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The Symbolism of *rēad* and Its Shift into Epistemicity in the Anglo-Saxon Period

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The aim of the present paper is to analyse the concept of *rēad* (PDE *red*) in the Anglo-Saxon period. The analysis is based on the *Toronto Corpus* compiled by Antonette di Paolo Healey (1986). The analysis will be cognitively oriented. It will attempt to investigate the relationship between the etymology of OE *rēad*, 'blood', and the development of root senses of *rēad* in Old English. The paper will also explore metaphorical and literal senses of the colour as well as account for grammaticalisation tendencies that accompanied *rēad* in the emergence of its abstract sense.

Key words: etymology, epistemic, root, shift, cognitive model

1 Introduction

The paper explores the symbolic nature of the colour *rēad* (PDE *red*) and its gradual shift into epistemicity in the Anglo-Saxon period. An attempt is also made to explore the relation between the etymology of Old English *rēad* 'red' and the development of root senses of the colour in Old English. Cognitive analyses of colours have been the subject of thorough investigation for many researchers (Barley 1974; Biggam 1997; MacLaury 1992; Anderson 2003 etc.). It should, however, be emphasised that scarcely any publications have been devoted to the issue of the underlying close link between the roots of *rēad* and the synchronic senses of *rēad* in the Anglo-Saxon period. The aims of the paper are the following:

To begin with, the present study will be cognitively oriented and will analyse the concept of *rēad* on the etymological, semantic and cultural planes as they are closely intertwined and should, by no means, be viewed as separate criteria. The semantics of *rēad* will be approached holistically and will not be separated from its cultural and etymological contexts. The suggested conceptualisation of *rēad* will thus not reflect objective reality but rather a mental reality, hence the set of norms and conventions imposed by society and acquired by the individual in the course of his/her existence. In other words, the proposed analysis of *rēad* will be carried out in the spirit of Idealised Cognitive

Models (ICMs) (Lakoff 1982). According to Lakoff, ICMs are partial models combining knowledge and myth. Moreover, they constitute idealised, conventional schema heavily laden with the cultural stereotypes of a particular society and do not fit the external world directly. Therefore, ICMs are cognitive but also idealised.

Secondly, the analysis will suggest that *rēad* initially evoked root senses, which were directly related to the etymological background of the lexeme. Gradually, *rēad* started to take on a more abstract meaning, thereby cutting the link with the original concept, which is in agreement with the tendency of unidirectionality of semantic change (Traugott 1989; Sweetser 1990). Accordingly, change always proceeds from the objective to the subjective proposition, or as Traugott (1989) puts it, from propositional, through textual, to expressive content. The initial, root meaning from the real-world domain becomes the basis for the emergence of the epistemic, abstract, logical sense, which focuses on the internal world of the speaker's belief state.

Moreover, the study will explore the associations evoked by the root and epistemic senses of *rēad*. It will also attempt to explain the notion of root and epistemic when applied to the analysed colour. It seems that objectivity or epistemicity, per se, is conceived differently when related to colours than when associated with other aspects of a language.

Finally, the paper will argue that the metaphorical meaning in *rēad* was the primary one and acted as the basis for the development of the latter literal sense. In other words, *rēad* exemplifies a concept whose semantic path proceeded from the metaphorical to the literal meaning.

The present analysis of *rēad* is based on the *Toronto Corpus* compiled by Antonette di Paolo Healey (1986), which is an online database consisting of about three million words of Old English. The paper also takes data from the *Anglo-Saxon Dictionary* (Bosworth and Toller 1898), as well as from Skeat's *Etymological Dictionary of the English Language* (1882).

2 The etymological background of *rēad*

According to the *Anglo-Saxon Dictionary* (BT, s.v. *rēad*), *rēad* could be a descriptive element of the following entities:

- plants
- blood
- fire
- gold.

The list shows that the range of entities *rēad* could be linked with was quite limited. It seems that the juxtaposition of the above entities with the origins of *rēad* can cast light onto two supreme issues:

- the nature of the concept of 'red' in the Anglo-Saxon period,

- the relation between entities, OE *rēad* could describe, and the etymological background of *rēad*.

Following the *Etymological Dictionary of English* (CEDEL, s.v. *red*), the etymology of *rēad*, can be traced to many sources.

To begin with, Old English *rēad* is etymologically related to Sanskrit *rud-hira* (CEDEL, s.v. *red*), which denoted 'blood'. This clearly accounts for those senses of *rēad* connected with blood, and consequently, through the process of analogy, with pain, cruelty, severity and death.

Moreover, the Old English lexeme *blōd* also symbolised the blooming or flourishing life (CEDEL, s.v. *blood*), which accounts for the verb *blōwan* 'to bloom'. Nevertheless, the connection between the noun *blood* and verb *to bloom* is only one of the possible hypotheses as it is considered doubtful by the Oxford English Dictionary. This approach can explain why the lexemes related to the process of flourishing started to be embraced with *rēad*, thereby extending the possible range of meanings. In other words, the juxtaposition of *rēad* with *blōd* explains the way *rēad* gave rise to a number of plant names in the Anglo-Saxon period.

However, apart from the sense of blooming, the Old English lexeme *blōd* acted as an etymological base for the verb *bletsian*, which originally meant 'to consecrate by sprinkling of blood' (CEDEL, s.v. blood). Therefore, it is not accidental that *rēad* was also applied for religious purposes. The juxtaposition of two verbs, namely *blōwan* and *bletsian*, shows that *blōd* could have more secular undertones when related to plants, but it also evoked religious connotations associated with Christ, life and death. In other words, *blōd*, when put in a sacral context, symbolised ever-lasting dualities, such as life and death, happiness and pain, peace and torture.

Furthermore, according to Lidell (et al. 1996), the relation between *rēad* and *fyr* can be found in Greek, where πύ*ρ*ός denoted 'red', and the constituent part of the lexeme, namely, πύ*p*, meant fire. The Greek word might have been rendered as 'flame coloured', 'the colour of fire', or simply red or reddish.

Thus, by looking at the etymology, it becomes possible to explain why *rēad* was a descriptive element of blood, plants/flowers and fire.

3 *Rēad* as a descriptive element of blood

As already mentioned, *rēad* was recorded as a descriptive element of blood, which can be exemplified by some contexts:

(1). *Ðurh rēadum blōd he wolde him ablugan* (Invention of the Cross: Godden 1979:174-6).
'He wanted to redeem them through the red blood.'

(2). *His fet syndon blōdrēade begen twegen* (Kluge 1885:474).
'His two feet are red from blood.'

(3). *Rēadnysse martyrdom* (Assumption of the Virgin: Text from Clemoes 1955-6:444–59).
'The martyrdom marked with blood.'
(4). *Đære rēadan wunde* (Palm Sunday: Godden 1979:137–149).
'His red, bleeding wounds.'
(5). *To rēadum* blōd (Mid-Lent: Godden 1979:110–20).
'To the red blood.'

The associations of *rēad* with blood occur only in religious contexts, which can also be explained through the etymological background of *blōd*, as it acted as the etymological base for the verb *bletsian* (originally to consecrate by sprinkling of blood) (CEDEL, s.v. blood). Hence, its link with *blōd* is very vivid. Similarly, Biggam (1997:22) maintains that *red* probably descended from the Indo-European word for blood. Therefore, it has its origin in the name of an object or substance.

Furthermore, when juxtaposed with *blōd*, *rēad* seems to carry implications of pain, severity or death, and as such it never occurs in neutral contexts. Moreover, given such contexts, *rēad* does not perform the function of a pure, descriptive element, but is a symbolic element, representing, pain and suffering, but also implying hope and a new life. According to Biggam, colour symbolism can be culturally so important that real colour may constitute a secondary consideration in certain contexts. Consequently, the element related to the colour of blood performs a secondary, if any, role in the above contexts, as the emphasis is put on implications resulting from the juxtaposition of the two elements, namely *blōd* and *rēad*. The analysed colour thus has positive and also negative symbolism, which does not lie in the visual perception of the colour itself, but rather in its conceptualisation, which binds intra- and extra-linguistic reality. Biggam explains that *red* can symbolise life due to the vivid associations of blood with the life-force, but it can also stand for violence and pain following the connotation of blood-letting. All in all, *rēad,* when juxtaposed with *blōd*, is not an element describing the colour of blood, but it is a highly symbolic and culturally laden item. The collocation *rēad blōd* reinforces the implicit meaning of *blōd*.

4 *Rēad* as a descriptive element of plants

Apart from the implied meaning of consecration, *blōd* in Old English also symbolises blooming, flourishing life (CEDEL, s.v. blood), which accounts for the verb *blōwan* 'to bloom'. The juxtaposition of *rēad* with *blōd* provides the etymological explanation to the question why *rēad* gave rise to a number of plant names in the Anglo-Saxon period.

The Toronto Corpus records the following contexts where *rēad* is used with reference to plants:

(6) *Wiþ heafod ece genim sealh on dele, do ahsan, gewyrc þonne to slypan, do to hymlican ond þa rēadan netlan, beþe mid*. (Bald's Leechbook: Cockayne 1864-6, II: 18-156)
'In case of headache, take sallow and oil, make ashes, produce a viscous substance, put hemlock into it and the red nettle, and smear it.'

(7) *Wiþ þa eagna ece, genim þa rēadan hofan*. (Bald's Leechbook: Cockayne 1864-6, II: 18-156)
'In case of eye ache, take the red plants.'

(8) *Nim endleafan rēades secges, smire mid*. (Bald's Leechbook: Cockayne 1864-6, II: 174-298)
'Take the remainder of red grass, smear with it.'

The contexts illustrated above are neutral and medical. Moreover, the symbolism of *blōd*, having evolved around the flourishing of life, is reflected literally in the sense of *rēad*, which highlights herbal, recuperative properties. These healing properties supersede the associations of *rēad* with a colour. In other words, herbs are referred to as *rēad* not by tint of the colour, but due to the metaphorical implications connected with treatment. Consequently, these expressions can be conceived of as metaphorical. Furthermore, *rēad* appears to be associated with treatment and healing properties, but also with pain itself. When juxtaposed with plants or herbs, *rēad* applies to a property that has a restorative effect. Linked, however, with blood or a wound, *rēad* evokes associations of pain. This change in meaning is possible, as both pain and treatment belong to the same cognitive domain: disease. Such a domain, when broadly conceived, encompasses illnesses, health, as well as methods of treatment. Moreover, such shifts in meaning in *rēad* are by all means possible as the analysed lexeme does not have an independent meaning. Its symbolism is similar to the symbolism of *blōd* and therefore changes with a shift of contexts. As already emphasised, *blōd* performed a dual role. It stood for life, but also for pain and suffering. Similarly, *rēad*, by being etymologically linked with *blōd*, reflects not only healing properties but also a variety of afflictions.

5 *Rēad* as a descriptive element of fire

The investigation into etymological roots of *rēad* has revealed that 'red' and 'fire' are also related, which can be found in Greek, where πύ*ρ*ός denotes 'red', while its constituent part πύ*ρ* stood for fire (Lidell et al. 1996). As for the recorded contexts of *rēad* with reference to fire, the *Toronto Corpus* lists the following senses:

(9) *Ðonne frætwe sculon byrnan on bæle, rēada leg.* (Genesis: Krapp 1931:1-87).
'The ornament shall burn in the fire, the red flame.'

(10) *Sunne on bæle, rēad reþe glēd*. (The Fortunes of Men: Krapp and Dobbie 1936:154- 6).
'The Sun in the fire, red fierce embers.'

(11) *On þam bradan fyr, hi sculon forbœrnan on þam rēadan lige*. (The Paris Psalter: Krapp 1932:3-150).
'They will burn in that broad fire, in the red flame.'

(12) *And on butan helle syndon ysene weallas þa synd eall byrnende on rēadum fyre*. (Napier 1883, no. 29: Napier 134-43).
'In that eternal hell there were walls of iron which are all burning in that red fire.'

(13) *On* rēade *ligum þes fyres byrnende*. (The Paris Psalter: Krapp 1932b:3-150).
'On the red flame of the burning fire.'

From the above contexts, one can clearly see that *rēad* could also collocate with lexemes in the category of fire.

In summary, *rēad* was recorded in collocation with such categories as *blood, plants* and *fire*. It seems that these categories are also united by some common attributes, hence they are not random entities, which synchronically could be juxtaposed with *red*. To begin with, both *blood* and *fire* perform a dual role. In other words, by being associated with life and death (or at least pain), they evoke positive as well as negative connotations. The symbolism of *blōd* has already been reflected on. As for fire, it performed a crucial role in the system of beliefs of the Anglo-Saxons. Firstly, fire, due to its cultural connotations, can be considered as a force that creates life:

Ogień jest pra-substancją, pra-elementem, z którego rozwinęła się przyroda, która staje się morzem, powietrzem, ziemią i z powrotem ogniem. (Kopaliński 1990:266).

'Fire is a pre-substance, a pre-element out of which nature evolves, which becomes sea, air, Earth and again fire.' [translation mine, AW].

Nevertheless, fire should not only be conceived as a force that creates life, but is also a highly destructive force associated with annihilation and torture. Thus, both fire and blood were associated with positive and negative symbolism representing the beginning as well as the end. As for plants, they evoke mostly connotations of life. In other words, the symbolic nature of these categories reveals common areas where *blood, fire* and *plants* overlap. Consequently, the entities with which *rēad* could be linked reflect a certain degree of overlapping. They are not random entities but create one big category (united by common attributes) of entities *rēad* could be associated with. It should be emphasised that for the category of *rēad*, two types of overlapping can be observed. One link is on the etymological plane, thus between the roots of *rēad* and the synchronic senses of *rēad* in the Anglo-Saxon period. The other link is on the level of the lexeme, as the entities juxtaposed with *rēad* reveal common attributes.

6 *Rēad* as a descriptive element of gold

Apart from the senses traceable back to the etymology of *rēad*, the conceptual category of *rēad* developed yet another sense, this time initiated by the law of similarity. Thus, the Anglo- Saxons saw a correspondence between the colour *rēad* and the attributes of gold.

Accordingly, the *Toronto Corpus* lists the following contexts where *rēad* is related to gold:

(14). *Ic eom rices æht, rēada beœfed, stiþ and steap wang*. (The Exaltation of the Holy Cross: Skeat 1881-1900, II: 144-58).
'I am in the possession of the treasure, share the wealth, the land of power and brightness.'

(15). *Æþele gimmas wæron white and rēad*. (The Meters of Boethius: Krap 1932b:153-203).
'The noble gems were white and red.'

(16). *Hrægl is min hyrste beorhte rēade and scire*. (Riddles 11: Krapp and Dobbie 1936: 186)
'My armour is bright and red.'

The above contexts show that *rēad* starts to perform the function of a pure, descriptive element. Moreover, *rēad* does not reflect the symbolic values it was imbued with in the analysis of the former contexts. *Rēad* can thus be conceived as an independent concept, whose meanings are no longer linked with the etymological roots of *rēad*, hence with blood. Therefore, *rēad*, when applied to gold, is not a symbolic item laden with cultural values but a descriptive one focusing on a hue of gold.

Moreover, according to Barley (1974), there is no shared agreement related to the perception of basic colour terms between the Anglo-Saxons and Present-Day English speakers. Therefore, it might have been possible to describe gold as *rēad*. Barley claims that Old English *rēad* covered part of the domain of Present-Day English yellow. The idea of a different application of *rēad* when compared with Present-Day English is also postulated by Biggam (1997). Yet, she maintains that *rēad* might have covered orange rather than any part of yellow, since orange contains a red element. Biggam argues that Old English had no separate lexeme for orange. Consequently, *rēad* could have retained that coverage from its IE predecessor, which had probably once been a macro-colour term for all the warm colours. The concept of *rēad* was also discussed by Anderson (2003). He referred to relevant aspects of occurrences of this basic colour term. According to Anderson (2003:141), the semantic range of OE *rēad* included orange, pink, gold and purple.

Consequently, *rēad* can be conceived as an abstract, independent term and a colour name separated from its original concept, which would be in agreement with the unidirectionality of semantic change from a root, concrete to the abstract, logical elements.

7 Grammaticalisation Tendencies

The aim of this section is to provide theoretical background of grammaticalisation tendencies in order to show where and why *rēad* should be classified.

Traugott (1989) shows that a lexical item is subject to three tendencies on its way to full grammaticalisation. Consequently, various linguistic categories (nouns, verbs, adjectives or adverbs) exhibit a natural propensity to develop an abstract and subjective dimension. Hence, concrete elements have a tendency to develop into abstract, subjective ones. It seems that epistemic meanings are already present in the language even before they emerge. They only need to be unfolded. The idea of epistemic meanings being present as latent structures is voiced by Ziegler (1984:51):

> The strengthening of implicatures in this way suggests that the grammaticalisation of epistemic meanings from root modal meaning can be seen as a gradual progress, in which epistemic meanings are already present as latent-pragmatic inferences in the earlier root meanings.

Traugott (1989) lists three tendencies that lexical items are subject to before they become grammaticalised.

Tendency I:

Meaning based on the external described situation > meaning based on the internal situation

The shift reflects the change from concrete, easily identifiable elements into more abstract, cognitive ones. The direction is cognitively oriented and proceeds along the subjective axis, e.g., OE *boor* 'farmer' > crude person (Traugott 1989:34)

Tendency II

Meaning based on the external or internal situation > meaning based on the textual situation

For Traugott (1989:35), the expressive component bears on the resources a language has in order to express personal attitudes to what is being talked about, to the text itself, and to others in the speech situation. These include elements which show not only cohesion, but also attitudes toward, or even evaluation. Tendency II can be exemplified by the following lexical change:

OE *þahwile þe* 'at the time that' > ME *while* 'during'

(coding an external described situation) (coding the textual situation) (Traugott 1987:35).

According to Traugott, *while* in the sense of 'during' signals a cohesive time relation not only between two events in the world but also between two clauses, and therefore has a textual as well as a temporal function.

Tendency III

Meanings tend to be increasingly situated in the speakers' subjective belief state and attitude toward a proposition.

Tendency III can be exemplified by the development of the action verb *go* into a marker of the immediate, planned future (Traugott 1989:35), as well as by the development of epistemic meanings in English modal verbs (Traugott 1989:37).

Approaching the grammatical tendencies in the development of *rēad*, the following conclusions can be drawn.

To begin with, *rēad*, when applied to gold, becomes an abstract, independent concept. It is not imbued with symbolism related to its etymology and cultural beliefs, but is a colour term totally separated from the original concept, namely *blōd*. Consequently, it was subject to Tendency I, which states:

Meaning based on the external described situation > meaning based on the internal situation.

Rēad shifted from concrete, symbolic, easily identifiable elements into a more abstract, cognitive one. Yet, the analysed lexeme is not subjective in the sense that it does not express subjective attitudes nor is it an evaluative element. The process of mapping an object with a particular colour is linked with the system of norms accepted by a society and in a way imposed by that society. From this perspective, *rēad* is not a subjective element, as it is assigned on the same basis by any member of the society. On the other hand, when put in a new context, *rēad* becomes separated from its earlier cultural connotations, and therefore becomes abstract, independent and, for this reason, an epistemic concept.

Furthermore, the shift observed in *rēad* did not proceed from the central to the metaphorical, but through an opposite. *Rēad* exemplifies a concept whose initial meaning was metaphorical, as it was related to symbolism and was not a colour term. The latter sense, describing gold, was literal and devoid of metaphorical status. Therefore, the semantic path proceeded from the initial, metaphorical to the literal sense assigned on the basis of the properties of an object. In other words, the metaphorical meaning was the primary one and acted as the basis for the development of the literal sense.

8 Conclusions

The aim of the present paper was to illustrate the symbolic nature of the colour *rēad* (PDE *red*) and its gradual shift to epistemicity in the Anglo-Saxon period.

To begin with, the present study has been cognitively oriented. The paper approached the semantics of *rēad* on the etymological and cultural planes with regard to the Idealised Cognitive Model.

The study also explored the relation between the etymology of *rēad* and the development of the root senses of *rēad*. It turned out that the metaphorical senses were highly symbolic and related directly to the etymological roots of the lexeme (blood). In such contexts, colour constituted a secondary consideration and was superseded by the associations connected with blood.

