and clear focus, *Digital Textuality* offers an important resource for future research and a foundation of best practice when teaching new digital forms.

THE BIRMINGHAM JOURNAL OF LITERATURE AND LANGUAGE

SECTION III

NOTES

A TEXT-IMAGE STUDY OF PARIS, BIBLIOTHÈQUE NATIONALE DE FRANCE, MS FR. 412: THE *RESPONSE DU BESTIAIRE*

ABIGAIL L. GLEN

Sex, lies, and moralized animal encyclopaedias: an unlikely combination, but one found in Paris, Bibliothèque nationale de France, MS fr. 412 (*c.* 1285). Produced in northern France for an unknown patron and illustrated by an individual identified in the colophon only as "Henri," this late-thirteenth century manuscript contains illuminated versions of both the *Bestiaire d'amour* by Richard de Fournival and the anonymous *Response du Bestiaire* (*c.* 1252). Both texts modify the medieval bestiary format in significant ways. Comprised of a series of entries on the behaviours of beasts along with Christian moralizations, Richard de Fournival's *Bestiaire d'amour* redeploys the traditional animal exempla as tools of seduction, subverting the medieval bestiary genre to convince his readers of the cruelty of an unnamed Lady. The anonymous *Response du Bestiaire* is (as its name suggests) an *exemplum*-by-*exemplum* response to Richard's work. Ostensibly written by the Lady to whom Richard addresses his work, the *Response* is dense in the rhetoric of refutation.

The relative rarity of a female-authored response text, as well as its unusual bestiary format, invites further investigation. Jeanette Beer has considered the evidence for the identity of the author without reaching a satisfactory conclusion on gender (*Beasts of Love* 114-17). Noting this, I hypothesize that the *Response du Bestiaire* forms one of the earliest examples of first-person pro-woman discourse in France (predating Christine de Pizan by over a century). In order to investigate this further, I conducted a text-image study of the four extant manuscripts containing the *Response*: Paris, Bibliothèque nationale de France MS fr. 412; BnF MS fr. 25566; Dijon, Bibliothèque Municipale MS 526; Vienna, Österreichische Nationalbibliothek, Cod. 2609. The first of these, BnF MS fr. 412, was selected for closer scrutiny as it is the only version of the *Response* to contain a comprehensive programme of illuminations.

After an initial survey of all forty-eight illuminated entries in MS fr. 412, I analyzed fifteen in detail. Using Hassig's text-image methodologies, I compared iconographical details with the semiotics of the written text which accompany those images (21-28). Alison Stones's identification of a consistent illustrator ("Henri") facilitated a direct comparison between the images of the *Response* and the preceding *Bestiaire* (56; see fols 228v-36r). Throughout the process of the study, I identified twelve of the fifteen entries as being essentially pro-woman; two as having an ambiguous reading; and one – the Elephant – as being essentially unsupportive of the pro-woman stance of the text.

The Dog entry (fol. 238r) is one example of the use of text-image to support a pro-woman reading of the text. The Lady compares herself to the conventional bestiary Dog who hordes its vomit:

> Je anchois prenderai garde au chien, don't j'ai entendu qu'il est de tel nature que quant il est en lieu ou il a viande a se volenté, il en prent che que mestier li est, du seurplus fait garnison et le womist en lieu secré, puis quant fains li ceurt sus, si le remenguë. (Bianciotto 288)
>
> I will be mindful of the dog (who) when it is in a place of abundant food, takes what it needs then garners the surplus and vomits into a secret place. Then, when famine threatens, the dog eats up the food again. (Beer 44)

By learning how to defend herself against any future attempts to destroy her honour, the Lady will become self-sufficient: "m'en aiderai a mon pooir au besoing" (Biancotto 288); "I will do my best to help myself in times of need" (Beer 44). This position is in contrast to the *Bestiaire* text, in which Richard professes a wish to simulate the Dog's restraint in his own pleas for love: "jou en eussemout volentiers ma proiere rengloutie [c.] fois puis qu'ele me fu vole des dens" (Biancotto 166); "I would happily have swallowed down my pleading a hundred times, after it flew out through my teeth" (Beer 5).

In further contrast to its *Bestiaire* counterpart, the *Response* Dog has a number of features implying its femininity: a leaner frame, a less angular head, a lack of fangs and longer fur all contribute to this impression. The Dog's tucked tail is a particularly telling addition. On a literal level, this may signify the Dog's contrition on account of its transgressions against its master (for stealing more food than it requires). However, I would further suggest that the tucked tail also disguises and protects the genitals, indicating the Lady's attempts to protect her honour. This is corroborated by the fact that the *Bestiaire* Dog undertakes no such act. Either interpretation firmly posits the Lady/Dog as carrying out a self-protective act.

Whilst the majority of the textual and iconographical entries in MS fr. 412 seem to support a pro-woman stance, a small number of the entries present a specific challenge to this. In particular, the Wild Birds (fol. 238r), Serra (fol. 242r) and Elephant (fol. 243v) entries render the Lady's remarks equivocal with regard to women other than herself. In the Wild Birds entry, for example, the Lady argues that just as wild birds are used as decoys by the hunter, the deceived woman is determined to destroy her cohort:

> Apres che qu'il s'en est vantés vient chele, si se desespoire, et dist par se bonne foy qu'ele ne sera mie suele dechute. Anchois vient a une autre, et l'aidera a dechevoir […] et ensi de plus en plus,si que peu en i a qui dechutes ne soient li une par l'autre. (Bianciotto 326)
>
> For I say that after he has flaunted himself, the woman comes despairing and she says by her good faith that she will not be the only woman deceived. Rather she will come

> to another woman and will help to deceive her […] and one after the other; in the end there are few women who have not been deceived. (Beer 55)

While the Lady presents a pragmatic case for the protection of female honour, her tactics occasionally result in generalizations concerning women. In my thesis, I aim to give a balanced view of these assumptions where they arise. As there are various readings for the different beast entries within the *Response* text, I will consider their positive, neutral and pejorative associations, discussing each entry individually to determine how far they might be pro- or anti-women, and/or how far they may simply reflect a pragmatic reality.