Finally, the paper attempted to show that metaphorical senses, which reflected the origin of *rēad,* emerged before the independent, literal ones. In other words, rēad initially evoked metaphorical senses. The development of literal and abstract senses took place later, after the metaphorical senses had been fully developed. The apparent shift in meaning underlying the change from the concrete to the abstract corresponds to Traugott's Tendency I, whereby a meaning based on an external situation turns into a meaning based on the internal situation. The process is cognitively oriented and proceeds along the subjective axis.

Abbreviations

BT- Bosworth and Toller

CEDEL- Concise Etymological Dictionary of the English Language

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Some Notes on English as a Lingua Franca

Éva Kovács

1 Introduction

English is, beyond doubt, an essential means of communication employed by a continually rising number of linguistically diverse speakers all over the world with ever-increasing uses in business, science, information technology, diplomacy, aviation, seafaring, education, pop-music and the media as well on the level of non-institutionalised communication between individuals.

According to David Crystal (2003:67–69), English has 350 million native speakers, speakers of English as a second language include about 430 million people and the number of speakers of English as a foreign language is estimated around 750 million people. Thus, as calculated by David Crystal, non-native speakers now outnumber native speakers by a ratio of about 3 to 1. However, English is not the most widely spoken language in the world. There are three times as many native speakers of Chinese as English with about 1.026 million people speaking Mandarin Chinese as their mother tongue.

(http://en.wikipedia.org/wiki/List_of_languages_by_number_of_native_speakers.)

Spoken by more non-native speakers than native speakers on a daily basis often in settings far removed from native speakers' lingua-cultural norms, English has rightfully become *a lingua franca.* English as a *lingua franca* (ELF) is generally defined as a "contact language between persons who share neither a common native tongue nor a common (national) culture, and for whom English is the chosen foreign language of communication" (Firth 1996:240). In Seidlhofer's view (2001:146) ELF is "an additionally acquired language system which serves as a common means of communication for speakers of different first languages". Thus ELF is defined "functionally by its use in intercultural communication rather than formally by its reference to native-speaker norms" (Hülmbauer et al. 2008:27).

Nevertheless, there are also non-native speakers who mainly study English for interactions with native English speakers, usually in the native-speaking countries. English is used as a foreign language in these contexts. Consequently, a distinction must be made between English as a lingua franca and English as a foreign language. One of the primary functions of learning a foreign language is to communicate with native speakers, and learn about their culture. As such, English as a foreign language aims at meeting native speaker norms and gives prominence to native speaker cultural aspects (Breitender 2009:8). In other

words, the native speakers' culture and linguistic norms remain central if a language is studied as a foreign language.

In contrast to EFL, ELF focuses on effective communication with other ELF speakers, i.e. so-called non-natives. Thus, as was pointed out above, ELF interactions concentrate on function rather than form. In other words, communicative efficiency (i.e. getting the message across) is more important than correctness. As a consequence, ELF interactions are very often hybrid. Speakers accommodate each other's cultural backgrounds and may also use code-switching into other languages that they know. The crucial point is that ELF speakers can appropriate it for their own purposes without over-deference to native speakers' norms.

However, it is possible for one person to be in the position of an EFL user at one moment and an ELF user at another, depending on who he or she is speaking to and for what purpose. EFL speakers are not considered "merely learners striving to conform to native speaker norms but primary users of the language where the main consideration is not formal correctness but functional effectiveness" (Hülmbauer et al. 2008:28).

It is, however, vital to point out that ELF cannot be considered as 'bad' or 'deficient' language since "its users are capable of exploiting the forms and functions of the language effectively in any kind of cross-linguistic exchange ranging from the most rudimentary utterances to elaborate arguments" (Hülmbauer et al. 2008:25). Nevertheless, since EFL necessarily carries the culture and language of its speakers, it cannot be viewed as a purely neutral, culture-free means of communication.

As was pointed out above, as ELF is the English which is a property of non-native speakers, native speakers are frequently disadvantaged "due to their lack of practice in this intercultural communication process and over-reliance on English as their mother tongue" (Hülmbauer 2008:27). However, it does not mean that native speakers are excluded from ELF communication although they very often form a minority of the interlocutors. As in ELF interactions, the importance lies on communication strategies other than nativeness; it can lead to communicative situations where those English native speakers who are not familiar with ELF and/or intercultural communication do not know how to use English appropriately.

Since ELF speakers by far outweigh English native speakers, and ELF has special characteristic features of its own, scholars such as Firth (1996), Jenkins (2000, 2002, 2007), Meierkord (2000, 2006), Seidlhofer (2001, 2004, 2005), Seidlhofer and Widdowson (2007), Hülmbauer et al. (2008), Breitender (2009), Pitzl (2009) and Zeiss (2010), etc. recognised the need for a description of the usage of English as a lingua franca at different levels, such as the phonological, pragmatic and lexico-grammatical. This research seeks to establish the characteristic features of ELF which deviate from Standard English, and look for possible 'core' features of ELF.

This paper aims to provide an insight into the nature of English as a lingua franca, a phenomenon which is part of the linguistic repertoire utilized on a daily

basis by a large number of purilingual individuals in Europe and other parts of the world. It touches upon the two most prominent EFL corpora and some recent empirical studies conducted on ELF emerging from the processes of intercultural communication through English, highlighting the phonological and lexico-grammatical properties of ELT with a special focus on idiomatic language use.

2 EFL Corpora

There are two important corpora available for research into EFL: The general Vienna-Oxford International Corpus of English (VOICE) and the academic Helsinki ELFA corpora (English as a Lingua Franca in Academic Settings).

2.1 VOICE

VOICE, this general EFL corpus, has been compiled at the University of Vienna by Angelika Breitender, Theresa Klimpfinger, Stefan Majewski and Marie-Luise Pitzl under the direction of Barbara Seidlhofer. The following brief outline is provided on the website of the VOICE Project (http://www.univie.ac.at/voice/page/what_is_voice):

VOICE, the *V*ienna-*O*xford *I*nternational *C*orpus of *E*nglish, is a structured collection of language data, the first computer-readable corpus capturing spoken ELF interactions of this kind.

The corpus currently comprises 1 million words of transcribed spoken ELF from professional, educational and leisure domains.

It is the ultimate aim of the VOICE project to open the way for a *large-scale and in-depth linguistic description* of this most common contemporary use of English by providing a corpus of spoken ELF interactions which is accessible to linguistic researchers all over the world.

VOICE comprises transcripts of *naturally occurring, non-scripted* face-to-face interactions in English as a lingua franca (ELF). The ELF interactions recorded cover a range of different speech events in terms of domain (professional, educational, leisure), function (exchanging information, enacting social relationships), and participant roles and relationships (acquainted vs. unacquainted, symmetrical vs. asymmetrical).

They are classified into the following speech event types: interviews, press conferences, service encounters, seminar discussions, working group discussions, workshop discussions, meetings, panels, question-answer-sessions and conversations.

2.2 ELFA

The project "English as a Lingua Franca in Academic Settings" (ELFA) at the University of Helsinki falls into two main parts, the ELFA corpus project and the SELF project (http://www.helsinki.fi/englanti/elfa/project.html.) The ELFA team has also started to compile a database of written academic ELF (WrELFA).

The ELFA corpus was completed in 2008 and its development work is on-going. Altogether, the corpus contains **1 million words** of transcribed spoken academic ELF (approximately 131 hours of recorded speech). The data consists of both recordings and their transcripts. The recordings were made at the University of Tampere, the University of Helsinki, Tampere University of Technology, and Helsinki University of Technology.

The speech events in the corpus include both monologic events, such as lectures and presentations (33% of data), and dialogic/polylogic events, such as seminars, thesis defences, and conference discussions, which have been given an emphasis in the data (67%).

As for the disciplinary domains, the ELFA corpus is composed of social sciences (29% of the recorded data), technology (19%), humanities (17%), natural sciences (13%), medicine (10%), behavioural sciences (7%), and economics and administration (5%).

Project SELF sets out to provide research-based evidence on present-day English as a lingua franca (ELF), with a focus on academic discourses in university settings. Academia has been one of the prime domains to adopt English as its lingua franca, and provides a fruitful context for exploring new developments in English: it is a demanding, verbally oriented and influential domain of language use.

SELF focuses on English-medium university studies, adopting a microanalytic, ethnographically influenced perspective on the social contexts of ELF, tapping the speakers' experience along with their language. As a large-scale sounding board for its linguistic analysis, the research utilises the one-million-word ELFA corpus.

The compilation of the WrELFA corpus (The Corpus of Written English as a Lingua Franca in Academic Settings) began in 2011, with collection focused on two initial text types: preliminary examiners' statements for PhD theses, and research blogs in which published scientific literature is discussed. As of this update, the total processed text stands at just over 300,000 words, with more texts and text types to be added. As of now, the corpus contains over 100 authors from at least 28 L1 backgrounds.

The processed texts include 81 examiners' statements totalling 92,000 words. The statements have been collected from Finnish faculties of humanities (52% of words), math & science (29%), and medicine (19%). Already 22 L1s are represented in the pool of authors, who are typically professors and well-established researchers in their respective fields.

As for research blogs, they have processed samples of 25 academic bloggers from 13 identified L1 backgrounds for a total of 142,000 words. The academic domains of the blogs favour natural sciences, medicine, technology, and social science. In addition, a sub-corpus of blog discussions from an exceptionally active physics blog has been collected to capture the interactive dimension of academic blogging, with an additional 67,000 words of polylogic text.

The mere existence of these ELF corpora marked the beginning of a new era in ELF research providing invaluable sources for scholars seeking to explore the nature of ELF. They are of great help for researchers searching for patterns, consistencies and systematicities across the communicative spectrum of ELF interactions at different linguistic levels. Many investigations into ELF focus on phonology (e.g. Jenkins 2000, 2002 and 2007), pragmatics (Meierkord 2000, 2006 and Pötzl and Seidlhofer 2006) and lexico-grammatical features (Seidlhofer 2004, 2005 a, b), etc.

3. Phonological properties

As phonology is a relatively closed system, it is not surprising that the first book-length study of characteristics of ELF interactions should be available in this area, namely Jenkins's *The Phonology of English as an International Language* (2000). Jenkins (2000, 2002 and 2007) investigated which phonological features are fundamental for mutual intelligibility in EFL. She gathered data from interactions among non-native speakers of English in order to establish which aspects of pronunciation cause intelligibility problems when English is spoken as an International Language. This enabled her to draw up a pronunciation core, the Lingua Franca Core, and certain of the features she designates core and non-core provide evidence as to the likely development of ELF pronunciation (Jenkins 2000:123, 2002:96–98).

This Lingua Franca Core does not include some sounds which are regarded and taught as particularly English ones (and also as particularly difficult) such as the '*th* sounds', i.e. the dental fricatives (both voiceless as in *think* and voiced as in *this*) and 'the dark *l*' allophone (as, for example, in the word *hotel*). In the conversations analysed by Jenkins, mastery of these sounds proved not to be crucial for mutual intelligibility, and so various substitutions such as /f, v/ or /s, z/ or /t, d/ for the '*th*-sounds' (dental fricatives) are permissible, and indeed also found in some native speaker varieties. The '*th*-sounds' and 'dark *l*' are designated non-core. The same is true for the following features:

- Vowel quality, e.g. the difference between /bʌs/ and /bʊs/ as long as quality is used consistently;
- Weak forms, i.e. the use of schwa instead of full vowel sounds in words as *to, from, of, was, do*; in EFL the full vowel sounds tend to help rather than hinder intelligibility;
- Other features of connected speech such as assimilation, e.g. the assimilation of the sound /d/ at the end of one word to the sound at the beginning of the next so that /red peɪnt/ ('red paint') becomes /reb peɪnt/;
- Pitch direction for signalling attitude or grammatical meaning;
- The placement of word stress which , in any case, varies considerably in different L1 varieties of English so that there is a need for receptive flexibility;
- Stress timed rhythm.

Jenkins (2000, 2002) argues that divergences in these areas from native speaker's realizations should be regarded as instances of acceptable L2 sociolinguistic variations.

On the other hand, there were features which proved to be decisive for EFL intelligibility and which therefore constitute the phonological Lingua Franca Core (Jenkins 2000:124, 2002:97–98):

- The consonant inventory with the exception of the '*th*-sounds' /θ/ and /ð/ and of the 'dark *l*' allophone /ɬ/;
- Additional phonetic requirements: aspiration of word initial /p/, /t/ and /k/, e.g. in *pin*, which were otherwise frequently heard as their lenis counterparts /b/, /d/ and /g/ and the maintenance of length before lenis consonants, e.g. the longer /æ/ in the word *sad* contrasted with the phonologically shorter one in the word *sat*, or the /iː/ in 'seat' as contrasted with that in 'seed';
- Consonant clusters: no omission in sounds of word initial clusters, e.g. in *proper* and *strap*; omission of sound in word-medial and word-final clusters only permissible according to L1 English rules of syllable structure so that, for example, the word *friendship* can become *frienship* but not *friendip*;
- Vowel sounds: maintenance of the contrast between long and short vowels, such as long and short *i*-sounds in the words *leave* and *live*; L2 regional vowel qualities otherwise intelligible provided they are used consistently, with the exception of the substitutions of the sound /ɜː/ (as in *bird*) especially with /ɑː/ (as in *bard*);
- Production and placement of nuclear (tonic) stress, especially when used contrastively (e.g. *He came by TRAIN*. vs. *He CAME by train*.). The former is a neutral statement of fact, whereas the latter includes an additional meaning such as 'but I'm going home by bus'.

As is evident from the above discussion, being able to pronounce sounds that are often regarded as particularly English but also particularly difficult is not necessary for international intelligibility through ELF. Thus failing to use the dental fricatives /θ/ and /ð/ and 'dark *l*' does not lead to any misunderstandings or communication problems.

4 Lexico-grammar features

This way of thinking has also been applied to EFL lexico-grammar where similar core and non core phenomena have been claimed to exist (Seidlhofer 2004:220 and Seidlhofer 2005a:R92).

The following features of ELF lexico-grammar have been identified:

- Dropping the 3rd person present tense *-s*, as in *he look very sad;*

- Shift in the use of articles (including some preference for zero articles) as in *our countries have signed agreement about this; he is very good person;*
- Failing to use the correct form of question tags as in *you're very busy today, isn't it?*
  (usually *isn't* as a universal question tag, but also others, e.g. *no*?)
- Treating '*who*' and '*which*' as interchangeable relative pronouns, as in *the picture who* or *a person which;*
- Pluralizing nouns that do not have a plural form in Standard English, for example *informations, knowledges, advices;*
- Using the demonstrative *this* with both singular and plural nouns such as *this country* and *this countries;*
- Shift of patterns of preposition use, i.e. adding prepositions to verbs that don't take a preposition in Standard English, for example *we have to study about, discuss about something, phone to somebody;*
- Preference for bare and/or full infinitive over the use of gerunds, as in *I look forward to see you tomorrow;*
- Overusing certain verbs of high semantic generality, such as *do, have, make, put, take,* for example *take an operation, make sport, put attention;*
- Increased explicitness, for example *how long time* instead of *how long, black colour* instead of *black;*
- Replacing infinitive constructions with *that*-clauses, as in *I want that;*
- Exploited redundancy, such as ellipsis of objects/complements of transitive verbs as in *I wanted to go with, you can borrow.*

Most of them are typical learner errors which most English teachers would consider in need of urgent correction and remediation and which consequently often get allotted a lot of time and effort in EFL lessons. Interestingly enough, these non-core lexico-grammatical features of ELF appear to be generally unproblematic and no obstacle to communicative success.

On the other hand, certain other features have been identified as leading to communication problems. These include lexical gaps combined with a lack of paraphrasing skills (Seidlhofer 2001:16) as well as "unilateral idiomaticity" (Seidlhofer 2004:220), i.e. one sided use and understanding of particularly idiomatic constructions. In other words, the use of idioms by a speaker could result in incomprehension on the part of the interlocutor as the idiomatic expressions used by ELF speakers often display considerable non-conformity in reference to native speaker norms. In this view, the use of native speaker idioms does not play an important role in achieving communication success.

However, idioms created by ELF speakers should not be devaluated as errors best avoided. In fact, they can fulfil a striking variety of communication functions in different contexts as more recent research on ELF has shown (e.g. Seidlhofer and Widdowson 2007 and Marie-Luise Pitzl 2009, etc.).

Seidlhofer and Widdowson (2007:365) note that rather than using potentially problematic established idiomatic wordings, lingua franca users tend to handle this aspect of language use "in a flexible way, jointly creating and negotiating idiomatic expressions on-line".

As a novelty, Pitzl (2009) examines idioms and idiomaticity in EFL from a different angle, i.e. by focussing on their metaphorical function. As is noted by Pitzl (2009:317), a central function of idioms in English as a native language (ENL) is to serve as "territorial markers of group membership" whereas ELF speakers may use idioms for various other communicative purposes, such as "providing emphasis, increasing explicitness, elaborating a point, talking about abstract concepts dealing with tricky situations, making a sensitive proposition and adding humour to the interaction". Furthermore, Pitzl argues that while idioms used by ELF speakers may be formally varied in ways possibly considered unacceptable by native speakers, such formal variation of idioms does not inhibit their functionality in ELF. Pitzl (2009:306) assumes that idioms might undergo the process of "re-metaphorization" in ELF whereby metaphoricity is reintroduced into otherwise conventionalized idiomatic expressions. Instead of regarding an idiom as a frozen or dead metaphor one might look at some of "the deliberate uses of metaphors in ELF as formally resembling already existing English (or also other language) metaphors". In Pitzl's view (2009:317) at the formal textual level, deliberate metaphors in ELF arise from three different sources:

- They may be entirely novel with the metaphorical image being created ad hoc by a speaker;
- Metaphors may be formally related to existing English idioms, reintroducing metaphoricity often via formal variation of the expression;
- Metaphors may be created with other language idioms being transplanted into English.

To illustrate the role of metaphors underlying idiomatic expressions, let us consider one of the examples analysed by Pitzl (2009:307–310). In the course of a business meeting between one Austrian and two Korean business partners, the speaker whose first language was German used the following idiomatic expression: *we should not wake up any dogs*, which is reminiscent of an English idiom: *Let sleeping dogs lie*. Although there is a difference in form, the meaning of both is the same: "to avoid interfering in a situation that is currently causing no problems, but may well do so as a consequence of such interference" as given in the *Oxford Dictionary of Idioms* (Speake: 1999:325). What is more, there is also a similar idiom in German: *schlafende Hunde soll man nicht wecken* (literally: sleeping dogs should one not wake). Nevertheless, the expression appears to be created and employed successfully in its context as it does not seem to cause confusion on the part of the Korean interlocutors and it does not result in an indication of non-understanding.

As Pitzl (2009:309) argues, the same metaphorical image is inherent to the English and the German as well as to the ELF speaker's newly created

expression. While this metaphor may be "sleeping or dead" for an L1 speaker when uttering the institutionalized form of the idiom, it seems to be reactivated in ELF. In spite of the formal variation, it is decodable and intelligible. The metaphor functions effectively to make a suggestion which is somewhat tricky and sensitive. By using the metaphor, the ELF speaker hedges his own proposition and conveys the propositional content in an indirect way. Even this one example shows that idioms created by ELF speakers may be formally varied and different from ENL forms but are communicatively purposeful and instead of being an obstacle they contribute to effective communication in ELF interactions.

In order to find out what ELF users' attitudes towards native speaker norms are, Zeiss (2010) conducted a questionnaire survey among university students. Zeiss was particularly interested to find out in how far the theoretically discussed implications of ELT research would correspond with speakers' attitudes toward native speaker norms and perceptions of ELT concerning among others pronunciation, grammar and idiomatic language usage. As Zeiss's findings (Zeiss 2010:88, 94, 101) show, his participants tend to be tolerant with both their interlocutors' non-native accent and their display of grammatically incorrect features – in native speaker terms. However, they tend to be less tolerant with these in their own speech (Zeiss 2010:88, 94). As for idiomatic language use, Zeiss (2010:101) has found that students perceive idioms to be more important in public debate than in private conversation. This finding about idioms could support Seidlhofer's (2006:50) claims which indicate that the use of native speaker idioms does not play an important role in establishing communicative success in international exchange. Although limiting empirical research to a specific population, i.e. students, is not enough to arrive at representative findings, choosing students has various advantages: students are a social group with relatively high mobility and are likely to have contact with ELF due to the increasing importance of academic exchange.

5 Conclusions

Despite being welcomed by some and criticised by others, it cannot be denied that English functions as a global lingua franca. However, as a consequence of its international use, English is being shaped at least as much by its non-native speakers as by its native speakers. As was noted by Seidlhofer (2005b:339), this has led to a "somewhat paradoxical situation": on the one hand, for its vast majority of users, English is a foreign language, and the vast majority of verbal exchanges in English do not involve any native speakers of the language at all. On the other hand, there is still a tendency for native speakers to be regarded as "custodians" over what is acceptable usage.

The question arises whether the phonological, lexico-grammatical and pragmatic features reported as common in ELF should be regarded as errors or as mere deviations from L1 Standard English on the grounds that they pose few

or no difficulties for communication even while unacceptable in terms of native speaker norms. As was noted by Ferguson (2009:129), ELF is an "emergent, rather fluid phenomenon" in which a whole range of speakers of different backgrounds and levels of proficiency participate. In fact, EFL users draw on a wide range of linguistic features – some standard, some non-standard, others not English at all. In ELF the issue of error is far less salient, what matters more is whether what is conveyed is clear and intelligible to the relevant interlocutors. Thus it might also make sense for English language teaching to move away from its almost exclusive focus on native speaker English and to bring it closer to the real world "by breaking down monolithic, outdated conceptions of what is correct, by forcing acknowledgement that lingua franca users form an important, distinctive constituency of learners, and by suggesting alternative pedagogic goals" (Ferguson 2009:131).

Nevertheless, the compilation of the VOICE and ELFA corpora and the numerous empirical studies on the linguistic description of ELF represent important milestones on the journey of exploring the nature of ELF, which could have far-reaching implications for English language teaching and learning. Furthermore, in the light of the findings of the research on ELF outlined above one can clearly claim that English as a lingua franca is a rewarding and also potentially challenging area for further linguistic research.

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Paradice Redesigned: Post-Apocalyptic Visions of Urban and Rural Spaces in Margaret Atwood's *Maddaddam* Trilogy

Katarina Labudova

The paper discusses how Margaret Atwood's Maddaddam trilogy transgresses not only the opposition of rural/urban spaces but simultaneously also genre boundaries, human/alien, human/animal, nature/nurture and nature/culture oppositions.

In her utopian-dystopian trilogy (*Oryx and Crake*, *The Year of the Flood*, *Maddaddam*), Atwood presents a post-apocalyptic world, a Paradise prepared by Crake, where "a hierarchy could not exist"(*Oryx 305*). The visions of hell-like urban spaces and the patches of rooftop gardens of the first two books are brought to synthesis in *Maddaddam* (2013). Atwood suggests a hybrid space, in which a hope for a sustainable planet free of human-constructed hierarchy is restored and gardens are ever more lush: "It's the gloaming: deeper, thicker, more layered than usual, the moths are more luminous, the scents of the evening flowers more intoxicating." (*Maddaddam* 227). Although the Maddaddam trilogy is a disturbing warning of an ecological dystopia[1] that is all too likely, the last utopian "thing of hope" (*Maddaddam* 390) remains.

In Search of the Perfect Genre: The Paradice Hybridized

In his stimulating book, *The End of Utopia* (1999), Russell Jacoby claims that "a utopian spirit is dead or dismissed" (159). Indeed, utopian literature in the classical sense of "the place where all is well" (Cuddon 750) has almost vanished. Like Jacoby, Krishan Kumar talks about "twilight of utopia" and pronounces utopia "dead – and dead beyond any hope of resurrection" (*Utopia & Anti-Utopia in Modern Times* 380). And although such skepticism about genres in their pure forms can be shared, utopia has survived under the hybrid genre of SF, speculative fiction. Dunja M. Mohr points out: "contemporary sf,

[1] According to Tom Moylan, "[d]ystopia's foremost truth lies in its ability to reflect upon the causes of social and ecological evil as systemic. Its very textual machinery invites the creation of alternative worlds in which the historical spacetime of the author can be re-presented in a way that foregrounds the articulation of its economic, political, and cultural dimensions. Formally and politically, therefore, the dystopian text refuses a functionalist or reformist perspective" (*Scraps of the Untained Sky,* xii). Nevertheless, I argue that Atwood's text, as a 'ustopia', presents a possible way out of the dystopian paradigm.

dystopia, and utopia overlap and borrow settings, stock conventions, and staple themes from each other" (39). As Atwood's novels transgress the genre boundaries and avoid strict genre and aesthetic categories, an umbrella term like 'speculative fiction' is the most fitting one for her writing. (*Worlds Apart?* 37).

Atwood's *Maddaddam* trilogy illustrates a range of different generic qualities although not all of them belong to the tradition of utopia and/or dystopia.[2] The novels *Oryx and Crake* (2003), *The Year of the Flood* (2009) and *Maddaddam* (2013) represent a synthesis of Atwood's environmental, political, social, and concerns transformed and hybridized into speculative fiction. Atwood constructs her novel around popular forms such as alternative history, science fiction, post-apocalyptic novel, thriller or cyberpunk, but the dystopian/utopian line is the most central.

Atwood hybridizes utopia and dystopia, and presents them as "two sides of the same coin" (154), to use Sicher's phrase, rather than distinct poles, thereby challenging the traditional reading of utopia and dystopia as distinct genres and exposing the impossibility of such purist categorization. Tom Moylan identifies this kind of genre as "utopian dystopia" (154) and also "critical utopia" as the new "space for a new form of political opposition, one fundamentally based in difference and multiplicity" (Moylan 190). As an example of a "utopian-dystopian" genre, Atwood's *Maddaddam* trilogy can be read as a dynamic and demanding text, which "requires consistent thought but also mental leaps that stretch the mind beyond the habitual or the accepted" (Moylan xvii). Atwood's postmodern novel mixes (f)actual and fictional, urban and rural spaces, individualized narrative voices as well as corporate propaganda to create a polyphony of opposing voices and perspectives to express her environmental concerns and satirize "our contemporary corporation-controlled and technologically driven world" (Stein 320). Nevertheless, she suggests that we may change and re-think our greedy behavior and, hopefully, restore, however imperfectly, a version of quasi-utopian Paradice.[3]

In line with Moylan's definition of "critical utopia", Atwood's *Maddaddam* novels "focus on the continuing presence of difference and imperfection within utopian society itself and thus render more recognizable and dynamic alternatives" (*Demand the Impossible* 10–11). Atwood's imperfect Paradice creates a dynamic interaction between the actual world with its destructive

[2] Shuli Barzilai, Brooks Bouson, Sharon Rose Wilson and others have discussed the hybridity and multiplicity of Atwood's genre detecting features of science fiction, the *Bildungsroman*, quest romance, survivor stories, revenge tragedies as well as references to famous literary works and fairy tales. See Barzilai, S. " 'Tell My Story': Remembrance and Revenge in Atwood's *Oryx and Crake* and Shakespeare's *Hamlet*", *Critique*, (2008) 50: 1, 87-110; Bouson B., " 'We're Using Up the Earth. It's Almost Gone': A Return to the Post-Apocalyptic Future in Margaret Atwood's *The Year of the Flood*," *The Journal of Commonwealth Literature*, (2011) 46:9, 9-27.

[3] I spell Atwood's futuristic paradise as Paradice. Originally Crake's (hence the C in the word) laboratory where he played dice and God and created the first humanoids, Crakers. The Paradice of *Maddaddam* is highly inclusive: cyborg animals like pigoons and liobams live in harmony with humans and humanoids.

tendencies and the fictional future, allowing for alternatives and multiplicity of perspective without imposing a perfect, fixed and rigid utopian society.

In her essay "Dire Cartographies: The Roads to Ustopia," Atwood coins the term '*ustopia*' by combining utopia and dystopia and she explains that "each contains a latent version of the other" (66). In this paper, I concentrate on the rural and pastoral imagery traditionally associated with utopias: heavenly utopias "[f]ed on visions of paradise and accounts of journey there. […] many of the paradises are reminiscent of garden cities" (Cuddon 957). Many dystopias, in contrast, are situated on 'new maps of hell'[4] within "the nightmarish society" (Moylan 148) and hell-like urban visions.[5] Atwood's 'ustopia' is a synthesis of the mostly urban techno-spaces of *Oryx and Crake* and the patches of green roof-top gardens in *The Year of the Flood*, which come together in the hybrid Paradice. 'Ustopia,' being imperfect, is therefore able to function as a critical utopia, not a perfectionist utopia, because "we should probably not try to make things perfect, […] for that path leads to mass graves" ("Dire Cartographies" 95).

Dystopian and Utopian Spaces

Oryx and Crake, written in 2003, is mostly dystopian in the sense that almost the entire human race is wiped out by a deadly virus designed by Crake, a mad scientist. Snowman-the-Jimmy[6] is the last human survivor of the massive pandemic unleashed by Crake. Although Jimmy's fictional present is very bleak, he continues to struggle to survive. The novel ends, leaving the reader with hope for some future of the human kind, as he sees three other human survivors.

The pre-apocalyptic society is hierarchically split into the technocratic numbers people (*Oryx* 31), living in walled-up Compounds, and anarchic masses in the pleeblands: "the addicts, the muggers, the paupers, the crazies" (*Oryx* 33). Even before the cataclysm, the pleeblands are dystopian in the sense of being controlled, dangerous, dirty, polluted and unhealthy:

> […] they were strolling through the pleeblands north of New New York. […] Before setting out, Crake had stuck a needle in Jimmy's arm – an all purpose, short-term vaccine he'd cooked himself. The pleeblands, he said, were a giant Petri dish: a lot of guck and contagious plasm got spread around there. If you grew

[4] A paraphrase of Martin Amis's title *New Maps of Hell: A Survey of Science Fiction*, 1975.

[5] In the discussion following my presentation at the conference *Theatres of Existence: City and Country Spaces in Modernist Fiction*, we identified one dystopian novel, *Lord of the Flies* by William Golding, that is not situated in the urban setting, however, the seemingly innocent children and seemingly innocent island engage in dangerous and oppressive power-struggles, typically dystopian, despite our intuitive association of the dystopian genre with the urban setting.

[6] The main protagonist's name is Jimmy and his nickname is Snowman. In the closing book of the trilogy, *Maddaddam*, he is called Snowman-the-Jimmy. I will use this name to refer to him.

> up surrounded by it you were more or less immune, unless a new bioform came raging through […] The air was worse in the pleeblands, he said. More junk blowing in the wind. (*Oryx* 287)

According to Roy Porter's *The Greatest Benefit to Mankind. A Medical History of Humanity from Antiquity to the Present*, cities have always been associated with disease and other civilizational ills:

> Cities assumed a decisive epidemiological role, being magnets for pathogens no less than people. Until the nineteenth century, towns were so insanitary that these populations never replaced themselves by reproduction, multiplying only thanks to the influx of rural surpluses who were tragically infection-prone. In this challenge and response process, sturdy urban survivors turned into an immunological elite – a virulently infections swarm perilous to less seasoned incomers, confirming the notoriety of towns as death-traps. (23)

Atwood's world of the near future is very reminiscent of our present-day world, with the addition of a range of transgenic and genetically designed animals, like the Wolvogs, the liobams, and the intelligent pigoons. But, most importantly, the Crakers, a group of humanoids, who have been genetically spliced by Crake. Living in the laboratory called the Egg, they represent Crake's attempt at perfectionist utopia: "Everything was sparkling clean, landscaped, ecologically pristine, and very expensive. The air was particulate-free, due to the many solar whirlpool purifying towers, discreetly placed and disguised as modern art" (*Oryx* 291). Here, Crake uses the Paradice Method, selects pieces of genetic information (not only human but also animal and botanical) and combines them to craft a perfect human race according to his concept of a utopian society:

> Gone were its destructive features, the features responsible for the world's current illnesses. For instance, racism [...] the Paradice people would not register skin colour. Hierarchy could not exist among them [...]. Their sexuality was not a constant torment to them, not a cloud of turbulent hormones: they came into heat at regular intervals, as did most mammals other than man. In fact, as there would be anything for these people to inherit, there would be no family trees, no marriages, and no divorces. [...] They would not need to invent any harmful symbolisms, such as kingdoms, icons, gods, or money. (*Oryx* 305)

Crake's perfectly utopian society would never suffer from hierarchy, racism, jealousy, religion, literature, and other problems of civilization.[7] Literature, art, in Crake's view, "[s]ymbolic thinking of any kind would signal downfall […]. Next they'd be inventing idols, and funerals, and grave goods, and the afterlife, and sin, and Linear B, and kings, and then slavery and war." (*Oryx* 361) The Crakers also have some technological accessories that would help them to survive in an ecologically devastated world: built-in sun screen and insect repellent, the ability to digest grass and leaves, and thicker skin. Plus, they are breathtakingly beautiful and they recycle their own excrement. Crake's attempt at utopia is based on genetic and social engineering as well as behavioral conditioning which echoes Sicher's critique of the genre of utopia: "There is something inhuman (and potentially dysfunctional and dystopian) in the idea of utopia which requires that human society as currently constituted be replaced […] by a social order based on different (implicitly non-human) characteristics" ("A World Neither Brave Nor New" 155). Clearly, Atwood's writing keeps its openness and ambiguity: a utopia grows into a dystopia and back.

Leaky Boundaries

In Atwood's books, not only are the boundaries between utopia and dystopia permeable, the boundaries between humans and animals, machines and animals become invisible and the boundaries between the utopian and dystopian spaces, even though they are seemingly sealed up, the boundaries leak: "Compound people didn't go to the cities unless they had to, and then never alone. They called the cities *the pleeblands*. Despite the fingerprint identity cards now carried by everyone, public security in the the pleeblands was leaky […] Outside the OrganInc walls and gates and searchlights, things were unpredictable" (*Oryx* 27).

Similarly, Atwood shifts the time boundaries: from the fictional past to the post-apocalyptic "zero time" (*Oryx* 3). The narratives of all three books oscillate between different moments in the fictional time: the past of characters, the near future and the post-apocalyptic narrative line; all of them interweave in the moment of environmental and humanitarian catastrophe of enormous proportions. Atwood's scenario logically and disturbingly results from our current environmental and moral tendencies: "wastefulness, arrogance, and greed of contemporary society" (Stein 313). The *Maddaddam* trilogy sends out danger signals as "a form of environmental consciousness raising" (Bouson 23). However, Atwood's warning tone, urgent as it is, retains its sarcastic undertone and thus remains ambiguous. Her (post)apocalyptic and prophetic tale is "a

[7] Crake's version of the innocent Paradice did not include literacy (and humor). In *Maddaddam*, however, Toby teaches one of the Crakers how to write: "What comes next? Rules, dogmas, laws? The Testament of Crake? How soon before there are ancient texts they feel they have to obey but have forgotten how to interpret? Have I ruined them?" (*Maddaddam* 204).

cautionary tale *about* cautionary tales" (Jennings 11). *Maddaddam* ends with "a thing of hope" (*Maddaddam* 309), that is Atwood's belief in the power of words.

Oryx and Crake's sibling book, or, the simultaneouel,[8] *The Year of the Flood*, was published in 2009. In addition to the dystopian/utopian generic line, *The Year of the Flood* makes use of "legends, fairy-tale allusions, animal folklore, folk remedies, sermons, stories about the saints and songs as folk allusions or intertexts" (Wilson 346). The novel explores the world of *Oryx and Crake* from the perspective of three pleebland women survivors, the members of the God's Gardeners. This religious sect is a small eco-religious cult living in the city pleeblands, where they face uncontrolled crime, violence and omnipresent materialism and consumerism. This dystopian setting is, however, relieved by the patches of utopian roof-top gardens. The God's Gardeners grow vegetables, sing silly hymns and avoid technology. The CorpSeCorps view them as "twisted fanatics who combine food extremism with bad fashion sense and a puritanical attitude towards shopping" (*Year* 35). Their little space represents a true utopia situated in a roof-top garden:

> The Garden wasn't at all what Toby had expected from hearsay. It wasn't a baked mudflat strewn with rotting vegetable waste – quite the reverse. She gazed around it in wonder: it was so beautiful, with plants and flowers of many kinds she'd never seen before. There were vivid butterflies; from nearby came the vibration of bees. Each petal and leaf was fully alive, shining with awareness of her. Even the air of the Garden was different. She found herself crying with relief and gratitude. It was as if a large, benevolent hand had reached down and picked her up, and was holding her safe. (*Year* 43)

The Gardeners foresee the Waterless flood and survive it due to their admirable survival skills and the sheltering Ararats they are instructed to build, "with canned and dried goods" (*Year* 59). But, most importantly, because they lovingly take care of each other. In this way, the God's Gardeners represent an island of utopia amidst the dystopian. Their strong sense of unity fits Russel's picture of utopia: "[f]rom Greek and Roman ideas of a 'golden age' to nineteenth-century fantasies of magical kingdoms, notions of peace, ease, and plenty characterize utopia; often they are linked to universal brotherhood and communal work" (*Picture Imperfect Utopia Thought for an Anti-Utopian Age* x). The comic version of the God's Gardener's utopia is imperfect: there is no 'peace, ease, and plenty' in the years before or after the Waterless Flood, but they keep their sense of community and sisterhood and this is what helps them not only to survive the apocalypse but also to remain human.

[8] Atwood explains that *Oryx and Crake* and *The Year of the Flood* "cover the same time period, and thus are not sequels or prequels; they are more like chapters of the same book." ("Dire Cartographies" 93)

Paradice Redesigned

The third part of the trilogy, *Maddaddam*, published in 2013, takes place in a post-apocalyptic countryside. It continues asking the same questions as the two preceding novels and Atwood's non-fiction works: "*What if we continue on the road we're already on? How slippery is the slope?*" ("Writing *Oryx and Crake*" 284–86). The closing book of the trilogy is full of inventive and (blackly) humorous details about the corpse-littered dystopian world:

> [h]ow many others have stood in this place? Left behind, with all gone, all swept away. The dead bodies evaporating like slow smoke; their loved and carefully tended homes crumbling away like deserted anthills. Their bones reverting to calcium; night predators hunting their dispersed flesh, transformed now into grasshoppers and mice. (*Maddaddam* 313)

There are dangerous transgenic animals like Wolvogs, and pigoons, peaceful Crakers as well as sadist and rapist Painballers.[9] The post-apocalyptic reality is harsh: in particular, the Painballers who represent a threat to women, Crakers and to animals. This is the new Eden, Adam One used to preach about: "the Waterless Flood has cleansed as well as destroyed, and that all the world is now a new Eden. Or, if it is not a new Eden yet, that it will be one soon" (*Year* 345). The new Eden, or Paradice, is far from perfect, the humans struggle to search for food, heal wounds and complain about not having a decent cup of coffee: "[…] some coffee. Any kind of coffee. Dandelion root. Happicappa. Black mud, if that's all there is" (*Maddaddam* 31).

Despite the dystopian tones, the beauty of countryside has not diminished. If anything, the gardens are growing and blooming: "Luckily, everything in the garden is doing well: the chickenpeas have begun to pod, the beananas are in flower, the polyberry bushes are covered with small brown nubbins of different shapes and sizes" (*Year* 16). This is a new Eden, a new Paradice; it is much more inclusive, less picky about aesthetic preferences: "A morpho-splice butterfly floats down the path, luminescent. Of course, she remembers, it's luminescent anyway, but now it's blue-hot, like a gasfire" (*Maddaddam* 222). Atwood's Paradice cannot go back to the Golden Age of pre-slicing and pre-cloning times: this is a very sarcastic version of Paradice.

In *Maddaddam*, Atwood recycles and rewrites stories of *Oryx and Crake* and *The Year of the Flood*, so, those who have not read them, get their 'story so far'. She also recycles "a number of myths of an annihilating flood survived by one man (Deucalion […], Utnapishtim […]) or a small group, like Noah and his family" (Atwood, "Dire Cartographies" 93). In the same way as she hybridizes stories and myths, she splices utopian and dystopian spaces. Such inclusive

[9] The Painballers are brutal criminals who have survived the pandemic isolated in the Painball Arena.

hybridization, in fact, offers a utopian way out of the dystopian darkness: "Historically, ustopia has not been a happy story. High hopes have been dashed, time and time again. The best intentions have indeed led to many paved roads in Hell" ("Dire Cartographies" 95).