There are, of course, some limitations to my approach. Readers from any era are bound to misinterpret (or miss entirely) a number of signs which may be transparent to other viewers. I hope to avoid anachronistic analysis by focussing on the connections between the text and images of the manuscript, relating the images to the milieu of thirteenth-century northern France, and defining the nature of the *Response* text in terms of a "pro-woman" rather than "pro(to)-feminist" stance. Of course, there are two more partially illuminated manuscripts to assess, linguistic patterns to be scrutinized, and identities to be confirmed before a complete understanding of the *Response* can be claimed. Whatever the case, I sincerely hope that much closer study of the *Response* manuscripts will allow for even further research on the fascinating illustrations found therein.

Works Cited

Beer, Jeanette M. A. *Beasts of Love: Richard de Fournival's 'Bestiaire d'amour' and a Woman's 'Response'*. Toronto: Toronto University Press, 2003. Print.

-----. *Master Richard's Bestiary of Love and Response*. West Lafayette: Notabell, 2000. Print.

Bianciotto, Gabriel, ed. and trans. *Le Bestiaire D'amour et la Response du Bestiaire*. Paris: Champion, 2009. Print.

Paris, Bibliothèque nationale de France, MS BnF fr. 412. Manuscript.

Hassig, Debra. *Medieval Bestiaries: Text, Image, Ideology*. Cambridge: Cambridge University Press, 1995. Print.

Stones, Alison. "Catalogue of Manuscripts." *Les Manuscrits de Chretien de Troyes*. Vol. 2. Ed. Keith Busby et al. Paris: Brill/Rodopi, 1993. Print.

"MUTUAL ILLUMINATORS": SHAKESPEARE, DOSTOEVSKY AND THE *DEMONS* MANUSCRIPT

ANNIE MARTIROSYAN

In the summer of 2014, Vladimir Zakharov, President of The International Dostoevsky Society, and Boris Tikhomirov, Deputy Director of the Literary-Memorial Museum of F. M. Dostoevsky in St. Petersburg, were in correspondence over an elusive manuscript leaf discovered by Tikhomirov, within the manuscript of Dostoevsky's 1871-72 novel *Demons* (Fig. 1). Overall, it is a revealing manuscript from the frenzied genius working on his most arresting and dynamic novel. Indeed, critics have often viewed its chief protagonist, Nikolay Stavrogin, as the darkest, the most elusive and perversely charismatic – the most "Hamletian," perhaps – of Dostoevsky's creations.

The handwriting on the leaf, and across the manuscript as a whole, is barely legible; scribbles, jots, and marginalia are scattered across the page. The big stain from the teacup immediately catches the eye: Dostoevsky was an avid tea drinker. On the left-hand side is a curious pen and ink drawing of a man's head, with the strangely familiar broad bald forehead, curly hair and severe beard, looking down thoughtfully, evoking Dostoevsky's own image in the famous 1872 portrait by Vasily Perov. It does not take much scrutiny to recognize Shakespeare in the drawing. However, the single-word inscription beneath the drawing of "Atkinson" triggers some further discussion.

Nikolay Zakharov, Shakespeare researcher at the Moscow University for the Humanities, notes that in his diary Dostoevsky mentions an anonymous article entitled "An English Book about the Russian Art and Russian Artists," which includes excerpts from Joseph Beavington Atkinson's 1873 book, *An Art Tour to Northern Capitals of Europe*; Atkinson's claim that "up to now, the Russian school of art has not developed new styles or new themes" would certainly have struck a chord with Dostoevsky.[i] However, the inscription in the *Demons* manuscript can be dated to no later than the autumn of 1872. The date therefore speaks in favour of the English architect and travel writer Thomas Witlam Atkinson (1799-1861), whose wife, Lucy, left a memoir of their adventures in Russia, published in 1863 (see Vedernikov 46). Vladimir Zakharov believes that Dostoevsky could have heard, either directly or through friends, of Atkinson's travels in Russia, especially to the places in Siberia where Dostoevsky had spent time in exile and military service. Konstantin Barsht, professor in philology at the Institute of Russian Literature, holds the view that while Dostoevsky would have been quite familiar with the former Atkinson's

work, the "Atkinson" in the Demons manuscript and the "Atkinson mentioned in the diary could in fact refer to different people (102). Whether in reference to the architect Thomas Witlam Atkinson or to the critic Joseph Beavington Atkinson, it is reasonable to assume that the name was on Dostoevsky's mind at the time of writing his novel.

Dostoevsky is, of course, well-known for leaving sketches and drawings in his manuscripts. As Tikhomirov explains,

> Drawings, executed more in pen and ink than pencil, abound in Dostoevsky's manuscripts, mostly found on the pages of his notebooks for *Crime and Punishment*, *The Idiot*, *Demons*, *The Adolescent*, on individual folios related to *The Brothers Karamazov* […]. Dostoevsky drew more men than women, occasionally architectural sketches in Gothic style: spires, towers, lancet windows, etc. […] The connection between Dostoevsky's drawings and the verbal context in these manuscripts is one not fully understood yet; it is often hypothetical or obscure or vaguely interpretable. (83-4 [my translation])

The image within the *Demons* manuscript is an interesting case in point. Whilst Tikhomirov explains that Dostoevsky never captioned his portraits of historical figures, there is a fascinating if not unmistakable similarity between the drawing and the Chandos portrait of Shakespeare, a copy of which Dostoevsky might even have owned. Potential clues to this emerge when we look to the journal *Grazhdanin* (*The Citizen*), of which Dostoevsky was chief editor between the years 1873-74. In its sixth issue (5 February 1873, published shortly after the serial publication of *Demons* had ended), a short anecdote appeared next to Dostoevsky's short story *Bobok*, which could well be autobiographical:

> I have recently heard the following story. A gentleman entered a St. Petersburg bakery. The boy selling him a bun (*kalatch*) was staring at him.
>
> "Why are you staring at me?", the buyer asked.
>
> "I am staring at you because you look like Shakespeare."
>
> "Like Shakespeare? How come you know him?"
>
> "Of course I know him, he is my favourite writer, I read his works and I have his portrait too!" (quoted in Zakharov 30)

The most significant explanation for Dostoevsky's sketch of Shakespeare is to be found within the text itself. Dostoevsky's drawing of Shakespeare appears in the third part of the novel, "Festival," containing Stepan Verkhovensky's famous vociferation:

> The whole perplexity lies in just what is more beautiful: Shakespeare or boots, Raphael or petroleum? […] I proclaim that Shakespeare and Raphael are higher than the emancipation of the serfs, higher than nationality, higher than socialism, higher than the younger generation, higher than chemistry, higher than almost all mankind, for they are already the fruit, the real fruit of all mankind, and maybe the highest fruit there ever may be! (*Demons* 485)

Ewan Fernie, Professor and Chair of Shakespeare Studies at the Shakespeare Institute, Stratford-upon-Avon, and whose work, *The Demonic: Literature and Experience* discusses Dostoevsky, has

expressed his personal fascination with the discovery that once more confirms Shakespeare and Dostoevsky as "unwitting soul mates":

> In *Demons*, Shakespeare inspires at one and the same time a maudlin and yet heroic sentimentality, and a full-throttle demonic dissidence which has its spiritual aspect but which equally, in the novelist's prescient analysis, will culminate in Revolution. Dostoevsky's relation to the English dramatist just goes so much deeper than common or garden bardolatry. And it is in this context that to see Shakespeare's face as actually drawn by the great Russian transpiring within the leaves of his most shocking and Shakespearean novel is an experience of almost hallucinogenic intensity. What a discovery![iii]

Shakespeare and Dostoevsky were literary strangers, separated by centuries, location, language, and creative genre, but they are also, to draw on Simon Palfrey's phrase, "mutual illuminators"; each sheds light on the other (96). The discovery on this frail old manuscript leaf sheds important light on the timelessness of art and its power to speak and signify across temporal, cultural and geographical boundaries. More immediately, the drawing implies an intellectual dialogue between Shakespeare and Dostoevsky – a dialogue that has the power to transcend both text and time.

Notes

[i] From personal correspondence with Nikolay Zakharov (August 2014).
[ii] The manuscript image has been reproduced with the kind permission of Vladimir Zakharov and Boris Tikhomirov, with huge thanks to Nikolay Zakharov for fruitful correspondence. The discovery was initially reported by the author on the Huffington Post UK blog on 16 December 2014: http://www.huffingtonpost.co.uk/annie-martirosyan/dostoevsky-draws-shakespe_b_6327176.html.
[iii] From personal correspondence with Ewan Fernie (September 2015).

Works Cited

Barsht, Konstantin. "Ob atributsii portretnikh risunkov Dostoevskogo." *Neizvestniy Dostoevskiy* 2 (2015): 77-109. Print.

Dostoevsky, Feodor. *Demons: A Novel in Three Parts*. Trans. Richard Pevear and Larissa Volokhonsky. London: Random House, 1994 (2006). Print.

Palfrey, Simon. "Macbeth and Kierkegaard." *Shakespeare Survey* 57 (2004): 96-111. Print.

Tikhomirov, Boris. "Dostoevsky's Drawing of Shakespeare." *25th Shakespeare Readings 2014* (2014): 27-30. 14-18 September 2014. Paper Abstracts. Moscow. Print.

-----. "Portretnie zarisovki Dostoevskogo: iz novykh atributsiy." *Neizvestniy Dostoevskiy* 1 (2014): 83-94. Print.

Vedernikov, Vitaly. "Povsednevnaya zhizn altayskoy gornoy korporacii v vospominaniyakh angliyskikh puteshestvennikov J. Kokrena, Ch. Kottrella i L. Atkinson." *Izvestiya Altayskogo gosudarstvennogo universiteta* 4/2 (2011): 45-49. Print.

Zakharov, Nikolay. *Shekspirizm russkoy klassicheskoy literaturi: tezaurusniy analiz*. Moskow: MosGU, 2008. Print.