In spite of some dangerous adventures, the story is moving slowly, returning back to Zeb's past and intertwining with Toby's mock-myth, sugar-coated bed-time stories for the Crakers: "In the beginning, you lived inside the Egg. That is where Crake made you. Yes, kind Crake. Please stop singing or I can't go on with the story" (*Maddaddam* 3). The story ends with ironic symmetry, at the Egg. Despite the pacifist propaganda of the God's Gardeners and peaceful nature of the Crakers, *Maddaddam* has a death-soaked sense of an ending: the final battle between the Painballers, the Pigoons and the rest of the Paradice population.

The finality and death of the Painballers as well as the death of Toby, one of the main narrators, stands in opposition to the hope, vitality and openness of Atwood's writing, her version of Paradice: "It's the gloaming: deeper, thicker, more layered than usual, the moths more luminous, the scents of the evening flowers more intoxicating" (*Maddaddam* 228). There is a relief in returning to nature and gardening: the survivors live a much simpler life, keeping bees, eating kudzu leaves and taking care of hybrid human/Craker babies: "Ren's baby is also a green-eyed Craker hybrid. What other features might these children have inherited? Will they have built-in insect repellent, or the unique vocal structures that enable purring and Craker singing? Will they share the Craker sexual cycles?" (*Maddaddam 380*) The babies' names mirror the blending/splicing techniques Atwood uses in creating her generically hybrid book: "The baby or Ren is called Jimadam. Like Snowman-the-Jimmy and like Adam too" (*Maddaddam* 380). In the *Maddaddam* Atwood seems to have faith in the future of mankind: although the future is not perfect and neither is the (post)human kind. The book ends with announcements of several new pregnancies, and that is a "thing of hope" (*Maddaddam* 390).

Conclusion

The *Maddaddam* trilogy portrays the deserted world: most of the human population has been turned into "raspberry mousse" (*Maddaddam* 306) by the viral pandemic. Atwood's critique of our moral and environmental behavior becomes more and more piercing. As Atwood writes in *Payback*, the companion text to her fictional writing, "[m]aybe we need to calculate the real costs of how we've been living, and of the natural resources we've been taking out of the biosphere. Is this likely to happen? […] my best offer is maybe" (*Payback* 203). Although Atwood keeps some faith, her cynical voice is the loudest and replete with sarcasm. Nevertheless, the typical openness and ambiguity of her writing allows for hope in the power of words despite the gruesome perspective and

despite her own mortality: "Is this what writing amounts to? The voice your own ghost would have, if it had a voice?" (*Maddaddam* 283)

Atwood has written 'ustopia,' her version of critical utopia in line with Russell Jakoby's words: "[i]f the future defied representation, however, it did not defy hope. The iconoclastic utopians were utopians against the current. They did not surrender to the drumbeat of everyday emergencies. Nor did they paint utopia in glowing colors. They kept their ears open for distant sounds of peace and joy, for a time when, as the prophet Isaiah said, 'the lion shall eat straw like the ox'" (*Picture Imperfect Utopia Thought for an Anti-Utopian Age* xviii). In Atwood's Paradice, liobams, pigoons and the Crakes eat straw together, but mainly because there is not much else left to eat.

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Evil Rides on the Bus—Space and Female Identities in Margery Allingham's and Josephine Tey's Crime Novels

Renáta Zsámba

Similarly to other genres, Britain's crime fiction could not escape the traumas of the World Wars despite its 'escapist' mission. A return to the country house either in rural areas, small towns or 'villagized' city centres is one of the phenomena which intensified with a growing awareness of mass production and technological development after the Great War. Classical crime fiction which has the middle-class in its focus wonderfully reflects such concerns. The unbearable sight of the present and the terrifying feeling of losing the past deprive the English middle-class of their existence in proper space and time. Their perpetuity in the carefully constructed milieu is constantly informed by new waves of modernity either in various forms of crime or disturbing characters. Allingham and Tey wonderfully demonstrate the agonies of modernity reflected in the character of the young female figure and her choice of places for action. In my paper I seek to explore the battle of the Victorian Angel and the Modern Avenger in their 'space explorations'.

Introduction

In the aftermath of modernisation and the Great War, which in many senses was the embodiment of the negative, threatening aspects of modernisation, classical detective fiction played a key role in constructing a nostalgic image of England, English identity and the English countryside.

The genre was also in a very advantageous position due to growing literacy and the paperback revolution. Crime fiction was booming in the 30s and 40s, as Ernest Mandel points out in *Delightful Murder*, which he attributes to the fact that many found pleasure in reading detective stories to escape from the increased monotony, uniformity and standardization of work and life (71). In thinking about the causes of the genre's increasing popularity, however, one also has to take into consideration the fact that classical crime fiction, besides being escapist literature, also had the English middle-class in its focus.

A novel approach to mid-century crime fiction allows us to interpret the genre as a *lieu de mémoire*[1] of the English middle-class, rather than as simply the source of pure enjoyment. Classical crime fiction was one of those discursive sites where the reinvention and relocation of the English middle class was taking place after the Great War. Both the trauma of the Great War and the weakening and later the loss of the Empire forced the English to reinterpret their own identity. Members of the middle-class chose what and what not to remember. The creation of an allegorical England from pieces of their recollections led to a memory crisis and sometimes to pathological forms of nostalgia.[2] Susan Stewart points out in *On Longing* that this nostalgic attitude of the middle-class gives "the false promise of restoration" (150), adding that "restoration can be seen as a response to an unsatisfactory set of present conditions" (ibid.). To reinforce their existence in modernity, they will only give way to 'particularity', meaning that the reproduced middle-class values will be reflected in a system of customs related to the everyday environment, as Patrick Wright says in *On Living in an Old Country*, referring to Agnes Heller's *Everyday Life* (9). Some features such as everyday routine and the home seem rather significant in the novels, which allows for the supposition that classical crime fiction, despite the rigid form, is able to incorporate elements of the novel of manners and the domestic novel. Their presence, however, brings back the atmosphere of the Victorian period when 'real' Englishness was defined primarily in terms of manners and class structure all of which strongly prevailed even after WWII.

Margery Allingham's and Josephine Tey's novels can be read as typical examples of this cultural function. They were not only each other's contemporaries but also shared views on the effects of modernity and war traumas in their society. In their novels the characters' behaviour and lifestyle are strictly restricted by their immediate environment and movement in space which makes their existence predictable. Any kind of deviation from the rule of everyday or unpredictable attitude is considered as a form of crime which might disturb the illusions of middle-class recollections.

In Allingham's *Police at the Funeral* and Tey's *The Franchise Affair*, one witnesses such inconsistent behaviour in the young female figure who occupies a

[1] Pierre Nora claims that "*Lieux de mémoire* originate with the sense that there is no spontaneous memory... The defense, by certain minorities, of a privileged memory that has retreated to jealously protected enclaves in this sense intensely illuminates the truth of *lieux de mémoire* – that without commemorative vigilance, history would soon sweep them away. We buttress our identities upon such bastions, but if what they defended were not threatened, there would be no need for them" (*Between Memory and History*: *Les Lieux de Mémoire* 12).

[2] In his *Az Ártatlan Ország*, Tamás Bényei explains that the consequences of the weakening and loss of the Empire could be seen in the form of nostalgic reactions as well as in the search of a new Englishness and English tradition. He also refers to Terry Eagleton claiming that the English-myth was reproduced by the English middle-class who sought their identity more in the country lifestyle rather than in the premises of the big cities. Also, the English novels produced characters whose lifestyle was mostly characterized by suppression and utter self-restraint (143).

key position, one as the Victorian Angel and the other as the Modern Avenger[3]. Though very different in many aspects, I reckon that both of these representations can reveal traits of memory crisis, false identities and the consequences of the artificially constructed milieu. In the present paper I intend to analyze how middle-class anxieties, suppressions and the uses of space are reflected in the young female character and how the presence of crime is linked to the New Woman concept in the novels.

Police at the Funeral

In Margery Allingham's *Police at the Funeral*, published in 1931, we come to meet a young girl, Joyce Blount, who is already engaged, lives with a group of old people, the Faradays, in Cambridge, in a Victorian house called Socrates Close. Though she is a member of the family, she is also employed as a servant, a daughter-cum-companion. Her position in the house is rather restricted to domestic jobs as she describes it in the following passage: "I pay the bills and do the flowers and see about the linen and read to the family and all that sort of thing. I play Uncle William at chess, too, sometimes" (16).

Socrates Close is greatly isolated from the outside world with a wall which should be "heightened [according to aunt Caroline], because when people come past it nowadays on buses they can see over" (17). This image of the intimacy of the country house and the home has been linked with Englishness and cultural memory, claims Nóra Séllei by quoting Kathy Mezei, in her book, *A másik Woolf*. Further on she points out that "these houses keep those conservative values alive, retarding the development of the new generation and also being the recurring signifiers of women's wasted lives" (322). In a letter to Allingham's detective, Mr Campion, Joyce's fiancé, Marcus, describes her as follows: "She has a very romantic nature, I am afraid, and hers is a dull life" (*Police at the Funeral* 7). Undoubtedly, Joyce reproduces the qualities associated with the Victorian Angel only to carry on with the tradition of the Faradays. She is under constant control either by her fiancé or her old relatives. Her spatial movement is also watched upon and is restricted to domestic sites. It is only on Sunday that

[3] The analysis of these two in the novels are worthy of interest especially if one considers Rita Felski's essay, "Modernity and Feminism" in which she describes the contradictions between the two categories: modernity and woman. In the nineteenth century, she points out "the distinction between a striving, competitive masculinity and a nurturant, domestic femininity, while a feasible ideal only for a minority of middle-class households, nevertheless became a guiding rubric within which various aspects of culture were subsumed" (18). As compared to this in the early twentieth century "the figure of the New Woman was to become a resonant symbol of emancipation whose modernity signaled not an endorsement of an existing present but rather a bold imagining of an alternative future" (14). Although Felski describes the social, economic changes with respect to gender issues of the 19th and early 20th century, in Allingham and Tey, it seems that the same concerns of binary oppositions such as masculine and feminine, private and public, modern and antimodern return after the wars reflecting the traumas and unwillingness of separating from the past.

the family 'goes out' to church, nevertheless, for the ladies, the going is not linked with walking in the street. "Most of us go by car" (17), Joyce says to Campion, seemingly agreeing with the tradition that the respectable woman does not mingle with the public world of work, city life, bars and cafés, (79), as Elizabeth Wilson describes it in *The Invisible Flâneur*. At this point we understand that after the Great War the urge to maintain the intimate atmosphere of one's private life as opposed to the unknown dangers of the public sphere corresponds to the temporal distinctions between past and present. The recognition of this feature in classical crime fiction takes one back to the 19th century, which "saw the establishment of increasingly rigid boundaries between private and public selves" (18), says Rita Felski in *Modernity and Feminism*. Such spatial dimensions constantly shape and reinforce female identity and the country house is supposed to guard such values. Socrates Close, which was "built some time in the beginning of the last century…spacious, L-shaped and gabled" (26), stands for perpetuity as the one "that hasn't altered outside" (ibid) according to Campion. The features of the building, however, return in the new world with gothic features, as suggested by words like 'gloomy', 'grim dignity and aloofness', which make the house "rather awful" (ibid), says Joyce.

Also, preventing women from public life may allude to the fact that their sexuality could be supervised. Honi Fern Haber turns to Foucault when analysing power relations with regard to the embodiment of gender distinction. In her essay, *Body Politics and the Muscled Woman*, she recalls Foucault's description of the body as a "surface upon which the rules, hierarchies, and metaphysical commitments of culture are inscribed and reinforced" (138). In the novel, Marcus comments on life in the house as follows: "Imagine it, Campion, there are stricter rules in that house than you and I were ever forced to keep at our schools. And there is no escape" (33).

The rules of everyday life are reflected in the female figure who has been "taught to shrink away from the world" (Haber 138). Interestingly enough, Marcus, though well aware of the life and disturbing circumstances in Socrates Close, is not urged to help his fiancée out of the unpleasant conditions and turns a "truculent pink face" (38) when Uncle William, a family member comments on this:

> In the first place there's that dear girl of ours – and yours. I don't think that at the present time the Close is the place for her. Of course I have no authority with young people, but I think if you could put your foot down, my boy, we could get her to go and stay with that pretty little American friend of hers in the town (38).

Reassuring that the environment disciplines the body, Allingham thus brings back the image of the masculine desire for the innocent female body strongly linked to the English landscape and the country house in the novel. Also, the last sentence of the passage 'there is no escape' stands for the impossibility of

female resistance and allowing for Foucault's worrisome remark that "there is no outside of power" (140).

However, the carefully constructed milieu borrows only a false restoration of the desired past. It is not only the intimate web of familial relations which dissolves due to the consequences of denying the present, the house itself transforms from the Great Good Place into the Great Wrong Place as Martin Priestman points out in *P.D. James and the Distinguished Thing*. Tamás Bényei explains in *Az Ártatlan Ország* that the fact of focusing on only what is 'right' and what is 'wrong' prevented one from recognizing the presence of evil. After WWI, this attitude culminated in the inhibitions of everyday life and in classical crime fiction such inhibitions and suppressions were presented in various forms of crime within the family (60). Previously I referred to Foucault's remark on power relations. I believe, though, that in Allingham's novel, the presence of crime gives way to female resistance, to the end of Joyce's restricted life. Realizing that there is no escape from the strict rules, she seems to consider the puzzle of the disappearance of her uncle as an opportunity for her own independence in taking action. She is thrilled by the idea of going to London to consult a suitable specialist and meet a professional sleuth. This, though, is ridiculed by her fiancé in his letter to Campion: "If you could give her at least the thrill of seeing the sleuth himself, perhaps even sleuthing, you would be rendering my eternal debtor he who begs always to remain my dear fellow..." (*Police at the Funeral* 8).

As the investigation becomes increasingly public, we see her starting to deconstruct her position as a Victorian Angel in the family. By talking to 'strangers', thinking, speculating and analyzing the mystery, she gradually forgets herself, her everyday routine and domestic position is slowly abandoned. Jan Assmann says that without repetition the process of passing over the tradition will collapse (Séllei 295). Towards the end of the investigation, Joyce also surprises us by performing activities publicly, smoking or serving brandy to her alcoholic uncle, which required secrecy before. Hypocrisy, blindness, and pretence will all become a frustration for her. A conversation with Campion may justify this idea:

> Even the Queen smokes sometimes, they say. But [Great-aunt Caroline] she thought I ought to have my cigarette in private, so as not to set a bad example to the aunts. It's all rather beastly, isn't it?, she said.
> 'It's queer', he said guardedly. 'I suppose this is the last household in England of its kind?'
> The girl shuddered. 'I hope so', she said. (*Police at the Funeral* 87)

From this passage one might also realize that women's 'crimes' cannot be separated from their familial contexts. Any form of misbehaviour or deviancy will be considered as a violation of the social norm. In *Discipline and Punish*,

Foucault writes that "our society is not one of spectacle, but of surveillance" (Haber 148). For Joyce, the act of putting herself in danger leads her to self-liberation from all the restraints the family and the house impose on her. She is finally sent away by her aunt to protect her from further violent events. Eventually, the outside will be seen as the sphere for survival.

The Franchise Affair

Josephine Tey published *The Franchise Affair* in 1949, well after Allingham's *Police at the Funeral*, yet the same notions, such as inside and outside, private and public, past and present still prevail after the Second World War. The Franchise, which provides a dwelling for two women, Mrs Sharpe and her daughter, Marion, is nothing particular. It is in Milford, a small town just like any other place in England, but "after all it was England and the English countryside at that: famed for minding its own business" (128). Just like Socrates Close in the other novel, the Franchise is also surrounded by a wall but not high enough to prevent gazes from the top of a double-decker. This time danger is not the product of family inhibitions in the alleged intimacy of the home but it is rather the horrors of the outside linked with sexual liberation and the rapid development of technology. Tey's key character, a 15-year-old girl, Betty Kane, is seen through the eyes of Robert Blair, the Sharpes' legal advisor. He comes to be hired by the ladies when Betty Kane accuses them of kidnap, beating and forcing her to do domestic labour for them.

According to Rita Felski the "the representations of modernity are increasingly feminized and demonized" (31). Tey's novel seems to justify that idea as a sharp contrast is set up between the New Woman and the Victorian Angel. Because the New Woman concept is interpreted from the masculine point of view, we see that her figure is the embodiment of the Modern Avenger. Blair being conscious of his family heritage, class and social status, has memory of what the respectable woman is supposed to be like. Betty Kane's social background, appearance, and oversexed nature[4] all contradict the ideal image of the English middle-class. All these features make it impossible for Blair to believe any of the girl's accusations or in her being innocent.

Betty Kane is an adopted child from a working-class family. She was born in London, and she being only a baby when her parents die in a bomb explosion in the war, the Wynns adopt her and move her to Aylesbury, a small town. Moving a city-dweller from a working-class background alludes to the idea of corrupting the English countryside with 'city dirt'. From an old acquaintance, Blair learns that Betty's birth-mother was a bad wife and a bad mother wanting to "have the child off her hands" (*The Franchise Affair* 85), going out for her

[4] "I can tell you one thing about her. She is over-sexed…with that colour of eye…That opaque dark blue, like a very faded navy – it's infallible" (36). This is what Marion Sharpe says to Robert Blair about Betty Kane at their first encounter.

cigarettes three times a day and dancing with officers at night. The father however, he said "deserved better luck than that woman. Terribly fond of the little girl" (86), he even wanted to go away to the country, but she would not go. Reading these lines, one may realize that in Tey's novel, the countryside is preserved for those who deserve it and who are seen as 'good' people. Betty Kane, also labelled as a cupboard-love kid in London, has eyes set wide apart and of darkish blue colour, a physical feature that identifies her with a professional liar. With such genes, she is doomed to be dangerous and follow her mother's path. Her adopting parents, however, describe her as a nice girl who "has never given a moment's anxiety" (74) and appreciating this, they send her away on holiday to a relative in Larbourough. Blair finds out from Mrs Tilsitt, a family member who lives in an area where the houses are indistinguishable and where one would not leave his car on the street that Betty has spent all her holiday going to the pictures, small restaurants and cafés as well as bus-riding "anywhere the fancy took her" (101). These sites are strongly connected to public places where a respectable woman does not go. Betty Kane loitering in public places all alone corresponds to the Victorian vision of the 19th century when such women were likely to be taken for a prostitute claims Felski. The bus taking her around the country is viewed as an unwanted means of spreading evil in the innocent landscape. Public transport and the demonic woman are both associated with modernity in classical crime fiction although Betty's alleged custody in the attic of the Franchise may also refer to Charlotte Bronte's Jane Eyre. In the book the mad woman is locked away in the attic, a perfect place for hiding society's waste there. Tey ironically approaches the Victorian tradition which is still maintained by the English middle-class. By bringing pieces of the new life into the intimacy of the country, she points out that one cannot disregard evil's presence any longer and wait for it to disappear by itself.

Finally, I would like to focus on Betty Kane being labelled as oversexed. Her stepmother says to Robert Blair that "Betty even as a little girl would never imagine the things...there had to be a real thing there" (77). Her desire for reality drives her to pick up a married man at a restaurant, invite him to the pictures, travel in his car and go off with him to Copenhagen. To hide all of what happens and justify her absence of a fortnight, she makes up a story of her being kidnapped and forced to do domestic labour. Domesticity as such is much emphasised in the novel. One of the dwellers, Marion, keeps saying how much she loathes housework. Given that Betty Kane is kidnapped to do 'domestic' jobs and the other woman refuses it, I claim that this can also be approached from the aspect of sexuality. In *Prostitution*, Kathryn Norberg points out that in the 18th century the French word 'servante' "covered not just housemaids but bar girls, in particular the women who worked in the taverns...Consequently, we may assume that the label *domestique* covered not just maids of all work, but hardened prostitutes as well" (471).