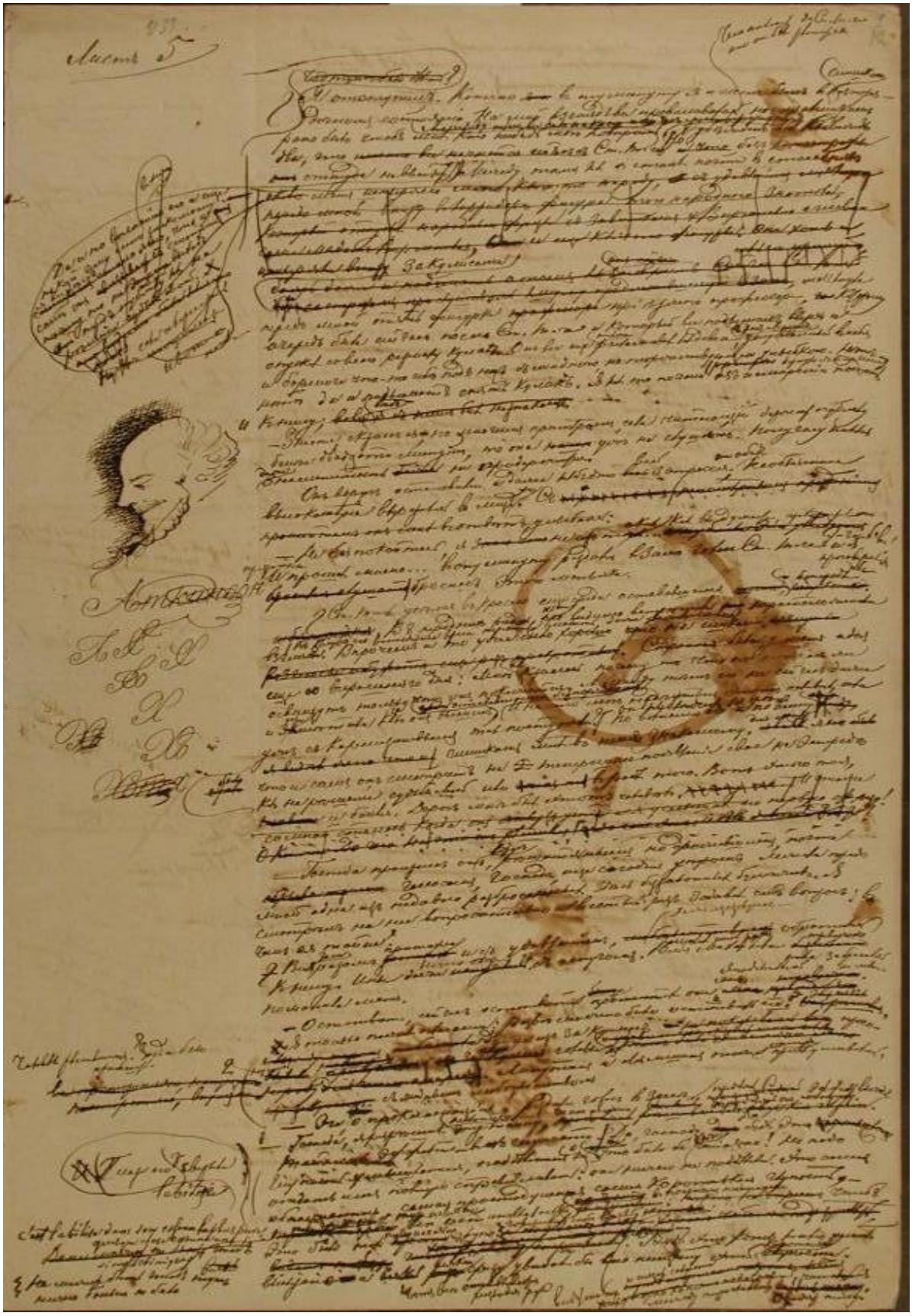


Fig. 1: Russia State Library MS 93.I.1.3/4 (Leaf 1). Reproduced with the kind permission of Vladimir Zakharov and Boris Tikhomirov.[ii]

TOWARDS A HISTORIOGRAPHY OF SHAKESPEARE IN THE EFL CLASSROOM: THE CASE OF JAPAN

KOHEI UCHIMARU

The early twentieth century witnessed a spread of English as a Foreign Language (EFL) across the globe, thereby resulting in the increased production of EFL textbooks. Simplified versions of Shakespeare for EFL students also gained popularity as a way to introduce his plays to foreign learners of English, as demonstrated by works such as H. G. Wyatt's *Stories from Shakespeare* (1925) for pupils in the east, and prose versions of *King Lear* and *As You Like It* in I. Morris's *An English Course for Students Learning English as a Second Language* (1938). Whilst more and more academic attention has been directed towards historical research into the appropriation of Shakespeare in education, EFL adaptations have been neglected, presumably due to textbooks being considered ephemeral objects. However, such materials also deserve critical scrutiny. Schoolbooks reflect different cultural and educational desires to appropriate cultural icons (Blaut 6), and "give us clues as to the uses of Shakespeare in many classrooms around the world" (Murray-Pepper 28).

In particular, the tendency to teach Shakespeare as a western cultural icon in the EFL classroom had been exhibited in Japan since the late nineteenth century. Thenceforth the English language was adopted as a crucial window through which to look at the mental landscapes of Anglo-American thought and moral sentiment considered necessary to achieve modernity. The school curriculum, therefore, had prioritized the ability to read English texts over verbal proficiency since the late nineteenth century. More specifically, much importance was attached to English literary texts, because they were regarded as a repository of the Anglophone's "superior taste and wholesome morality" necessary to "improve the pupil's mental faculties" (Kishimoto 2). This principle for English teaching resulted in an inseparable tie between EFL and English literary texts in Japan.

Japanese EFL readers first encountered Shakespeare in *The Mombusho Conversational Readers* (approved in 1889), which included Charles and Mary Lamb's prose adaptation of *King Lear*. This schoolbook version left the Lambs' text intact, but successors increasingly produced local versions. The incorporation of the plays into locally produced English course books would have chimed with the then current sentiment that English teachers had to be familiar with Shakespeare. Indeed, all would-be teachers of English in early twentieth-century Japan had been given examination questions relating to Shakespeare's characters and plots ("Zatsuroku" 270).

This sentiment struck a chord with leading authorities of EFL. For instance, Saitō Hidesaburō,[i] a well-established Japanese scholar of English, defined qualified EFL teachers in 1924 by saying "What Shakespeare has imagined, you must be able to imagine […] before you can with confidence call yourselves adequate teachers of English" (*Saitō's* 3). Okakura Yoshisaburō, head of the English Department at the principal teacher training institution for secondary schools, also stated in 1936 that English teachers could not be seen as qualified until they had studied Shakespeare (*Eigo* 29). Shakespeare was considered an integral part of cultural literacy for English teachers through the late 1930s.

One of the most intriguing interplays between Shakespeare and Japanese EFL teachers can be found in editorial interventions in *King Lear*. Okakura, for instance, included his short narrative version adapted from the Lambs' tale, "The Story of Cordelia," in the fifth volume of *The Ocean Readers for Girls' Schools* (1927). What is remarkable about this version is that the editor divested the narrative of the death of Cordelia and Lear by ending as follows:

> So we will leave this old king in the protection of this faithful and dear child. As for those cruel daughters, they and their husbands perished miserably, as they well deserved to do. (*The Ocean Readers for Girls' Schools* 5:67)

The removal of the original ending can also be seen in other textbooks: "King Lear" in *Asada's English Readers* (1909) ends the story with Lear winning back his kingdom and Cordelia becoming queen. The editor added to the version his comment that, "It is out of this story that Shakespeare made the beautiful play called *King Lear*. But in the play the story does not end quite in the same way as it has been told here" (4:33). Saitō's *The Brocade Readers for Girls' Schools* (1911) also left the tragic death obscured by saying, "So sweetly did she soothe and comfort the distracted old man, that she succeeded in setting his heart at ease" (5:13).

These versions may invite one to consider that early EFL textbooks in Japan were following Nahum Tate's 1681 adaptation of the play with a happy ending, which had ruled the London stage well into the nineteenth century. However, Japanese scholars of English showed a harsh dislike towards Tate's interventions, as Okakura said: "an *ingénus*, Tate, changed the tragic end of *King Lear* to pander to a popular taste of the audience" ("Riaō" 14-15). Therefore, the tragic end was quite possibly curtailed not due to their preference for Tate, but due to their focus on Cordelia. Her death was considered as lacking in contribution to her moral story. The Japanese editors did not seek to approximate the truth of Shakespeare's play but to conscript it into an allegorical reading in accordance with the cultural and educational aspects of English teaching considered significant in Japan.

It is fair to say from this brief overview of Shakespeare in the Japanese EFL context

that a historiography of Shakespeare in the EFL classroom can open up new vistas of "Global Shakespeares," currently one of the noteworthy topics to be featured in the upcoming 2016 World Shakespeare Congress. It is time that some light be thrown onto this hitherto ignored aspect of the Bard's afterlife.

Notes

[i] All Japanese names are given in the Japanese order, that is, family name followed by given name.