Betty Kane's story comes to her during a bus-ride past the Franchise when she sees over the wall. The wall, I would argue, apart from isolating the private from the public has another symbolic meaning when it comes to female

sexuality before the 1920s. It is described by Franz Eder in his *Introduction* to *Gender and the History of Sexuality* that "Victorianism, which brought about an extensive prudery, also erected a wall of silence around all sexual matters" (3). The respectable woman is sexually passive and talks sex mostly focusing on sexual danger, and on the proliferation of sexual practices outside the sanctity of the home, disengaged from the procreative act" (370) claims Judith R. Walkowitz in *Dangerous Sexualities*.

In Betty's case, we witness that female resistance is realised by fighting back with the female body. She embodies the subversive images of women which is "to revolutionize the dominant power" and thus invites the reader to "re-vision culture" (Haber 141). Blair's anxiety about Betty Kane is not finding out whether she lies or not, it is her freedom, uncontrollable behaviour which he finds unnerving. When he learns that she has picked up a man, the girl "had grown into a monster in his mind, he thought of her only as a perverted creature" (206).

Conclusion

Tey's and Allingham's fiction shows that classical detective fiction could and did reflect the social and political changes in mid-century English society. The fact that many were not prepared to face and recognize modernity, the experience of the world wars and the loss of the Empire urged members of the middle class to prolong and live in the past. Their ignorance of the present as well as clinging to the past was part of a more widespread memory crisis in mid-century Britain, sometimes assuming pathological forms of nostalgia. In their recollections middle-class practices, manners, the Victorian home and the unspoilt English countryside manifested real Englishness. Allingham and Tey set such agonies of the middle-class in the focus of their novels and by introducing subversive characters they gradually deconstruct the artificial setting. The young female character in the novels seems to be a problematic piece of middle-class remembrance. In Allingham she is disturbing because she is urged to find her way out of the constructed milieu by abandoning the everyday rituals connected to her position, and in Tey, she is alarming as she is freed from all control and realizes the new waves of modernity in her own life.

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Jonah in the Whale: The Spatial Aspects of Nostalgia in James Hilton's *Lost Horizon* and George Orwell's *Coming Up for Air*

Tamás Tukacs

The two 1930s novels of the title are powerful manifestations of the growing concern with the validity of rural nostalgia. In the crisis-stricken, "low dishonest decade" (Auden 86) of the 1930s, several authors interrogated the personal and national relationships towards the countryside by evoking different spaces enacting the conflict of the supposedly untainted, innocent pastoral landscape and the urban culture of modernity. Specifically, Hilton's and Orwell's novels do so with reference to the temporality included in this conflict (unchanging countryside vs. city tainted with the passage of time), and within the framework of pathological nostalgia, entailing the failure of the protagonist's return to the site of his or her beloved past. The present paper will look at these problems, arguing that these 1930s texts mark a fundamental shift as regards the role of remembering compared to high modernist novels of the previous decade.

To be able to validate the claim above, i.e., that late modernist novels generally tend to enact a growing concern with the validity of nostalgia, one has to examine the different ways in which modernist and late modernist texts conceive of the role (obligation, pleasure, burden, etc) of remembering. Taking the risk of easy generalisation, one could say that modernist remembering may be described in two ways: it is metaphorical and spatially limited. The former claim means that the act of remembering is, more often than not, imagined as a privileged scene of the coincidence of the past and the present in one revelatory, epiphanic, transcendental moment. The act of remembering is not that of a consciously evoked past; it is generally the occurrence provoked by some empirically perceivable material, in an unconscious manner, calling forth the involuntary memory of the subject. The most well-known example of this kind of remembering is, naturally, Proust's famous *madeleine* scene in the first volume of *A la recherche du temps perdu*, when the protagonist, after dipping the little cake in his tea is able to evoke his whole childhood. More precisely, the scenes and memories of his childhood come back and flood him in an uncontrollable way. This epiphanic moment reveals a higher or more general unity and is sealed off from "reality" or "history" around it: it is a moment severed or isolated from temporality, thus is suspended and possesses an ordering capacity on the mutability of everyday life.

As regards the metaphor of space, one can claim that it is like a fortified area impervious to the intrusion of harmful, traumatic, disturbing material

represented by what is outside it and can only give access to that privileged moment of the past, which provides the present moment a metaphysical and transcendental level. This is, of course, compatible with the whole self-fashioning of (high) modernism of the 1920s itself. The modernist work of art is supposed to be treated as a self-enclosed unit, valid in itself, outside history, having little plot, conveying an image, as it is apparent from the authenticating and prestige-giving gestures of Eliot's "mythic method," the symbolic and aesthetic totalisation and ordering of the "myriad of impressions" (Woolf, "Modern" 154), or even the Joycean image – however ironic or contradictory it may be – of the artist paring his fingernails above the work of art. In this respect, it is also important to mention the commonplace image of the modernist artist retreating to the ivory tower, the reminiscences of which can even be found in Virginia Woolf's essay "The Leaning Tower," in which she compares her own generation with the new one, mentioning images precisely in connection with "history" or "reality" outside the tower: "But what a difference in the tower itself, in what they saw from the tower! When they looked at human life what did they see? Everywhere change; everywhere revolution. In Germany, in Russia, in Italy, in Spain, all the old hedges were being rooted up; all the old towers were being thrown to the ground" (167). To sum up, modernism is in favour of metaphorical equation of temporal sequences and the spatial closure of this identification.

For various reasons, this metaphoric and spatial logic is fundamentally transformed by the late modernist period. First of all, the Great War meant a catastrophic break in the continuity of individual lives and of generations. As Sigfried Sassoon, the war poet put it, he felt his life was simply severed into two by the war, and for him, "postwar life exists only as a long meditation on that material" (cited by North 32). The opposition between older and younger generations seemed antagonistic; these generations were simply cut off from each other, the older looked down on the younger, and the latter could feel that the people of the past still wanted to carry on with their lifestyles and continued to voice the same pre-war slogans. In his 1961 novel, *The Fox in the Attic*, Richard Hughes writes about this in the following way:

> Oxford is always luminous; but at first in those post-war days Oxford had been an older and more hysterical society than in normal times. Colonels and even a brigadier or two twisted commoners' gowns round grizzled necks: young ex-captains were countless. But between Augustines who had never seen the trenches and these, the remnant who for years had killed and yet somehow had not been killed back, an invisible gulf was fixed. Friendship could never bridge it. Secretly and regretfully and even enviously these men yet felt something lacking in these unblooded boys, like being eunuchs; and these boys, deeply respecting and pitying them, agreed. But the elder men

> understood each other and cherished each other charitably. (126–7)

As Orwell puts it in "Inside the Whale" (1940), "the old-young antagonism took on a quality of real hatred. What was left of the war generation had crept out of the massacre to find their elders still bellowing the slogans of 1914, and a slightly younger generation of boys were writhing under dirty-minded celibate schoolmasters" (225). As Robert Wohl asserts, "the generational ideal feeds on a sense of discontinuity and disconnection from the past" (cited by North 6).

Secondly, the relationship of the generation born in the first decade of the century to its past fundamentally changed, compared to those born earlier. As Woolf claims, they had to write "from the leaning tower," having lost the (seeming) stability of the Victorian period: they were brought up during the war and grew up in the atmosphere of chaos. They experienced a paradoxical kind of "stability," namely, that their self-identity was to a great extent shaped and determined by the war itself. Although they could not participate in the Great War, their obsession with the catastrophe of the nation and with personal traumatic experiences provided the framework of the collective mythology of the Auden generation.

Furthermore, the generational break also meant that the new group of writers, born in the first decade of the twentieth century, had to deal with the contradictory feeling of lack and hatred mingled with desire and envy. Since they were simply too young to participate in the war, they tried to compensate for this loss with various, more or less enthusiastic and adolescent gestures, and later, actually going to the front in the Spanish Civil War. The whole generation had the feeling of being redundant and belated. To quote Hughes again, "he [Otto] must needs pity the whole generation everywhere whose loss it was that the last war ended just too soon: for the next might come too late" (147). Henry Green, one of the most idiosyncratic writers of the 1930s, begins his autobiography with the following statement, referring to the Boer Wars and the First World War: "I was born […] in 1905, three years after one war and nine before another, too late for both" (1). In his autobiography *Lions and Shadows*, published in 1938, Christopher Isherwood speaks about the numbing effects of non-participation and records the consequences: "we young writers of the middle 'twenties were all suffering, more or less subconsciously, from the feeling of shame that we hadn't been old enough to take part in the European war. […] Like most of my generation, I was obsessed by a complex of terrors and longings connected with the idea 'War' 'War,' in this purely neurotic sense, meant The Test. The Test of your courage, of your maturity, of your sexual prowess: 'Are you really a Man?' Subconsciously, I believe, I longed to be subjected to this test; but I also dreaded failure" (46). Several other writers could be cited who spoke in a similar fashion about being left out, ironically, from one of the greatest tragedies of the nation.

Finally, as a result of the awareness of history and the troubled relationship with their elders, these young (male) writers had to cope with the burden of

remembering. The members of the Auden generation, to borrow Valentine Cunningham's metaphor, each had to become little Hamlets, suffering from the "cult of the dead" and the older generation's irrefutable dictum as if coming from a gigantic Ghost: "Remember!" (48). The two typical figures that had been engraved in the generation's memory were the Lost Father/Brother and the Shell-Shocked Soldier. The whole attitude of the generation can metaphorically be conceived of as that of young Hamlet, driven by two fundamentally opposing desires: to remain faithful to the memory of their elders and to live their own lives, trying to avoid the tyranny of memory. It is as if the whole thirties were delayed, hesitating, protesting against the destructive voice in their heads, because, as Kirby Farrell puts it, "living through his son, the ghostly father would nullify him" (182). The consequence of this generation's belatedness and insubstantiality was that they ended up forming a rather paradoxical relationship with the past. However much the writers of the 30s generation wanted to break free from the past, they could not help remembering (or, more precisely, repeating almost obsessively) their earlier, mainly infantile and adolescent experiences.

Together with the fact that the achievements of modernism were supposedly impossible to be carried on in the 1930s, it follows that partly as a result of the above-mentioned factors, the late modernist period began to redefine modernism and consequently its attitude to remembering as well. The validity of the Proustian version of epiphanic, transcendental and metaphorical kind of remembering is called into question, and gives way to more pathological forms. The opening passages of Aldous Huxley's *Eyeless in Gaza* (1936), for instance, give a fine example of the way the epiphanic qualities of remembering are being questioned. Anthony Beavis, the protagonist of the novel is looking at family photographs, but, as if to illustrate Roland Barthes' theory about the impossibility of photography to restore the past (85) and even block memory (91), they do not have the power to evoke the figure of the mother: "The snapshots had become almost as dim as memories" (7). Later, not surprisingly, we can read about Beavis' lengthy diatribe against Proust:

> 'All this burden of past experiences one trails about with one!' he added. 'There ought to be some way of getting rid of one's superfluous memories. How I hate old Proust! Really detest him.' And with a richly comic eloquence, he proceeded to evoke the vision of that asthmatic seeker of lost time, [...] squatting in the tepid bath of his remembered past. And all the stale soap suds of countless previous washings floated around him, all the accumulated dirt of years lay crusty on the sides of the tub or hung in dark suspension in the water. (13)

One of the basic fantasies of modernism, according to Richard Terdiman, was "the effort to suppress extra-artistic determination" (160). In Terdiman's summary, Théophile Gautier, "who had uncannily anticipated, nearly forty years

before Proust was born, the entire somatic and psychological attitude of modernism" defines this attitude like this: "artistically indisposed, recumbent, *disengaged* – and distinctly paranoid concerning the menace of the world outside the writer's bedchamber" (160, emphasis mine). In Gorra's argument, it is, however, precisely memory that subverts the fantasy of modernism; and so Proust's monumental work, a quest narrative, demonstrates that "relations won't go away" (183). The present remains dominated by the past, which appears only less emphatically in Proust's work, but later becomes one of the cornerstones of late modernist fiction: remaining disengaged is impossible. Comparing Henry Green's work with that of Woolf, Gorra claims that "Green has no faith in the mind's ability to re-order 'the myriad impressions of an ordinary day'" and that his characters "remain overwhelmed by their sensations," being unable to establish a meaningful relation between the self and the world (27). Victoria Stewart, in a similar vein, points out that "the inclusion in the narrative of the psychologically damaged war veteran Septimus Smith allows Woolf to explore a different kind of memory, one which intrudes with a violence that is counter to the free-flowing associations experienced by Clarissa" (8). That is, although the modernist fantasy of temporal and spatial closure, the exclusion of extra-artistic determination may have been covered by different screen memories (such as Clarissa's associations or the Proustian *madeleine* scene), the fiction of the 1930s foregrounded the principle that "relations won't go away."

The forms of remembering in the 1930s, thus, tend to be characterised by non-metaphorical qualities and also, as far as spatiality is concerned, the most frequent motifs are those of "overwhelming", "intrusion" or "invasion." The limits of the present moment are less solid and are permeable for the influences coming from the past in a traumatic manner. The characteristically disengaged fantasy of modernism, the desire to sever relationships both in the direction into the past and the future, or at least letting them dominate the present as far as they were not harmful for the subject, were questioned and replaced in late modernism by a different concept of memory that emphasised the permeability of temporal boundaries and the threats imposed by returning or haunting past experiences. The narrator of Daphne du Maurier's *Rebecca* (1938), for instance, conceives of memory as "spanning years like a bridge" (13). What she does not mention is that this bridge may serve as a route from the present into the past in a nostalgic way, but it may also serve as a passage for traumatic memories *to invade* the present.

As far as the changes in the concept of the work of art are concerned, the lack of temporal and spatial closure entails at least three things. First, the dominance of metaphor comes to be replaced with metonymy and – let us mention this here as a tentative claim – by allegory. Secondly, a work of art is generally not just a quasi-plotless, autonomous, self-enclosed unit but is deeply implicated in or engaged with "reality" or "history" outside. Finally, there seems to a return to more "realistic" modes of writing; to quote David Lodge, who equates this return to "realism" with the preponderance of metonymy, claiming that the majority of high modernist novels are governed by metaphor, while in

certain texts of the thirties, "there was a pronounced swing back from the metaphoric to the metonymic pole of literary discourse" (191).

The dichotomy of engagement and isolation and the problem of the contrast between metaphorical and metonymic/allegorical remembering in the 1930s are excellently illustrated by James Hilton's *Lost Horizon* (1933) and George Orwell's *Coming Up for Air* (1939). What is common in both novels is, on the one hand, the theme of pathological nostalgia (see Susan Stewart), and, on the other hand, the preoccupation with the English countryside. Both novels can be seen as attempts at illustrating the problematic relationship between spatiality and temporality, with special attention to remembering and nostalgia.

Basically, two modes of nostalgia co-exist in most of the fiction of the 1930s. One of them may be termed depathologised, which thinks of the past with pleasure and makes it, to borrow Susan Stewart's phrase, "reportable," rather than "repeatable" (135). This depathologised nostalgia excludes the return of painful memories and attempts to order the past into manageable and harmless fragments. The other, pathological type of nostalgia conceives of the present as a void, impossible for signification, and stages the sick nostalgist's futile attempt to return to that past, thought of in terms of plenitude and totality, either temporally or spatially. The first kind of nostalgia is mainly characteristic of J. B. Priestley in the 1930s, the second type describes certain novels of Orwell, while the mixture of the two may be apt to analyse James Hilton's works, which represent both kinds of nostalgia to describe their characters and thus contrast two generations.

The unreflected, "natural" sense of nostalgia towards the English countryside and rurality goes back at least to the age of Fielding, who signified a marked difference between the corrupt London and the untainted, uninfected countryside. This sense of rural nostalgia continued to live on in the Victorian condition-of-England novel, in the works of William Morris in the late nineteenth century, and was carried on even in the twentieth century, for instance, in Stephen Graham's *The Gentle Art of Tramping*, first published in 1927. Graham sought to redeem many of the activities of everyday life (eating, walking, meeting people, preparing food, etc.) from routinisation by defining them within a contemplative relationship to nature rather than in the urban division of labour (Wright 21). In the same vein, Stanley Baldwin, G. K. Chesterton, H. A. L. Fisher, Peter Scott, Rex Weldon Finn, Orwell (especially in "The Lion and the Unicorn"), and even Ramsay MacDonald evoked indigenous sounds, sights and smells of a timeless, traditional English countryside in the twenties, thirties and in the forties as well (Wright 81–2, see also Berberich 24). The common feature of these texts is that they firmly place the phenomenon called England within an empirical world that may suggest that this tradition is available for anyone. By fragmenting the English landscape in this way, they create a *still life* that eternalises their vision called England. It is worth quoting Susan Stewart here, who claims that still life as a cultural and artistic product is quintessentially a nostalgic artefact: "whereas [it] speaks to the cultural organisation of the material world, it does so by concealing history and

temporality. The message of the still life is that nothing changes" (29). According to Stewart, a still life effects both a narrative and spatial closure (48). On the other hand, there is always a sense that the beauty of the English landscape is incommunicable, unfathomable and unique for everyone – except for the English. As Wright puts it, "to be a subject of Deep England, is above all, to have *been there* – one must have had the essential experience" (85). There is no initiation into heritage, it is given, always already there and can at best be admired. Hence the frequent definition of heritage and nostalgia for that heritage as something "natural," unreflected, transparent, given, and offering some sort of healing to the maladies of modernity. As David Lowenthal points out, "if the past is a foreign country, nostalgia has made it the foreign country with the *healthiest* tourist trade of all" (4, emphasis mine).

This unproblematic definition of nostalgia offered the nostalgists of the 20s and the 30s a chance to break out of class boundaries, to gain a unifying force: Ramsay MacDonald celebrated the traditional rural values of England, progressive intellectuals also supported the country house cult in the 30s (297), and J. B. Priestley also took up the preservationist cause in the 30s (Wright 89). The term "heritage" was often used by Communists as well in the 30s to articulate their vision of future (Samuel 207): even the left-wing poet Cecil Day-Lewis could only opt for a kind of revolution that returns to the traditional values of the country. As he puts it in "Letter to a Young Revolutionary,": "if you want to see the country sound again, to put its heart back in the right place, […] You must break up the superficial vision of the motorist and restore the slow, instinctive, absorbent vision of the countryman. […] The land must be a land of milk and honey, of crops and cattle, not of strings of hotels and 'beauty spots'. Can your revolution do something about all this? If not, I've no use for it" (40). All these examples show that caring for heritage was by no means exclusively a Conservative cause in the British context.

James Hilton's protagonist Hugh Conway in *Lost Horizon* (1933) may be termed to be an eminent nostalgist. Owing to a revolution in Baskul, inhabitants are to be evacuated to Peshawar, but the plane is hijacked and Conway, with three other members of the company, lands in Tibet, and is on the way to the lamasery of Shangri-La. This is the place where he discovers eternal life (people do not get older there) and this is where he yearns to return to. The Buddhist monastery where Conway and three other passengers land offers a safe haven from the crisis of the 1930s, a place untouched by contemporary modernity. It is a "distant, inaccessible, as yet unhumanised" (44) virgin territory which is not tainted by products of popular culture like "dance-bands, cinemas, sky-signs" (87). Described by Conway as a "land-locked harbour, with Karakal brooding over it lighthouse-fashion" (97), the place stands against the sheer speed, "fever-heat" and practicality of Anglo-American culture (100). The place itself is a non-place, a Utopia; its narration will not be entirely possible in the future: "He never exactly remembered how he and the others arrived at the lamasery" (82), it cannot be represented in words, just as it cannot be represented on maps (115). In Conway's mind it generates ideas of the Apocalypse, of the End ("soon he

merged in the deeper sensation, half mystical, half visual, of having at last some place that was an end, a finality" [82]), after which there is no story to tell (the place is almost like a story to end all stories). Shangri-La is indeed a perfect place, dominated by a perfectly-shaped mountain, "an almost perfect cone of snow" (60); Conway later compares the hill to a "Eucledian theorem" (63) whose beauty for him is cold and steel-like, intellectual rather than emotional. Conway's later impressions about the place are replete with images and ideas of finitude and perfection. He conceives of the place as an "enclosed paradise of amazing fertility" (128), a gigantic sanitary system (128) whose inhabitants, in fact a mixture of the Chinese and the Tibetan, are cleaner and shapelier than either race. Conway falls in love with a tenant of the monastery, Lo-Chen, a Manchu girl. Not surprisingly, he projects his ideas of purity, perfection, finality, non-emotional affection on her when she starts playing the piano:

> The first bewitching twang stirred in Conway a pleasure that was beyond amazement; those silvery airs of eighteenth-century France seemed to match the elegance of the Sung vases and exquisite lacquers and lotus-pool beyond; the same death-defying fragrance hung about them, lending immortality through an age to which their spirit was alien. Then he noticed the player. She had the long, slender nose, high cheekbones, and egg-shell pallor of the Manchu; her black hair was drawn tightly back and braided; she looked finished and miniature. (119–20)

This is obviously a place of modernist atemporality, perfection, which is like a work of art; metonymically, there are references to Lo-Chen as a precious stone (217) and a drop of dew (229). Right after this first encounter with the girl, Conway goes for a walk, which appears as a Proustian, epiphanic moment that emphasises synaesthesia: "The scent of tuberose assailed him, full of delicate associations; in China it was called 'the smell of moonlight'" (122). Conway's love for the girl may be best described as a sort of desireless affection, untainted by and isolated from the passage of time: "He had suddenly come to realise a single facet of the promised jewel; he had Time, Time for everything that he wished to happen, such time that desire itself was quenched in the certainty of fulfilment" (217).