Works Cited

Asada, Eiji, ed. *Asada's English Readers*. 5 vols. Tokyo: Bunkwaido, 1909. Print.

Blaut, James M. *The Colonizer's Model of the World*. New York: Guilford, 1993. Print.

Kishimoto, Nobuta, ed. *Girls' Model Readers*. 5 vols. Tokyo: The Kaiseikwan, 1914. Print.

Murray-Pepper, Megan. "'The Bogey of the Schoolroom': Shakespeare, 'Royal Readers' and New Zealand writers." *Teaching Shakespeare Beyond the Centre*. Ed. Kate Flaherty, et al. Hampshire: Macmillan, 2013: 23-35. Print.

Okakura, Yoshisaburō, *Eigo kyōiku no mokuteki to kachi* [*The Purposes and Values of English Language Education*]. Tokyo: Kenkyusha, 1936. Print.

-----. ed. *The Ocean Readers for Girls' Schools*. 5 vols. Tokyo: Dainihon-Tosho, 1927. Print.

-----. "Riaō no daigomi [An Introduction to *King Lear*]." *Saō fukkō* [*Shakespeare Renaissance*]. 13 (Tokyo: Chuō kōron, 1934): 12-17. Print.

Saitō, Hidesaburō, ed. *The Brocade Readers for Girls' School*. 5 vols. Tokyo: Nichi-Eisha, 1912. Print.

-----. *Saito's Idiomological English-Japanese Dictionary*. Revised Edition. Tokyo: S.E.G. Publishing Department, 1924. Print.

-----. "Zatsuroku [Reports]." *Eigo Seinen* [*The Rising Generation*]. 24.11 (1911): 270. Print.

EXPERIENCING BRITAIN'S CINEMATIC AND TELEVISUAL PAST: THE BFI MEDIATHEQUE ARCHIVE AT THE LIBRARY OF BIRMINGHAM

MICHAEL SAMUEL

From May 2015, the Library of Birmingham has been just one of nine libraries in the UK to play host to one of the British Film Institute National Archives. As with the other host libraries, the Library of Birmingham capitalizes on the regional-specific collections that are included within the 2,500-plus bank of media content, which spans film, television dramas, and documentaries. The regional collections belong to the wider "Britain on Film" project, the remit of which is to digitize over a century of British life. Specific to Birmingham and the West Midlands region is the "Brum and Beyond: West Midlands on Screen" collection, which is supported by the National Lottery Heritage Fund and developed in association with the Media Archive for Central England (MACE).

The "Brum and Beyond" collection combines the catalogues of the BFI and MACE in order to illuminate a whole century of Birmingham life, as captured onscreen. The collection also capitalizes on the rich industrial and cultural heritage of the wider West Midlands to further the collection's remit. As the BFI website explains, the collection features film and television that explores the "urban, industrial heartland of Birmingham, Wolverhampton and surrounding towns, which is "just one focal point in an area of historic and often rural delights, from Shakespeare's Stratford and Elgar's Malvern Hills to the remote beauty of the Welsh Borders" ("Mediatheque"). Beyond the collections, the BFI player-streaming platform provides users with the opportunity to navigate an interactive map of film and television titles according to country, region and town.

The BFI Mediatheque takes up a large section of the third floor of the Library of Birmingham and is made up of several individual "viewing stations" equipped with a monitor and keyboard and a private viewing seat for up to three people. It is here that the archive can be accessed and experienced in full. After booking an appointment and an individual log-in, the process is straightforward. Contrasting the more conventional modes of archival research, the experience of the BFI Mediatheque is current and comfortable. This can only be due to the careful curation of Simon McCallum ("Mediatheques") and Robin Baker (head curator of the BFI National Archives), and the research of Alex Davidson, which has been carried out with the viewer in mind.

The BFI Mediatheque computer interface – and indeed the interface of the whole archive – is similar to other contemporary viewing environments, notably those of stream services such as Netflix, Amazon Prime Video and NOW TV. John Ellis's theory of "choice fatigue" (169) immediately comes to mind, although the "Brum and Beyond" collection is easy to navigate. Beyond the prescribed collections (which include "Brum and Beyond," "Eastward Ho! A Portrait of Cambridge and the East of England," "God's Own Country: Yorkshire on Screen" and others), users can search according to keyword, language, and year of broadcast/release, amongst other criteria. A full list of these is available via http://www.bfi.org.uk/britain-on-film. This feature emphasizes the collections' attention to regions of the UK, and selecting a specific collection (such as "Brum and Beyond"), or narrowing the content to specific languages (such as Welsh, for example) exposes the thematic and cultural differences in the content coming out of specific regions of the UK.

Unique to the exhibition and the BFI Mediatheque is the setting, specifically the ability to walk across to the library's balcony area and look down over Birmingham's Centenary Square, or take in the panoramic views of the city centre. In a way, this view complements the archive in presenting a changing visual image of Birmingham's developing architectural and urban façade, as well as highlighting public interactions with spaces by citizens and visitors to the city. One might, for example, take the opportunity to compare the present-day panorama of Birmingham after viewing *Breathing Space* (1964), a documentary that looks at the post-war urban planning of Birmingham, or *Reclaiming the City* (1984), an architectural analysis of Birmingham in the 1960s. Similarly, one might observe and compare the everyday interactions with the spaces of Birmingham's markets or the shopping centres to those depicted in *ATV Today: Birmingham Markets* (1967) or *The Bull-Ring Shopping Centre, Birmingham* (1965). It is with this unique physical extension to the BFI Mediatheque that a kind of meta-curation can be added to the user's experience of the archive. In the Library of Birmingham's BFI Mediatheque one can experience through film and television, the past, whilst they can also observe the present, from above.

Work Cited

Ellis, John. *Seeing Things: Television in the Age of Uncertainty*. London and New York: I. B. Taurus & Co Ltd, 2000. Print.

"Mediatheque at the Library of Birmingham," http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfi-mediatheques. Web. 27 October 2015.

THE BIRMINGHAM JOURNAL OF LITERATURE AND LANGUAGE

SECTION IV

ARTWORK AND POETRY

"“AM I IN YOUR NETWORK?’ MASKED BOOBIES, ASCENSION ISLAND”
LUCY GARRETT

"WOOD PICTURE"

JOANNE CLEMENT

Your shoulders, they must ache still, in the burn
of yesterday's lime. Would that I could smooth
your lapels down, breathe in your nape's damp
heat. But fat oil over lean steals your scent from me,

flax fumes thin the air between us. I fancy your
neckerchief is golden gypsy silk, though its tying
sits so high. And if *paint itself with living nature fails,*
why is your brow still sprent with sweat? How easy

I can look at you, John Clare, caught in a flush
of nut brown ale, your distance kept an arm's length
or two from the easel. I wonder what your eyes
saw then, in sleep beneath the thicket, the night

you turned yourself in. I felt the same wind-blown
flies and flowers, that passing, stroked your skin.
I, too, am open mouthed in the morning.

John Clare by William Hilton, Oil on Canvas (1820), NPG 1469
Reproduced with kind permission of the National Portrait Gallery, London

"THE SHADOW OF AN EDDA"

JOHN MARC WILSON

By the chimney there is no seafront despite
Waiting for wind to break the charcoal
Into the familiar crescendo of a crashing wave
For sounds of expectant hissing to shiver
In the sounds of the cold wind
Leaving the impression of a whisper
A thought of you
As real as your fragrance…
This art of finding almost

Perhaps in the mirrors
Or Great Halls of Valhalla
In the vespers of beyond
The echoing murmurs of
Stern solitude on the realization
That aborted memories linger
Reveries stay prescient
Repeating moments
Like familiar recipes
Designed unwavering

Crooning is for the crazed
If it is longing for Luna
The haunting transience of a moment
As the tempest rages
Razes the limits of conventional thought
….but I was to find you…
Un-recurring
Un-event
Un
U-You

Occurs
The Steep Sacrifice of Mímir's Well
Introspection for lost sight
Gladly given for perhaps 9 days
Hanging limply in the
Side to side sway of
The tedious rope
Perpetual returning view
Against the ash the stirrings are felt
Of finding you

Falling leaves on an evergreen
Instances casually replaced
Entangled moss
Covering root, bone, and
Seeping in marrow
Fading auburns of continuous cycles
Uncanny primacy of the prodigious scene
Embers never really die
Resonate former fire

You
Only
Us
I
Recurring event
Existence precedes essence
Essence without existence
The Serpent that chooses to bite its tail
Binding the vast oceans as if it were a belt
Condensing the forward and returning moments
Of the ebb and flow of the perfect pull
Between what is and what seems
Of what isn't you and what is me

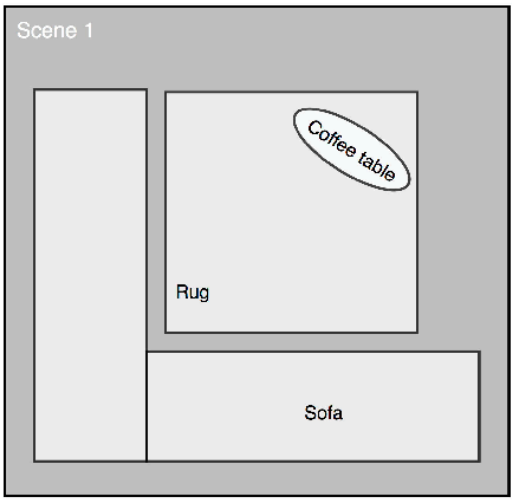
Us two to sup on the same skin
Neither poisoned air or lost glare

A moment bound in invisible chains
Paralysis in unseen means
Finally bound by a sword's claim
…for now…now for not…
Time for the primordial wolf to run
I will become worse than rained sulfur
Abyssal black coats my fur
Witness ravenous indulgence
In my liberation
Jaws from earth to the heavens
Perhaps my most complete or prescient self
…I found you…
In ancestral howls, in devouring the sun
In consuming the moon.
Dread, dire, feared, Id
Fangs and claws
The avatar of unbridled rampage
Bit the virtuous hand that chained me

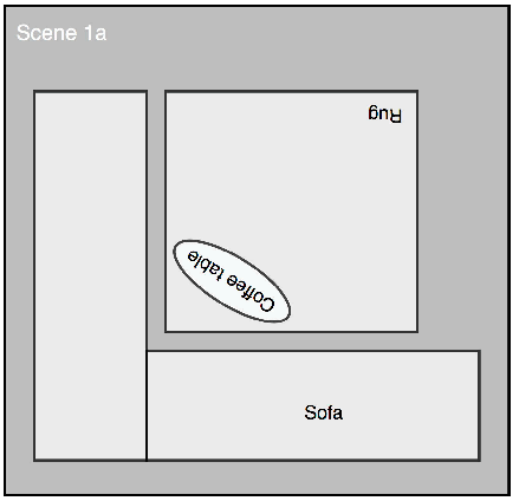
"I _____ THE HARD WAY"

PAUL NORMAN

Example:



The coffee table is moved by rotating the rug 180°



I *moved the coffee table closer to the sofa*
the hard way

I _____
the hard way

CONTRIBUTORS

AUTHORS

WILLIAM GREEN graduated with an M.A. in English Literature from the University of Birmingham in 2015 and a B.A. in English from the University of Winchester in 2013. William's research interests are primarily focussed on early modern English drama. He also has an interest in the original textual transmission of early modern drama and modern day performance. William has been a regular contributor to the University of Birmingham's postgraduate conferences since their inception, presenting his initial research into the symbolism of John Fletcher's *The Island Princess* at the 2014 "Literature and Conflict" conference. He is currently preparing for Ph.D. research, which he plans to undertake in the near future.

LUCY HANKS is currently studying the MSt English (1830-1914) at the University of Oxford. She is interested in Victorian female censorship and self-censorship and how this is manifested in markings and excisions made on literary manuscripts. Working with manuscripts at an analytical level, Lucy's research poses new and perhaps alternative understandings of the nineteenth-century female writing and editing process, as well as the literary text. Lucy's article, entitled "Self-Censorship and the (im)possibilities of female representation in Charlotte Brontë's *Villette*," is based on research initially carried out as an undergraduate at the University of Birmingham's Department of English Literature in 2014.