On the other hand, the lamasery of Shangri-La is not the kind of Utopian, ahistorical place promising extreme longevity, which might fit a science fiction piece or one that would illustrate modernist poetics as opposed to outside "reality." The place may also be interpreted as the allegorical version of a pastoral, idyllic England. It is remarkable that its chief virtues include reverence of tradition, permanence, temperance, subdued passion, elegance, flexibility, moderation and peaceful contemplation (not to mention the ritual of having tea). One descriptive passage is illuminating in this respect:

> The party […] followed Chang through several courtyards to a scene of quite sudden and unmatched loveliness. From a colonnade steps they descended to a garden, in which by some tender curiosity of irrigation a lotus-pool lay entrapped, the leaves so closely set that they gave an impression of a floor of moist green tiles. Fringing on the pool were posed a brazen *menagerie of lions, dragons and unicorns* – each offering a stylized ferocity that emphasised rather than offended the surrounding peace. The whole picture was so perfectly proportioned that the eye was entirely unhastened from part to another; there was no vying or vanity […]. (117, emphasis mine).

The passage inevitably refers back to *Pride and Prejudice*, more specifically, Elizabeth's reactions in catching sight of Pemberley Hall at the beginning of chapter 43:

> Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half-a-mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It was a large, handsome stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. (187)

It might be interesting to recall that the passage also strongly reminds one of the description of the English landscape in a much later novel, Ishiguro's *The Remains of the Day* (1989), where the landscape can be read as the projection of the mind of Stevens, the butler, who is a typically 1930s character for that matter:

> the English landscape at its finest […] possesses a quality that the landscapes of other nations, however more superficially dramatic, inevitably fail to possess. It is, I believe, a quality that will mark out the English landscape to any objective observer as the most deeply satisfying in the world, and this quality is probably best summed up by the term 'greatness'. […] And yet what precisely is this 'greatness'? […] I would say that it is the

> very *lack* of obvious drama or spectacle that sets the beauty of our land apart. What is pertinent is the calmness of that beauty, its sense of restraint. It is as though the land knows of its own beauty, of its own greatness and feels no need to shout it. (28–9)

The lack of "vying or vanity," the "perfectly proportioned" landscape, the lack of awkward taste, the sense of "greatness" without sublimity, the feeling of naturalness, the "lack of obvious drama," the calmness and the restraint of this vision reinforce a nostalgic image of England whose message is that, in fact, nothing changes, for it is a still life. To quote Susan Stewart once again, "whereas [the still life] speaks to the cultural organisation of the material world, it does so by concealing history and temporality. The message of the still life is that nothing changes" (29). There is no movement, no action in these landscapes, or at least any action or desire is subdued and controlled. They are totalising, metaphorical visions that equate the present moment with what has been there for time immemorial. This would also correspond to the modernist image of a work of art in its frozenness, immobility and temporal and spatial closure.

The place, however, cannot remain an idyllic, ahistorical, disengaged (modernist) one for Conway. First, he discovers that the place *does* have a history, for the Lama, whose original name is Perrault, and who has been living there since the eighteenth century, is about to appoint Conway his successor before he dies. Secondly, the place is equipped with all the conveniences of modern life, it also has a library, with books published up to the mid-1930s (162). The library (indirectly the lamasery) is not a self-enclosed, totalising unity; what is more, the very alphabetical ordering of books calls attention to its metonymical rather than its metaphorical qualities. Finally, one of Conway's fellow passengers, Mallinson, falls in love with Lo-Chen, but not in a passionless, "intellectual" way. Consequently, after temporality is inscribed in this way in the narrative and in the space, Conway's dream of the lamasery as an ahistorical, atemporal, secluded space collapses and he decides to leave Shangri-La. It might also be asserted that he has to give up his fantasy of an idyllic, atemporal, isolated and nostalgic vision of England and must engage with the forces of history outside. Unlike Henry Miller, in Orwell's interpretation, he is unable to "perform the essential Jonah act" with the utopia of Shangri-La and cannot hide himself from the external forces of history in the 1930s.

Shangri-La in Hilton's novel represents an atemporal, modernist space embodying his nostalgia for a lost England. It is just as frequent, however, that the other, metonymic pole can be found in certain descriptive passages of the 1930s, generally connected to the present. These metonymies deny a self-enclosed, totalising and epiphanic vision and they fragment the scene into empirically perceivable "articles." In Hilton's novel, for instance, the "contamination" of the outside world is described by Conway in the following terms: "I use the word in reference to dance bands, cinemas, sky-signs and so on" (87). In another novel of Hilton's, *Good-bye Mr Chips* (1934), the following evocations can be read, this time about the past: "A hansom clop-clopping in the

roadway; green-pale gas-lamps flickering on the wet pavement; newsboys shouting something about South Africa; Sherlock Holmes in Baker Street" (41, about the final years of the nineteenth century); "Strikes and lock-outs, champagne suppers and unemployed marchers, Chinese labour, tariff reform, H.M.S. *Dreadnought*, Marconi, Home Rule for Ireland, Doctor Crippen, suffragettes, the lines of Chatalja …" (70, about the Edwardian period). It is also remarkable how often metonymic lists appear in Orwell's texts. In *Coming Up for Air*, the spokesman in the Left Book Club talks about "bestial atrocities… hideous outbursts of sadism… Rubber truncheons… Concentration camps… Iniquitous persecution of the Jews… Back to the Dark Ages… European civilisation…" (171). In "Inside the Whale," he writes about the 1930s providing a long list of metonymic details:

> To say 'I accept' in an age like our own is to say that you accept concentration camps, rubber truncheons, Hitler, Stalin, bombs, aeroplanes, tinned food, machine guns, putsches, purges, slogans, Bedaux belts, gas masks, submarines, spies, provocateurs, press censorship, secret prisons, aspirins, Hollywood films, and political murders" (218).

At other places in the essay, he also seems to relish in metonymic details. Speaking about Henry Millers novel *Tropic of Cancer* (1935), he asserts:

> And the whole atmosphere of the poor quarters of Paris as a foreigner sees them – the cobbled alleys, the sour reek of refuse, the bistros with their greasy zinc counters and worn brick floors, the green waters of the Seine, the blue cloaks of the Republican Guard, the crumbling iron urinals, the peculiar sweetish smell of the Metro stations, the cigarettes that come to pieces, the pigeons in the Luxembourg Gardens – it is all there, or at any rate the feeling of it is there" (211).

It just as frequently happens, however, that these fragments, metonymic and synecdochic details, feature in descriptions of the English landscape as well. Perhaps the best known such metonymic passage is that of Stanley Baldwin's speech in 1924:

> The sounds of England, the tinkle of the hammer on the anvil in the country smithy, the corncrake on a dewy morning, the sound of the scythe against the whetstone, and the sight of a plough team coming over the brow of a hill, the sight that has been seen in England since England was a land, and may be seen in England long after the Empire has perished and every works in England has ceased to function, for centuries the one eternal sight of England. The wild anemones in the woods in April, the

> last load at night of hay being drawn down a lane as the twilight comes on, when you can scarcely distinguish the figures of the horses as they take it home to the farm, and above all, most subtle, most penetrating and most moving, the smell of wood smoke coming up in an autumn evening, or the smell of the scutch fires […]. These things strike down into the very depths of our nature, and touch chords that go back to the beginning of time and the human race, but they are chords that with every year of our life sound a deeper note in our innermost being. These are the things that make England […]. (101–2)

The passage is strikingly similar to Orwell's lines in *The Lion and the Unicorn*: "The clatter of clogs in the Lancashire mill towns, the to-and-fro of the lorries on the Great North Road, the queues outside the Labour Exchanges, the rattle of pin-tables in the Soho pubs, the old maid biking to Holy Communion through the mists of the autumn mornings – all these are not only fragments, but *characteristic* fragments, of the English scene." (36). These "fragments" of the past and the present are easily accessible, empirically conceivable metonymic details suggest that no particular effort is needed to gain this vision, since these elements are perceivable to all. Thus, they prepare the ground for seemingly easy nostalgia. However, by the very force that they are fragments, "characteristic fragments of the English scene," they undermine the metaphoric totality of modernism and point toward to a late modernist emphasis on metonymy and allegory.

In what follows, I shall try to link the concepts of metonymy and allegory to Orwell's *Coming Up for Air* (1939), with equal attention to the spatial motifs in his essay "Inside the Whale" (1940). The essay, written one year after the publication of the novel, summarises Orwell's notions and criticism of modernism, suggesting that the reconsideration or rewriting of "classical" modernism had already begun in this period. The main issue he scrutinises pertaining to this is the extent of a writer's engagement with history, its chances and its dangers. At the beginning, he claims that isolation from "reality" or contemporary events is impossible and, indeed, highly inadvisable for any decent novelist: "Of course a novelist is not obliged to write directly about contemporary history but a novelist who simply disregards the major events of the moment is generally either a footler or a plain idiot" (212). Orwell does not condemn the whole of modernist fiction on the basis of this, for he claims that, for instance, Joyce, besides being a high modernist author, is able to give familiar details of life in *Ulysses*. The rhetoric of the essay is based on the assumption of empiricism, characteristically vaguely defined; Orwell esteems the kind of fiction, exemplified by Henry Miller, in which the author reveals "what is familiar" (213), his "mind and your mind are one" (213), when he is "dealing with the recognisable experiences of human beings" (213), when the writer "is writing about the man in the street" (213), owns up "to everyday facts and everyday emotions" (215), and displays "a willingness to mention the inane

squalid facts of everyday life" (216). Taking up this idea, Orwell praises Miller because of his quietism: "So, far from protesting, he is *accepting*" (217), because "the ordinary man is also passive." (219)

In the second part of the essay he gives his own version of the literary history of Britain in the preceding four decades, setting up a dichotomy between what he accepts as the possible "starting-point of a new 'school'" (242), the Miller kind of empiric writing pervaded by passive resignation, acceptance and modernism including the writing of the Auden generation, both of which he fiercely criticises. Although it seems he still regards modernism more highly than most of the writing of his generation, he still rejects the former with its "tragic sense of life" (227), the lack of "attention to the urgent problems of the moment" (228–9), its metaphysical quality on the one hand, and also, on the other hand, the "Boy Scout atmosphere" and the "serious purpose" (231) of the Auden group. Although it seems that most 1930s writers have gone back to politics, but Orwell's problem with them is that they are unable to get beyond the "boy scout atmosphere", and that, by this fact, they completely misunderstand leftism, being largely saloon Communists, or blindly following the party line dictated by Moscow. Again, the main charge levelled against Auden in particular is the lack of common sense and disregard of everyday experiences. For Orwell, the expression in Auden's poem "Spain" "necessary murder," is unacceptable amoralism: "Mr Auden's brand of amoralism is only possible if you are the kind of person who is always somewhere else when the trigger is pulled" (238). Orwell concludes that "on the whole the literary history of the 'thirties seems to justify the opinion that a writer does well to keep out of politics" (240). The "new school" he is talking about might be the kind of writing represented by Henry Miller (and his own, naturally). It is not that Miller retreats into the ivory tower, nor is it that he protests against forces greater than him; it is "the viewpoint of a man who believes the world-process to be outside his control and who in any case hardly wishes to control it" (242), who "does not feel called to do anything about it" (243).

The question is, however, why Orwell's programme of quetism needs another level in the argument, i.e., the Biblical story of Jonah in the whale. In the third part of the essay, Orwell uses this example to explain his theory further. In the fashionable simplified Freudian idiom of the time, he goes on to say that

> For the fact is that being inside a whale is a very comfortable, cosy, homelike thought. The historical Jonah, if he can be so called, was glad enough to escape, but in imagination, in day-dream, countless people have envied him. It is, of course, quite obvious why. The whale's belly is simply a womb big enough for an adult. There you are, in the dark, cushioned space that exactly fits you, with yards of blubber between yourself and reality, able to keep up an attitude of the completest indifference, no matter *what* happens. […] [Henry Miller] has

> performed the essential Jonah act of allowing himself to be swallowed, remaining passive, *accepting.* (244–5)

Why does the essay need this allegorical level, and, by extension, why does *Coming Up for Air* – whose protagonist, George Bowling is obviously a Jonah figure – need this level? To be able to discuss this issue, we have to look into the novel more deeply and examine its possible similarities with Hilton's *Lost Horizon* and its aspects in connection with nostalgia and landscape.

Conway in *Lost Horizon* is similar to Orwell's protagonist-antihero. Bowling is also a failed nostalgist, being unable to restore the England of his Edwardian upbringing. At the end of the novel, he draws the conclusion after his failed journey to the scene of his childhood: "you can't put back Jonah into the whale […]. And it was a queer thing I'd done by coming here" (267). That is, as Orwell points out, at the threshold of the Second World War, one cannot "perform the essential Jonah act," by neglecting the historical determination of the present, but one must be unwillingly engaged in the interaction of public and personal history.

The present of the novel is characterised by the sense of fragmentation, similarly to *Lost Horizon*'s rendering of the present as a sort of contamination from outside, endangering the closed space of Shangri-La in forms of "dance bands, cinemas, sky-signs and so on" (87). In the newspaper, Bowling reads about a woman's leg that was found wrapped in a brown-paper parcel in a railway waiting room. The spokesman in the Left Book Club talks about "bestial atrocities… hideous outbursts of sadism… Rubber truncheons… Concentration camps… Iniquitous persecution of the Jews… Back to the Dark Ages… European civilisation…" (171). The present is represented as a montage of fragments, a heap of fixed, mechanistic slogans. Bowling himself likes speaking about himself as *part* of the modern world as well, thinking of himself as one of the little items of the montage. Ideally, remembering should offer the promise of re-assembling, re-membering these fragments and provide the disintegrating ego with (the promise of some kind of) wholeness. But can remembering serve this purpose? Re-membering proves to be impossible even after Bowling's return to Lower Binfield. At his parents' grave he is unable to remember: "I don't know what you ought to feel but I'll tell you what I did feel and that was nothing." (224) Fragmentation as a metaphor of this impossibility of remembering features in the later sections of the novel as well: when Bowling is reading a fragmented text in the church and when a severed leg appears after a bombing in Lower Binfield. A house is bombed by the RAF in such a way that it re-enacts the motif of intrusion as well: "Its wall, the one that joined the greengrocer's shop, was ripped off as neatly as if someone had done it with a knife. And what was extraordinary was that in the upstairs rooms nothing had been touched. It was just like looking into a doll's house" (264).

On the other hand, various spatial metaphors are offered by the text to illustrate the problem of remembering. Right at the beginning of the novel, five such metaphors appear. The whole process of remembering begins with the first

sentence. "The idea really came to me the day I got my false teeth" (3). This false element can be seen as something artificial, constructed, intruding into, invading what Bowling conceives to be his "authentic" body (interestingly, however, this is what sets the process of remembering into motion). Secondly, Bowling discovers that his neck is still soapy after washing: "It gives you a disgusting sticky feeling, and the queer thing is that, however carefully you sponge it away, when you've once discovered that your neck is soapy you feel sticky for the rest of the day" (7). Before that, one of his children wants to enter the bathroom: "Dadda! I want to come in!" "Well, you can't. Clear out!" "But, dadda! I wanna go somewhere!" "Go somewhere, else, then. Hop it. I'm having my bath." "Dad-*da*! I wanna go *some-where*!" (6) Just like the false teeth and the soap, the children also threaten the integrity of his body and his private sphere. Moreover, when Bowling enters a milk-bar and wants to eat a frankfurter, he discovers that it is filled partly with fish. "Ersatz, they call it" (27). The original material is supplemented or even totally replaced by an alien, incongruous entity. Finally, Bowling claims that "I've got something else inside me, chiefly a hangover from the past […]. I'm fat, but I'm thin inside. Has it ever struck you that there's a thin man inside every fat man, just as they say there's a statue inside every block of stone?" (23). These metaphors of intrusion set up a binary structure of inside (the authentic) and outside (the alien, the other). What, in fact, is this "authentic" inside? These metaphors, which are connected to his own body on the one hand (false teeth, soap, fatness), and to space on the other (bathroom), representing contamination as coming from outside (Ersatz) suggest that Bowling constructs a genuine, original core, which regularly comes under the threat from the intruding present. All of these scenes of intrusion, invasion endanger the protagonist's private sphere, rendering it impossible for him to retreat from "reality," foreshadowing one of the major themes of the novel, Bowling's unwilling engagement with history and the impossibility of the "Jonah act."

What connects the two problems, i.e., the sense of fragmentation and authenticity is the metaphor of "contamination." There is a sense that by cleaning the present from these inauthentic details, by an act of subtraction, the rememberer will arrive at an untainted core, the past, not dominated by difference. This is precisely the act of the nostalgist. A "journey" like this would amount to travelling back to a past, subtracting the present from the past, and therefore, making the two coincide. This would amount to the Proustian kind of remembering outlined above, with the metaphorical, epiphanic and transcendental coincidence of the past and the present in one revelatory moment. No such event, however, takes place in either of the two novels. Although at times Orwell's narrator imagines Proustian moments of revelation and metaphoric unity – as in the sentence using the present tense, erasing the difference that spoils the past, "I am twelve years old, but I'm Donovan the Dauntless […] and I can smell the dust and sainfoin and the cool plastery smell, and I'm up the Amazon, and it's bliss, pure bliss" (105) –, upon making the actual journey back, he has to find that this "bliss" cannot be experienced once

again. The spaces that the two protagonists, Conway and Bowling, imagine will prove to be unable to protect the characters from the "contamination" and "invasion" of the present.

The theory that James Clifford outlines in his essay "On Ethnographic Allegory" provides an apt framework for the discussion of the search for authenticity and the desire to achieve this metaphoric unity under the given historical circumstances. Although neither Hilton's nor Orwell's novel may be called "ethnographic" in the strict sense of the word, the major themes and preoccupations in both of them are the same: a journey and recording the present with a consciousness of the vanishing past. As Orwell advises to the would-be writer in "Inside the Whale" in connection with the Jonah figure: "Give yourself over to the world-process, stop fighting against it or pretending that you can control it; simply accept it, endure it, *record it*" (250, emphasis mine). The problem with ethnography, as it is referred to by Clifford, and as it was pointed out by pioneers of ethnography, is that the very moment the object is being recorded, it begins to vanish into the past. As Bronislaw Malinowski explained already in 1921, "at the very moment [ethnography] begins to put its workshop in order, to forge its proper tools, to start ready for work on its appointed task, the material of its study melts away with hopeless rapidity" (cited by Clifford 112). In this sense, both protagonists attempt to carry out a work of "salvage ethnography" (Clifford 112), which essentially means finding places and spaces (Shangri-La and Lower Binfield) without the supposed contamination of the present. However, they come to the realisation that most ethnographers usually do not: that by carrying out the actual quest "in search of lost time," they would find "the material of [their] study melt away with hopeless rapidity."