LAURA MCKENZIE is an Arts and Humanities Research Council-funded doctoral candidate in the Department of English Studies at Durham University. Her thesis focuses on the relationship between traumatic experience and classical translation in the work of Robert Graves and Ted Hughes. Her other research interests include postcolonial studies, masculinity in the *fin-de-siècle,* and literary representations of madness. In 2014, she was awarded an AHRC International Placement Scheme Fellowship at the Harry Ransom Center, Austin Texas, and spent her Spring semester 2015 at Harvard University after being awarded a joint exchange fellowship. In 2016, Laura will assist Professor Stephen Regan and former poet laureate Sir Andrew Motion in editing the forthcoming Penguin Book of Elegy.

ADINA STROIA is a third year Ph.D. candidate at King's College London. She holds a B.A. in French and an M.A. in French and Comparative Literature from the University of Kent. Her Ph.D., which is being funded by the AHRC, seeks to explore narratives of loss and mourning in contemporary French women's writing. Adina's study aims to investigate the role of absence and

to analyze the privileged relationship between trauma, *autofiction* and women's writing. Adina is both an Associate Member of the Centre for the Study of Contemporary Women's Writing and co-convener of the French Postgraduate Seminar Series at the Institute of Modern Languages and Research.

MARIA TOMLINSON is a second year AHRC funded Ph.D. candidate at the universities of Reading and Bristol. She completed her B.A. and M.A. at King's College London, where she won a prize from the Centre for Hellenic studies for her undergraduate dissertation. In the academic year 2013-14, Maria taught English, translation, and British civilization at the University of Nanterre in Paris. Her Ph.D. project examines the representation of female bodily experiences in women's writing from Algeria, France, and Mauritius. Maria also works as a sessional lecturer at both Reading and Bristol universities, where she teaches French literature and art. Additionally, Maria runs a gender and sexuality themed research network and cluster.

BOOK REVIEWS

ZOE BULAITIS is a Ph.D. candidate at the University of Exeter working in the field of Literary Criticism and Theory where she also gained her B.A. and M.A. in English Literature. Zoe's Ph.D. thesis focuses on Higher Education Policy and the Humanities, understanding "Value" in the Neo-Liberal Market and the history of the discipline of English Literature in Britain, with a particular focus on the work of Matthew Arnold. Aside from her Ph.D., Zoe is also interested in projects devoted to exploring the values of a humanistic education, which several projects in the University of Exeter's Arts and Culture Department have allowed her to investigate. Zoe was shortlisted for Best Postgraduate Teacher at the University of Exeter in 2015, winning first place for the College of Humanities and second place overall. Zoe is currently working with Semester at Sea Spring 2016 voyage, enjoying travelling and teaching on the high seas.

RICHARD GRAHAM is a Ph.D. candidate studying the effects of web search engine technologies on our understanding and perceptions of knowledge. Richard completed his B.A. (Hons.) in English Studies and M.A. in Theory and Criticism at the University of Exeter. His Ph.D. research is supported through a fully-funded AHRC studentship in Digital Humanities. Richard is also a keen teacher within and outside Exeter's English department. He has taught

Critical Theory on Exeter's Approaches to Criticism module and led students within the University's Grand Challenges programme. In September 2014, Richard worked as a Teaching Assistant for the prestigious Semester at Sea programme, sponsored by the University of Virginia.

SEÁN HEWITT is a Ph.D. candidate at the Institute of Irish Studies, University of Liverpool. His research project focuses on the works of J.M. Synge, exploring the effects of modernization on the writings of the Irish Literary Revival. His most recent article is "'An Initiated Mystic': Occultism and Modernization in Synge's The Aran Islands," published in New Hibernia Review, Winter 2015. Seán's other research interests include eco-criticism, contemporary poetry and modernism.

RENATA MEINTS ADAIL is a second-year Ph.D. researcher at the University of Birmingham. Her research is sponsored by a partnership between the University of Birmingham and the Brazilian government research fund (CAPES). Her thesis explores the collaborative role played by John Milton in the work of James Joyce through analyzing Joyce's response to Milton's presence in the English literary canon. She proposes to show that through Joyce's attitude of welcoming Milton (rather than rebuking what would be considered a "father figure"), Joyce's work is enriched with meaning, giving Milton's work a new meaning as well. Renata is also interested in researching the presence of Milton in popular culture and Joyce's multilingualism, as well as modernism and post-modernism.

ABIGAIL RICHARDS is a second year Ph.D. candidate in the department of English Studies at the University of Durham. Her thesis is entitled "Circe's Pharmakon: The female mediatrix in Classical and Christian mythography, 1580-1670." This project is funded by a studentship from the AHRC Northern Bridge Doctoral Training Partnership. Abigail's research investigates the interaction between Biblical and Classical paradigms that underwrite presentations of female genesis in the humanist writings of Giordano Bruno, John Donne, Francis Bacon, Edmund Spenser and John Milton. In June 2015 Abigail organized a postgraduate conference entitled "'The Charm of the Unfamiliar': Myth and Alterity in Early Modern Literature," held at the University of Durham. She is current co-editor of the MEMSA Journal, a publication based on the proceedings of the 2015 MEMSA Student Conference, due to be published in 2016.

NOTES

ABIGAIL L. GLEN is a Ph.D. candidate in English at Clare College, Cambridge. She holds an M.Phil. and B.A. (Hons) in English Language from the University of Glasgow where she was supervised by Dr. Debra Strickland and Professor Elizabeth Robertson. Aside from her doctoral research – which focuses on the aesthetics and social purpose of medieval animal imagery – Abigail is interested in all aspects and representations of the lives of minorities in the Middle Ages, from anchoritic guides to misericords.

ANNIE MARTIROSYAN is a linguist, philologist, Shakespeare and Dostoevsky researcher with a Ph.D. in Philology from Yerevan Brusov State University of Languages and Social Sciences in Armenia. She also obtained her M.A. in Shakespeare Studies from the Shakespeare Institute, University of Birmingham in 2014. Annie has contributed to various linguistic and literary magazines and also blogs at the Huffington Post UK. She has taught English language at university level and is currently a freelance Russian/English translator and proofreader. Her passions broadly range from books and reading to languages, literature and, history.