To borrow Clifford's words, both novels can be called ethnographic pastorals (113). Referring to the classic work of Raymond Williams, *The Country and the City*, Clifford points out that the genre of the pastoral is highly ambiguous, for any claim that uses the argument of the "inauthenticity" and "fragmentation" of the present versus the "authentic" and "organic" past will be confronted by yet another past in which the same problems occurred: "For each time one finds a writer looking back to a happier place, to a lost 'organic' moment, one finds another writer of that earlier period lamenting a similar, previous disappearance. The ultimate referent is, of course, Eden" (113).

When Clifford claims that "ethnographic texts are inescapably allegorical" (99), it can mean at least two things. First, places, in general, can hardly resist the passage of time, therefore, any nostalgic journey towards "revisiting" the past is doomed to fail. Therefore, the nostalgist can do nothing but tell his painful journey in a way that he confers an allegorical pattern on his failed voyage. When Conway in *Lost Horizon* identifies Shangri-La with the End, finality (82), perfection (60), an Eucledian theorem (63); when Bowling speaks about his reconstructed childhood as "bliss, pure bliss" (105), imagining an "organic" English landscape as opposed to the fragmentation of the present, and when, more importantly, Bowling identifies himself with a Jonah figure, both narrate, in fact, the allegorical story of Eden and the expulsion from that place.

Secondly, Clifford`s argument is similar to Orwell`s in the sense that both emphasise disengagement from the present. "The self, cut loose from viable collective ties, is an identity in search of wholeness, having internalised loss and embarked on an endless search for authenticity. Wholeness by definition becomes a thing of the past (rural, primitive, childlike) accessible only as fiction, grasped from a stance of incomplete involvement. […] This will be accomplished from a loving, detailed, but ultimately *disengaged*, standpoint. Historical worlds will be *salvaged as textual fabrications* disconnected from ongoing lived milieux and suitable for moral, allegorical appropriation by individual readers" (114, emphasis mine). This does not only mean in this context that nostalgic – and allegorical – recording can only be done with this disengaged, passive attitude referred to in the Orwell essay but also that the nostalgist, confronted with the inauthenticity of the present, salvages *parts* of the past that he or she thinks to represent the whole of the past. Therefore, the nostalgist's "ethnographic" work is essentially synecdochic: he selects an element from the past and identifies it with the whole of "lost time," disregarding the "ongoing, lived milieux" and the multiplicity of past discourses.

When Conway in Hilton's novel reaches Shangri-La, the place does not just represent an allegorical version of Eden, the place of finitude, perfection, atemporality and the lack of desire. Conway would also like to project an allegorical version of England – the "menagerie of lions, dragons and unicorns" (117) – onto the place, and he identifies the object of his quest, an atemporal, idyllic version of pastoral England with these partial representations. What is more, they are, in the broadest sense, textual fabrications, in the sense that they are allegorical representations of Britain, and, it has to be added, of his own desires, inasmuch as the whole scene allegorises his own controlled and repressed desires. The key synecdoche, in turn, that summarises Bowling's longing for his Edwardian childhood is fishing, his childhood hobby. That is what he wants to return to at the end of the 1930s and catch "the big fish" he missed in his childhood. When he revisits his native village, Lower Binfield, however, what he finds at the site of his favourite pond is just a rubbish heap. The fallacy in his logic is symbolised by the suspended position he ends up in as a nostalgist, between the past and the present, between remembering and forgetting, just like the fish he could not catch: "he'd had fallen into shallow water where he couldn't turn over, and for perhaps a second he lay on his side helpless," (61) suspended between water and air. This ambiguity is also reflected by the novel's title: "coming up for air" might mean escaping from the suffocating atmosphere of the present; the air however, is dominated by the sinister presence of RAF bombing planes that destroy several houses "by accident." The protagonist is bound to remain in suspension between past and present, remembering and forgetting, being exposed to invading forces (both literally and symbolically). Thus, both Conway and Bowling remain pathological nostalgists because their desire works in a metonymical and synecdochic manner, in strict opposition with the metaphoric identification of the past and the present in high modernism.

What is common in the two novels discussed above is that nostalgia is treated with corresponding spatial metaphors. Both characters would like to find closed spaces untainted by the passage of time. This seemingly ahistorical suspension of time, which might also be characteristic of high modernism (see Joseph Frank's 1945 essay "Spatial Form in Modern Literature" 63 et passim) is fundamentally different from the spaces 1920s fiction generally provided for remembering. Devoid of transcendental and epiphanic qualities, they become sites through which the past increasingly begins to threaten, invade and contaminate the present, as a result of which most of these characters are bound to give up their secure and disengaged positions. In a more abstract way, it might be claimed that the rewriting of and attempts at transcending high modernism already begins in the 1930s, and the changing role of remembering is only one of the aspects of this rewriting, exemplified by the metaphor-metonymy shift. The practices of aestheticising the past and ahistoricising the present could not be maintained or continued, which led the gradual abandonment of the "deep", autogenic and formalist modernist language and led to a turn towards a more surface-bound, emptier and sparse narrative mode (exemplified by the texts of, for instance, Evelyn Waugh or Anthony Powell). Thus, it can be concluded that Orwell's Jonah figure is not without ambiguities since it calls attention to the controversies of remembering and the reluctant engagement with history that deeply pervaded late modernist fiction.

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Difficulties with Pre-Post-Modern Stereotypes and Tradition

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The post-war period seems to generate an acute sense of amnesia which results in the commonly acknowledged difficulty of the arts to address most of the extremely disturbing dilemmas of the fifties and the sixties. I use John Fowles' *The Collector* and Philip Roth's *Portnoy's Complaint* to illustrate the two otherwise obviously different writers' ambition to reformulate the traditional and fashionable artistic forms of expression and prepare for the disturbing postmodern approaches of their later books.

Philip Roth complains that American reality exceeds the power of the artists' imagination, John Fowles sets to write the Victorian novel as the Victorians could not write it, and wishes the "inarticulate hero" (viz. the neo-realist hero type of the angry generation) to hell. These are only some examples of the uneasy relationship of the two artists with tradition(al) and contemporary narrative solutions employed by the artists of the post-war period. I start from the premises that the two novels discussed in the present paper Philip Roth's *Portnoy's Complaint* and John Fowles' *The Collector* can be read, among other things, as comprehensive critical assessments of the Freudian and of the post war realist novel respectively and the two authors' discontent with contemporary solutions, their own included, highlights the necessity of new ones, which we now know as belonging to the (fading) tradition of "post(modernism)".

The two novelists discuss old as well as new social, ethical, moral and aesthetic stereotypes which they think create an ideal platform not with the intention to interpret the acute dilemmas of the period, but rather to cloud the issue and miss the target. In their understanding traditional mechanisms are regarded as typical and unquestionable under given social, ethical and moral circumstances, contemporary mechanisms are handled as brilliant solutions to ever renewing conflicts generated by the previous inadequate attitude on both sides of the Atlantic. The result is embarrassing.

Patricia Waugh in *Harvest of the Sixties* comprehensively documents the nature of the return of post war fiction to Freudian perspectives. She argues that the crisis of Marxist orientation in literature following the invasion of Hungary by the Soviet Union in 1956 brought emphasis on Freudian solutions in literature. She also notes that earlier attempts and solutions were not adequate to describe the far more complex and much changed conflicts between life and art:

"[…] psychoanalysis was gradually rejuvenated in redemptive and individualistic mode" (Waugh 66).

Like John Fowles or Albert Camus, Philip Roth suggests that art has a greater potential to discuss and analyse the human psyche than psychoanalysis. John Fowles also voices his doubts regarding the unconditioned respect of his contemporaries for scientific approaches when in the second paragraph of the section dedicated to the discussion of the importance of art of *The Aristos* reaches a relevant conclusion.

> The specific value of art for man is that it is closer to reality than science; … Finally and most importantly it is the best, because richest, most complex and most easily comprehensible, medium of communication between human beings. (Fowles, 1981: 10:2)

Philip Roth's early books attracted a great deal of criticism, both favourable and unfavourable. The tone, mode of presentation and authorial attitude characteristic of *Portnoy's Complaint* (1968), *Our Gang* (1971), *The Breast* (1972) and *The Great American Novel* (1973) caused much debate, but as Isaac Dan (Isaac, 1954: 32) admits most of the attacks were addressed not to his art but to Roth ad hominem.

John Fowles' works nearly passed unnoticed: he was still working on the first variant of his masterpiece entitled *The Magus* (1966, 1977) when he wrote and published *The Collector* (1963), a book, which only received genuine critical attention following the publication of *The French Lieutenant's Woman* (1969).

The heated debates and the lack of genuine interest are due to the fact that Philip Roth and John Fowles reformulate the established stereotypical rhetoric of fiction and insist on the necessity to address their interpretations of the sense of chaos generated by the new world-order in a fashion available to 'the many' instead of joining the fashionable currents of the period. The period is embarrassing enough as technological development, the growing influence of the mass media, affluence and unparalleled advances in the sciences coexist with traditional social structures and the tension between them produces startling situations.

John Fowles' and Philip Roth's novels attempt to bring together tradition and contemporary needs so as to maintain as much as possible of the "conscience that has been created and undone a hundred times this century alone." (Roth, 1975: 150) This 'conscience,' its deconstruction and its renewal occupy a central position in their works, as their characters understand the world around them to be hostile, alien and even 'outlandish' and yearn desperately to be free and 'at home', yet they lack the capacity to understand the worth of traditional human and aesthetic designs and the results are predictable. Philip Roth's and John Fowles' books do not dissolve the tension between the social and the individual expectations their characters act against although this does not

as a rule mean that the authors abandon the conventional interpretations of the existentialist dimension in their works.

John Fowles admits that *The Collector* is to a certain extent based on disguised existentialist premises (Fowles, 1969: 17). John Fowles's handling of the existentialist implications is obvious, as the aesthetic and moral elements of the novel and its formulae regarding the obvious vacuum between post-war interpretation of freedom and tradition can be understood on the basis of its, or rather the fictional character's, reinterpretation, or rather willed misinterpretation of William Shakespeare's *The Tempest*.

This is a frequently discussed dilemma of the period and James Gindin argues that the collapse of public labels led to an attitude common to all the existentialists who followed Kierkegaard: the doctrine that the subjectivity of all genuine perception can be expressed through numerous and astonishingly different points of view.

Philip Roth and John Fowles insist on the importance of the continuum of past, present, and future on individual and social perspectives simultaneously and very often they reemploy artistic heritage with the intention of highlighting the complex nature, the acutely contemporary and eternal quality of the conflicts presented in their books. The result is that Portnoy and Miranda sense (im)possible illusions of reconciliation between individual freedom and tradition, the result is a status John Fowles dubs an 'elsewhere condition.' (Fowles, 1974: 221). Alex and Miranda become victims of their constant ignorance and misinterpretation of the worth of traditional stereotypes: Alex fights incessantly against his family, attempts to cut his roots and loses the chance of becoming an interpretable male member of the community; Miranda's previous prejudices against traditional male stereotypes prevent her from establishing a liaison with G. P., and by the time she realises she was wrong it is far too late.

Philip Roth's *Portnoy's Complaint* is the perhaps the most famous, or infamous of his early works. In this novel the title character Alex Portnoy rebels against his family and the Jewish community, and develops a sense of a secret-self and an extremely fragile illusion of freedom. Throughout the book the problem of authority as opposed to the individual's right to make his own decisions regarding his life constitutes Alex's basic concern. His mother's traditionally acknowledged excessive authority feeds on matters relating to Jewish identity, tradition and history. Alex is convinced that he has the right to be a liberal, acutely contemporary American youth but he never confronts his mother or community openly. Genuine sources of possible conflict thus are avoided, or are rendered subservient to the ironic perspective generated by the protagonist's ignorance.

This results in the fact that the tension between the mother's obsessions and those of the son increases incessantly. Sophie Portnoy is continuously trying to extend her overprotective authority over Alex in the name of goodness and she reacts against all possible sources of danger she suspects might threaten her son, friends, food, women, lifestyle included. Naturally, the teenager's growing

awareness of alienation urges him to freely revise the definitions of this, for him, frustrating traditional morality, although he seems to lack a valid strategy.

Thus, Alex Portnoy's paradoxical identification with 'evil' seems inevitable so he becomes a bad son indeed and being bad offers him certain advantages. Furthermore, revisions and re-formulations of Sophie Portnoy's orders seem easy, while alienation only refers to Portnoy's status as a Jewish son, but when he has to assess the sense of his 'free' male identity the young man is at a loss because, although he does not want to enjoy the warmth and protection of the parental home he is not able to live his life as a young liberated man. Alex Portnoy concentrates too much on how to 'outfox' traditional models, which he actually does not understand, chooses self-pity instead of confrontation and identifies with the archetypal victim of maternal (ancestral) insistence on goodness.

The stereotype strengthens his mother's influence over him instead of diminishing it and Sophie Portnoy's authority over Alex distorts the son's image of the woman with the result that the women he meets are for him not the source of genuine male desire but the enemies who threaten to dominate him, tell him what to eat, whom to meet, how to live etc.. The result is a disaster. This image takes on the form of a 'desired nightmare,' which, for the son, through transfer of Sophie Portnoy's overprotective omnipotence suggests an uneasy status characterised by dependency rather than freedom. This is a distorted rationale and as a result the son denies responsibility for his continuous mutilation of tradition, of erotic desire and blames his environment.

This limited revision, the miming of a heterosexual erotic act, is yet another source of alienation from his parents, from his Jewish identity and status as male, consequently he interprets his masturbation as a triumph over his environment but his victory is self-defeating and short lived. He is yearning for gentile partners, ones who might differ from his mother, and the above formula suggests Portnoy's need to generate dilemmas anew rather than search for real solutions.

Sex is not a source of pleasure for him but an attempt to defeat the 'sources of danger' his mother was speaking about and love is out of the question. In the hotel room in Athens he is playing about with sexuality as he makes love to the Monkey in the wild manner described in the book not for pleasure but for the sake of revenge. Alex Portnoy attempts to escape his simultaneous obsession and frustration through different types of women and when he meets Naomi, who displays her female sexuality and desire, he is defeated. At this point Alex Portnoy's lack of comprehensive interpretation of teenage sexuality, filial rebellion and freedom allows for yet another trauma that brings about further disturbing questions, furthermore his sexuality vanishes during the *rendez-vous* with Naomi, and Alex is defeated. In spite of the disastrous consequences, his visit to Israel teaches him that disregarding tradition does not automatically result in freedom.

Thus, Alex Portnoy becomes a rebel who insists on guilt in his sexual innocence. The most interesting aspect at this point is that he does not actually

communicate with those around him, does not confront his mother or father, nor does he search for the interpretation of his emotions. Thus the deprecating irony of the story does not actually fall upon the mother or the tradition bound community. They remain untouched by the real problems the teenager is confronted with, anyway serving as examples of the community haunted by its sufferings and acutely contemporary difficulties imposed by assimilation.

The only exception in this respect is essential though and it derives smoothly from Alex Portnoy's obsessive manipulation of his standing and of the status of those around him. His complaints should not be interpreted simply as a young patient's confessions painfully formulated on the analyst's couch. This can be relatively easily demonstrated as Philip Roth intentionally contrasts Alex Portnoy's dominant role at the level of the narrative to his victim status clearly formulated at the level of the plot. That is, Alex Portnoy's discourse is the principal one in the novel and his discourse governs the development of the themes of rebellion and of his misinterpretations of traditional stereotypes while the therapist only listens to his complaints and is masterfully mislead by the young man.

This also means that the statuses and the discourses of his parents, of the women he meets and even that of Doctor Spielvogel remain subservient to his machinations and the teenager's highly manipulative discourse clearly reduces reality in the novel to one level among the many possible. His confessions are not really meant to provoke compassion, but result in the becoming a huge joke, and it is important to remember that Portnoy is at pains to avoid this level, or at least, this is what he declares: "Doctor Spielvogel, this is my life, my own life, and I am living it in the middle of a Jewish joke! I am the son in the Jewish joke – *only it ain't no joke!"* (*P.C.* 36–37)

The duality of the joke that isn't a joke, is a reflection of the duality evident in Alex Portnoy's sense of alienation: he is a young man yet he can't control his sexuality or status in the world, he is the prodigal son who keeps his obscene practices secret. This suggests that it is Alex Portnoy who is 'playing' with all the participants in the novel, yet he does not understand tradition as he avoids renegotiating it with those around him. Thus the emphasis falls on the interpretation of the conflicting elements moulding his personality. This leads to, or rather reveals the brilliant strategy of the novel. Conventionally the analyst sorts out the kind of problems the young man claims to suffer from but Alex Portnoy intentionally misleads and manipulates Doctor Spielvogel. The son is taken to the famous analyst because he has to be cured and the 'magus' has the power to reinstate sanity and traditional reactions to a desired status.

Although the psychoanalytic setting promises easy access to Alex Portnoy's blockages and his inadequate response to a series of life situations, the 'inner' monologue discloses new dilemmas instead of elucidating the prefabricated, stereotypical ones. Thus the failure of Spielvogel's 'scientific' approach, the doctor's inability to dominate and 'cure' his patient through stereotypes can be interpreted as the patient's defeat as 'victory' over yet another, this time, contemporary, stereotype. Spielvogel knows Freud and should be able to offer

him adequate therapy, but under the given circumstances it would be difficult to state the sources of Alex Portnoy's victory in traditional terms. The paradox is that Alex Portnoy wins his freedom to remain a disoriented rebel which is a questionable form of freedom. Alex Portnoy complains about the regressive quality of his parents' inaccurate Jewish reflexes yet he grows to understand that rebellion against all conventions can be self-defeating. He complains that authority over his identity as a Jew is always revised by other Jews' self-proclaimed authority over past and present and considers that the above situation limits his right to an articulate Jewish American identity and he wants to get rid of these stereotypes. He feels that his status is self-defeating and ahistoric and he is subject to unavoidable disintegration, since any attempt on his part to define his identity as a Jew and a man can only deepen his alienation. This explains why, paradoxically, he distorts the interpretation of desire and need. It is also important to remember that Alex Portnoy knows not of true erotic desire, since his main concern is 'avoidance and sublimation' of the Jewish jokes from whose grips he seeks to free himself:

> Jew, Jew, Jew, Jew, Jew, Jew, Jew! [Portnoy shrieks on the psychiatrist's couch] It is coming out of my ears already, the sage of the suffering Jews! ... I *happen also to be a human being*! (*P. C.* 76)

For Alex Portnoy the possibility to manipulate through 'confessions' is essential and the above statement is supported at the level of the structure of the novel as well, as Alex Portnoy's confession on the analyst's couch creates a narrative frame, which allows for yet another typical Rothian formula.

The agonising teenager, the victimising victim remains the characteristic and dominant narrative voice, since most of the book consists of his manipulated and manipulative confessions. Spielvogel, the analyst, is clearly manipulated by Portnoy and the patient quite often contradicts the analyst, refusing him the status he is supposed to hold: "So [said the doctor]. Now vee may perhaps to begin. Yes?" (*P.C.* 274)

In *Portnoy's Complaint* tradition is questioned as revolt is followed by free acts, which lead to deception that feeds 'manipulated' complaints in the form of the joke that is not a joke which generates some sort of 'imprisonment phobia'. Yet Alex Portnoy experiences something that is not real, factual imprisonment. A similar, yet emphatically different tension between freedom and imprisonment is one of the central themes in John Fowles's *The Collector.*

John Fowles's *The Collector* also discusses the importance of the relationship between tradition and individual freedom in extremely negative terms but the comic elements and irony characteristic of *Portnoy's Complaint* are missing. John Fowles states the existential dimensions he intends to discuss in the novel equivocally through Frederick Clegg, an exponent of the unprivileged and uneducated who is dominated by the power of mass dehumanisation, subculture or counter culture but is aware of the power of

money and its capacity to shape the material world. We are told very early in the book that he misinterprets the concept of tradition and that his freshly acquired financial wealth offers him the possibility to demonstrate his power over the young woman he kidnapped.

A conventional, comprehensive interpretation of the above situation could reveal certain solutions and John Fowles employs a traditional pattern when he creates the young art-student who is supposed to teach this monster some of the secrets of life thus enabling her to claim her right to be set free, but the above strategy fails to lead to conventional solutions. Yet, the stereotype is reformulated in the novel so as to reveal the disturbing effects of the emergence of an inarticulate post war generation. Frederick Clegg is an 'underground' character in human, social and aesthetic terms who has no ambitions, no career. Alex Portnoy at least wants to be the son of a Jewish family who can enjoy life in a way similar to most American young men, but Frederick Clegg is devoid of any genuine human desire, he does not want to be anybody's friend or relative. It is also clear that there is no exit from this world for Miranda, a budding feminist, for she does not exist in the moment the book starts.