MICHAEL SAMUEL is currently undertaking a Ph.D. at the University of Leeds. His thesis analyzes the use of heritage in British television as a means of sustaining historical landmarks and interest in Britain's heritage industry. He obtained his M.A. by Research in Media Studies and B.A. in Screen Studies at Swansea University and a PGCE from the University of Wales, Newport. Michael's work has been published previously in the *BJLL* and in two edited collections: *10 Years After Katrina: Critical Perspectives of the Storm's Effect on American Culture and Identity* and *The New Western: Critical Essays on the Genre Since 9/11.*

KOHEI UCHIMARU is currently undertaking his M.A. in Shakespeare and Education at the University of Birmingham's Shakespeare Institute in Stratford-upon-Avon. Kohei has also completed a doctoral course in the Culture and Representation at the University of Tokyo. His research focuses primarily on the history of English Language Teaching and Shakespeare in Japan. His recent publications include, "Okakura Yoshisaburō's Principles for Translating Shakespeare's Induction to *The Taming of the Shrew*" (in Japanese), *Shakespeare News* 53.2 (2014) and "A Statistical Overview of Shakespearean Stories in Japanese English Readers between 1887 and 1945," *Walpurgis* (2015).

ARTWORK AND POETRY

JOANNE CLEMENT is a Ph.D. student in Creative Writing at Newcastle University and Poet in Residence at the Baltic Centre for Contemporary Art. Under the supervision of Sean O'Brien and W. N. Herbert, Joanne's AHRC-funded thesis is entitled "Poems from Xylography: Thomas Bewick and Ekphrastic Vantage Points." Her practice-led research explores the connections between the printmaking processes of Bewick's eighteenth-century tale-pieces, identifying and employing ways of seeing to write a new sequence of verse**.** In 2012, Joanne was awarded a Northern Promise prize by New Writing North. More recently, she was shortlisted for the Melita Hume and Bridport Poetry prizes. Joanne also has had her work published by the Black Light Engine Room, Butcher's Dog, Forward, Ofi and *Multiples,* the Journal of the Society of Wood Engravers. Her poem, "Wood Picture," is an ekphrastic response to the experience of viewing William Hilton's oil portrait of the poet John Clare (1820).

LUCY GARRETT is a Ph.D. student in the School of Biosciences at the University of Birmingham. Her research focuses on the social and genetic structure of seabird colonies. Using the same tools for understanding human social networks, she is investigating the impacts of social network theory on such things as bird breeding and nesting habits. Her original artwork, entitled "Am I in your network?" is a linocut print of Masked Boobies which was inspired by her experiences whilst on Ascension Island, her study site. Though her focal species are a different type of seabird, the Sooty Tern, her image invokes the overall aim of her study which hopes to identify the processes that underlie the formation of social bonds and colony structure in group nesting seabirds.

PAUL NORMAN is a composer and M3C AHRC-funded Ph.D. candidate at BCU Birmingham Conservatoire. His research explores ways of including process as compositional material. As a child, Paul had a collection of badges. One of his favourites said, "I climbed Snowdon the hard way." Today, with the piece "I _____ the hard way," Paul wonders why we don't celebrate doing many things "the hard way." Perhaps, if we did, we may just allow ourselves to have fun looking at our own actions and considering that there may be a more challenging, but also more satisfying way to do them.

JOHN MARC WILSON is a Ph.D. candidate at Aberystwyth University, Wales. His main research focuses include: contemporary literature; remediation; memory and time structures; and

the dynamics of literary technology. He has presented at numerous conferences ranging from interdisciplinary perspectives on the nature of hypermediated societies to more traditional concerns such as what constitutes a novel. He has published an article, "A Palpable Void" which discusses the remediation of Bruno Schulz's *The Street of Crocodiles* as Jonathan Safran Foer's original work, *Tree of Codes*. John Marc is also a member of the Spanish Society of North American Studies and the Modern Language Association.

EDITORIAL TEAM

BOOK REVIEWS EDITOR

RUTH CADDICK completed her undergraduate degree in English at the University of Birmingham in 2012, returning there to complete an M.Res. in Medieval Studies in 2014. Ruth's M.Res. thesis investigated the relationship between magic and identity in Older Scots romance, and she has presented on this topic at conferences in Edinburgh and Germany. She is now in her second year of Ph.D. study at the University of Birmingham, producing an edition of the Older Scots romance *Clariodus*.

NOTES EDITOR

CHARLOTTE BARNES is a Ph.D. candidate at the University of Birmingham, currently studying in the department of Creative Writing and Film. After completing her undergraduate degree at the University of the West of England, Bristol, she moved to the University of Birmingham to complete her M.A. in Creative Writing and, following that, opted to continue her studies further. Charlotte's research interests are based around the role of gender stereotyping and gender manipulation in crime and detective fiction, with a particular emphasis on violence in female characters.

POETRY EDITOR

ROSEMARY WORSLEY is a professionally-trained classical musician who has owned and run her own music school for 25 years. She is currently in the second year of her M.A. in Creative Writing at the University of Birmingham. Rosemary has made her appearance on a number of television shows and is also a member of several drama groups, operatic societies and choirs in nearby Solihull.

PROOFS EDITOR

JENNIE CHALLINOR is a Ph.D. candidate at the University of Birmingham. Her AHRC-funded thesis investigates the relationship between the Restoration stage and political and literary cultures in the 1670-71 theatrical season. Her forthcoming article, "A New Manuscript Compilation of Katherine Philips: The Commonplace Book of Robert Mathewes" will be published in *The Library* in 2016.

GENERAL CO-EDITORS

EMILY BUFFEY is in the final stages of her Ph.D. at the University of Birmingham where she also obtained her B.A. (Hons) and M.A. in English Literature. Emily's project is funded by the AHRC and offers the first in-depth investigation into the reception and influence of the medieval dream vision in the early modern period. Her article on Richard Robinson's *Rewarde of Wickednesse* (1574) was published in *The Journal of Early Modern Studies* 4 (2015) special issue on Servants and Service.

CLAIRE HARRILL is a final year Ph.D. candidate at the University of Birmingham, working on the representation of Saint Margaret of Scotland in medieval Scottish and English literature. She holds an M.A. in Medieval Literature from the University of York and a B.A. from the University of Oxford. Her research interests include the representation of women, and especially queenship, in medieval literature, and book history, especially concerning books owned by women. She has an article "'Ego Sum Margarita Olim Scotorum Regina': St. Margaret and the Idea of the Scottish Nation in Walter Bower's *Scotichronicon*" published in *Medievalia et Humanistica* 41 (2015), and another forthcoming, "The Proper Place for a Queen?: St Margaret at Dunfermline Abbey" in the *Guelph Series in Scottish Studies* special issue on Gender and Mobility.