The novel's concern with the fate of tradition, culture, art, life and freedom develops under the shadow of the realities of the post-war period, yet John Fowles does not formulate his critique of contemporary Britain directly. Alex Portnoy revolts against his mother, the family model of his parents or the religious and moral 'lessons' stemming from assimilation, and he creates his own demons by trying to ignore the humane aspects involved. Frederick Clegg has no interpretable human characteristics and his central ambition is to collect, classify, dehumanise, and destroy. John Fowles stresses the sub-negative status of his male character and central theme through an inverted analogy between Ferdinand, who wins Miranda's love in William Shakespeare's *The Tempest* and Frederick Clegg. One of the most disturbing aspects of the novel is that the acts of the demented collector document the validity and not the vitality of the extinct 'narrative' centre's bitterly critical reactions.

Frederick Clegg is undoubtedly consistent with his status as he is a typical product of mass dehumanisation. He abuses the power bestowed on him by money, he mechanically juxtaposes the norms of collecting, and classifying insects, porno magazines, or photos onto the demented idea of collecting beautiful women. Alex Portnoy is out to seduce young women in an exasperated attempt to demonstrate his superior male identity, but fails. Frederick Clegg contradicts our expectations in this respect as he does not try to use Miranda Grey as a means of ascending the social or spiritual ladder as most of the characters of British fifties novels would do, and he does not actually want to use her as a sexual object either. This makes of him the equivalent of the mechanical monsters of contemporary horror films and a threatening emblem of post war inarticulate heroes.

John Fowles identifies the source of the contemporary (deficient) 'Calibans' of Frederick Clegg's kind, and of the novels of the kind we are reading, in the influence of the 'perverted' mass media of the time. The collector doesn't even

enjoy his position as a conventionally villainous character would do and his negative treatment of life and culture drive him to ignore and sometimes fear art. This results in an exasperating negative atmosphere, a world dominated by infinite regression, as Frederick Clegg is the dominant narrative voice, in three sections of the novel.

Most of the text is 'hollow' and the situation is exasperating because he doesn't learn anything from Miranda Grey's 'lectures' on freedom and energy stemming from creativity and the magic quality of artistic might.

In the novel, similarly to *Portnoy's Complaint*, the odd thing about this unnaturally immobile negative complacency is that it is kept secret. The solution could mean that this subhuman creature knows that his practices exceed the accepted social and moral norms of the exterior world, which he essentially approaches through the point of view of counter-culture, yet John Fowles is not explicit in this respect.

John Fowles avoids the discussion of the above question, and the only help in this respect comes from the unusual design of the novel, the distinctly different narrative modes of presentation and the style characteristic of Frederick Clegg's texts which are the first, third, fourth part of the novel and Miranda Gray's text which constitutes the second part of *The Collector*. The 'help,' which is formulated at the level of the structure of the novel, is a paradox. The first, third and fourth parts reflect the sub-villain's character and view of life. Maniacal insistence on detail, taking the colour out of the language employed, separating the real aesthetic and moral contents from the silent victims of demented selection and categorisation mania dominate these parts of the book and lend it an unbearably negative, anti-humanist atmosphere.

The above reductive principle supports the negative climax of the plot and, when the jailer 'rapes' Miranda Grey by way of photographing her naked body this negative climax becomes another dominant element of the first section of the novel:

> I got her garments off and at first she wouldn't do as I said but in the end she lay and stood like I ordered (I refused to take if she did not co-operate). So I got her pictures. I took her till I had no more bulbs left. (*C*. 110)

The girl's voice is not 'heard' in Frederick Clegg's sections as the jailer cannot and does not listen to her although she desperately voices her yearning for traditionally interpretable rights, for freedom and eventually tries to act out her tradition bound strategies. Miranda Grey, the 'guest' in Frederick Clegg's prison tries to offer her jailer models of behaviour characteristic of a more imaginative male, George Paston. Her endeavour is doomed from the start to failure because Frederick Clegg instinctively knows that any human aspect could destroy his stable 'domain.'

He is not interested in the knowledge of art or genuine love, let alone humanism. Miranda Grey is handicapped, as the model she experienced in the

world outside the cellar was based on physical and financial domination that could be avoided at times by way of argument. This was possible in a world which maintained at least some sense of its traditional stereotypes, but she has to realise that behind the bars of the new world art has no redemptive power when confronted with impoverished souls like her 'host':

> Everything to do with art embarrasses him (and I suppose fascinates him). It's all vaguely immoral. […] Living art, modern art shocks him. You can't talk about it with him because the word 'art' starts off a whole series of shocked, guilty ideas in him. (*C*. 210)

Miranda Grey employs strategies normally applicable to such situations, but she fails as Frederick Clegg is not an incarnation of Caliban, a blue beard, or a contemporary satyr. In the face of this 'inarticulate character' Miranda can only remember with nostalgia her mentor's respect for individual freedom and is ready to revise her feminist stereotypes. John Fowles juxtaposes on the above 'revelation' process his interpretation of 'darkness.' The imprisonment of the artist and the degradation of art to the status of hollow pornographic photography seem to be most relevant elements of the book.

John Fowles contrasts the two artist figures with the figure of Frederick Clegg but does not resolve the conflict between the two parties involved. This is possible because John Fowles reduces the conflict to the state of a condition and this strategy is visible at the level of the structure of the novel as *The Collector* is in fact a 'random' selection, which includes two clearly separated 'books,' in four parts, which describe the same events from entirely different perspectives.

The above strategy is possible in *The Collector* as the dominant narrative voice belongs to Clegg and although the conflict between the two protagonists is described in more or less traditional fashion, the two characters are isolated because there is no genuine communication between them. From an existential point of view and at the level of the narrative Frederick Clegg seems to have achieved the right to manipulate the story as his text begins and ends the novel.

Yet, similarly to Philip Roth, John Fowles carefully reformulates the above conventional sense of hierarchy as Miranda Grey's section explains the tragedy in moral, ethical, social, existential and aesthetic terms. At the same time the insane tyrant lacks human reactions, cannot understand the stereotypes involved, consequently does not care about them, and becomes a highly unreliable, detestable narrator who refuses interpretation and thus cannot be understood, analysed or influenced.

The result of this strategy is predictable and, although the only narrator still alive 'selected' and 'edited' Miranda Grey's thoughts and notes, Frederick Clegg does not 'master' the fictional material as he is not able to interpret what happened. Furthermore, as the human and aesthetic dimensions of the text exceed his intellectual possibilities Miranda Grey's diary is 'dead' matter for him, similar to the butterflies he collected, and this is why he does not bother to

exclude them. Miranda's agonies, exasperated attempts to interpret her jailer on the basis of models of male behaviour and her tragic end can be interpreted in human terms, while Frederick Clegg's deeds and imprisonment cannot.

The two antagonistic points of view also conflict at the level of the narrative, that is, Frederick Clegg's 'perverse' narrative is the frame and it dominates the story, as he is the survivor of the tragedy. Yet, the attempt to bring tradition, corrections of contemporary and old stereotypes and individual freedom together, the central theme of the novel, is formulated in more or less conventional ways through Miranda Grey's diary, which constitutes section two of the novel.

It is also important to note that the two dominant narratives are isolated versions of both the captivity of the collector and of the art-student. Miranda is dead in the narrative present, but Clegg continues to exist in the 'horror cave' and thus the novel warns us that the 'show' is going on. The conclusions reached at this point are exasperating there are some attenuating, conciliatory authorial gestures which can help. Indeed, Miranda Grey's diary expresses the 'aborted' possibilities of art to direct the events of a strictly materialistic world. George Paston, similarly to Frederick Clegg, survives the tragic events and this could mean that art, though alien and remote to the horror cave, remains a dimension available for further interpretations.

The similarity between the two novels discussed is obvious: Philip Roth announces that the psychoanalysis is about to begin at the end of *Portnoy's Complaint* and John Fowles ends *The Collector* with the description of Frederick Clegg's preparations to kidnap another woman and thus both writers suggest that their stories, similarly to the world they live in, have been manipulated.

Thus John Fowles and Philip Roth render the world of their books 'more real' than the world that is (Fowles, 1969: 80-83), but to achieve this goal they have to create fiction anew, or rather revitalise traditional modes of expression employed by the novel. *Portnoy's Complaint* marks a serious departure from the conventional Freudian based novel, as Hermione Lee observes when discussing the psychoanalyst's function in Philip Roth's novels: "Roth's scenes of analysis often take the form of comic routines, two-handers between the funny man, and his stooge (roles that may alternate between patient and analyst)" (Lee, 1982: 76). She also states that the treatments Philip Roth's analysts provide are ineffective and that analysis draws our attention to dislocation from the Flaubertian 'le vrai,' which otherwise could be interpreted as constituting an extremely important element of the American novelist's fiction:

> Part of the originality of *Portnoy's Complaint* was in the use of the analysand's monologue as a literary stratagem where Portnoy's confession is highly stylised and expresses a fixed sense of himself. […] After *Portnoy*, analysis becomes a central, active ingredient in the comical blockages of Tarnopol and Kepesh. (Lee 76)

Actually Portnoy is quite honest about this situation, but of course nobody listens to him: "'With a life like mine, Doctor, who needs dreams?" (*P.C.* 186) Alex Portnoy refuses to accept a fake interpretation of the Oedipal Complex and much of the vulgar dimension or discourse of the novel results from his imagination, yet importantly he alludes to great works of art which discuss the agonies of life at a noble level: "Oedipus Rex is a famous tragedy, schmuck, not another joke!" (*P.C.* 301)

Alex Portnoy's disoriented rebellion determines the negative or substandard quality of the style and the language of the book, it subverts Freudian terminology and reduces it to the status of an obscene demagogy. Alex Portnoy's confession on the analyst's couch creates a narrative frame, which allows for yet another oft-used Rothian formula as the protagonist's deception stems from the fact that the exterior world is 'deadly earnest' and that the 'magus' figure is incompetent and makes exasperated attempts to impose his interpretation of the situation upon the protagonist, who knows that life, however terrible it might be, belongs to him: "[Life is]'Locked up in me!" (*P. C.* 280)

Philip Roth stresses the idea that satire is an adequate mode to describe American reality, which he finds sickening (Lelchuk, 1992: 43) and describes acute contemporary problems in the spirit of the great satires of world literature in *Our Gang*. Some of his arguments regarding the function of the comic elements and debased rhetoric and style can be employed to support my interpretation both of *Portnoy's Complaint* and of *The Collector*.

Philip Roth argues that the satiric and comic elements are entertaining and also disturb the reader because he discovers that he enjoyed a fantasy that he knows in reality to be terrible. (Lelchuk 54) Similarly, he asserts that books written in 'bad taste', as is defined by the community, aim to dislocate the reader in ways he may be unwilling or unaccustomed to think (Lelchuk 50). Most certainly John Fowles's *The Collector* introduces its readers to a world which no normal human being would like to inhabit. John Fowles employs a simulacrum of dual narrative, and constantly reinforces the contrast between the two characters, the two 'worlds' and the two fictional modes of presentation, which determine the complexity of the novel.

This technique serves to deepen the reader's understanding of the difference between the two modes of existence. Frederick Clegg's maniacal obsession with mechanisation empties his world of any comprehensive spiritual aspects. The material world thus presented is exasperating and it remains unchanged with the result that Miranda's death documents the impossibility to change reality on the basis of aesthetic re-interpretations. That the artist's memories survive her material destruction is clearly documented in the novel, and one is tempted to state that William Shakespeare's *The Tempest* and George Paston's ideas on the power of art dismiss the validity of the conclusion that contemporary Britain is dominated by hollow monsters.

In *The Collector*, similarly to *Portnoy's Complaint*, the mode of presentation is essentially realistic and the personal involvement of the two characters is granted through first person narration. It is the jailer who describes

the underworld in detail. The point of view of the only survivor of the tragedy is only formally the dominant one and undoubtedly, it determines the formal inconsistency of Miranda's point of view. In spite of this situation, Miranda's text has greater influence because she voices human reactions to the inhumane violence on the basis of 'art experiences.' It is also important to remember that Miranda's narrative abounds in references to G. P., to painting, to the communicative and aesthetic function of language and even of art criticism.

The two artist figures employ adequate style and language to support the specific character of the problems discussed in relation to the tragic heroine's search for revisions of the situation and their texts are in striking contrast to that of Frederick Clegg's. Just like in a good old realist novel the quality of the style and language employed in the two narratives of *The Collector* are determined by the speakers' education and intentions. Thus the style of Frederick Clegg's section is monotonous, primitive and self-defeating. The minute descriptions of the hollow protagonist's subterranean mania for details results in accurate texts, yet it cannot even formulate his attempt to compensate for the human and aesthetic dimension by way of idolising mechanical 'solutions.'

The style of his text becomes heavy with details; it is trapped in the dead matter for which it expresses admiration and actually it can be interpreted as the author's 'workshop,' or fictional critique of the traditional realist narrative mode, which idolises a once adequate artistic form of expression and which, John Fowles seems to suggest, can be only employed in a creative way, much in the fashion suggested by the modernists. Miranda Grey's narrative on the other hand is articulate, dynamic and argumentative. What is more her section ignores the formal requirements of the novel. Her interpretation of the dialogues between her and Frederick Clegg are also excellent examples in this respect. In fact the nature of the fictional situation determines her open critique of the way in which Frederick Clegg employs language or interprets art:

> 'Do you know anything about art?'…Nothing you'd call knowledge. 'I knew you didn't. You wouldn't imprison an innocent person if you did.' I don't see the connection. … I'm an entomologist. I collect butterflies. 'Of course. … Now you've collected me.' (*C.* 41)

When Miranda Grey accuses Frederick Clegg of murdering his own mother tongue, of killing art she calls our attention to the quality of the style and language used in the jailer's narrative by John Fowles: "You know how the rain takes the colour out of everything? That's what you do to the English language. You blur it every time you open your mouth" (*C.* 69).

Also John Fowles repeatedly undermines the conventional structure of the plot in *The Collector*. First, the plot is shaped by a perverted criminal's selection of the material; second, the selection includes the memories of a dead protagonist, whose participation in the shaping of the actions presented is impossible; third, the meanings of both the existential and the aesthetic

interpretations of the conflict are provided by two inarticulate narrative 'filters' and finally, the fact that Miranda's attempts to analyse the psyche of Clegg demonstrate that it is impossible interpret any individual dominated by technological-Darwinism by way of psychoanalysis. Furthermore, Frederick Clegg is a subhuman who dwells in the 'horror cave,' he is not searching for 'articulate' meanings, and George Paston is only present as a dead art-student's recollection of a mentor figure. 'Horror cave' is not a bombastic denomination for the cellar as Hades or Hell would be inappropriate because they have meanings easily identifiable in humanist terms.

The dual narrative employed by John Fowles does not diminish the sense of 'claustrophobia' supported by the actual plot or the individual 'life stories' of the respective characters, but rather adds to it. The structure also suggests the need for new solutions that could help the author to select, rearrange and artistically reinterpret any seemingly 'stable' definition, interpretation, representation and even method or means of expressing aspects of contemporary or previous reflections on both art and life. The presence of the imprisoned girl becomes a possible, yet extinct centre of consciousness in the pseudo-consciousness of the jailer and this solution significantly supports the logic of Frederick Clegg's imprisonment in a form of expression, which is lifeless. It is important to remember that the carefully separated material and aesthetic dimensions remain essentially isolated and contrasted throughout the novel.

Frederick Clegg's narrative imposes the principles that determine the selection of Miranda Grey's narratives with the intentions of reducing her voice to the status of mere texts. Yet, Miranda Grey's diary stands for the voice of the potential artist and allusions to literature, 'art-experience' and writing, support her in her attempt to maintain her sanity in an insane situation. George Paston's memory is imprisoned in Frederick Clegg's memory of his captive's memory of her former mentor, but George Paston survives and will continue his existence outside the 'horror cave.' Naturally this is no happy ending.

John Fowles is convinced that literary tradition should be handled as a kind of 'experience,' yet in the context of the novel art cannot overwrite reality. The diary form (Salami 57) and the epistolary (Palmer 15) elements on the other hand demonstrate John Fowles' determination to avoid any suspicion that might suggest that literary or artistic tradition should be banned from the world of the post-war novel. On the basis of the above I consider that both *Portnoy's Complaint* and *The Collector* formulate their writers' creative critique of the kind of novel Philip Roth and John Fowles offer their readers.

Consequently, both authors employ specific technical solutions and occasionally reflect on 'the process of retooling.' Dual or dislocated narrative, an emphatically stated fictional schizophrenia of the novels, corrections of the story line and the modes of expression, literary allusions and intertexts and the two novelists' determination to cut conventional 'roots' help both novelists write into their fiction the constructive critique of the type of fiction in which their respective books are written.

These books are also exciting examples of the two author's search for adequate modes of artistic interpretation of the existential dilemmas involved. The result is a relatively new type of novel, which is simultaneously critical of itself and of the models it actually employs and criticizes. Albert Camus' logic might support the above thesis in that by portraying their fictional characters' distress, John Fowles and Philip Roth intend to offer a more 'real' interpretation of twentieth century reality than the one that can be directly, and comprehensively, experienced by the individual. For this reason they 'make' anew the traditional modes of expression and the different elements of fiction in self-reflexive books which can serve their ambitions.

Also, Albert Camus in an essay written in 1954 (Camus 389–394) starts from the premise that art has always reflected on the human condition and the great novelists had the ambition to offer a more real interpretation of reality than the reality that is. Albert Camus also brings together the reflective and the self-reflexive mode in literature, which is compatible with the two writers' ambitions. In the same essay Camus states that artists have to be self-reflexive as well, because if they accept indiscriminately the dictates of conventions their art lacks vigour and succumbs to oblivion. This duality leads to an ultra-liberal approach which was fast emerging under the generic name of the postmodern. The world seemed to fall into a willed or unwilled amnesia between 1956 and 1968 and consequently comprehensive dialogue among the different material and spiritual centres of power seemed to be out of the question. John Fowles' David Williams complains about the above state and states that "perhaps it was happening in the other arts as well" (Fowles, 1974: 110).

The artists of the period had to be content with anachronistic fragments of countless worldviews and they had no other choice than accept the anarchy generated by the new world order and tried to reformulate both old, established and new definitions of tradition and stereotypes. Re-forgetting and re-imagining are going to be narrative solutions employed by John Fowles and Philip Roth respectively for the reasons I hopefully managed to chart in the present paper.

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Reality and/or Imagination—Recent Australian Poetics

Péter Dolmányos

Dorothea Mackellar's seminal confession has long been regarded as a milestone in the literary process of constructing Australia. Though the poem "My Country" employs a fairly traditional form, it is its imagery, also seen as conventional by present standards, which demands attention since it takes stock of exactly those qualities which define the land and which in turn define the speaker of the poem. The "sunburnt country", the predominance of the colour brown, the contrasts of "sweeping plains" and "ragged mountain ranges", the irreconcilable opposites of "droughts and flooding rains" construct an almost stereotypical picture of Australia, yet these are the very features of the land in its physicality, these are what create "her beauty and her terror." The seemingly simple picture, however, is also cunningly manipulated as the poem reverses established associations of colours: the blue sky becomes "pitiless" and it is the "grey clouds" which bring blessings to the land, making the contrast between the visited world of England and the distant world of home.

Though poems of this type may be justifiably seen as outdated and even simplistic in terms of their mechanism, the sentiment out of which it arises is one with many implications. What the speaker of the poem is concerned with is in fact the origin of her unease in what is considered the civilised centre, which is generally understood as a place associated with a fixed and unchallenged, even unchallengeable, set of values, and the mysterious reality of the feeling itself, all of which eventually boil down to the question of identity, this time defined solely in terms of the place of origin.

However mundane (my suggestion) and worn out the concept of identity may appear, it is still a relevant basic category in examinations of poetry. While it is true that identity discourses may prove to be more tempting in criticism than a careful and attentive reading of the poems themselves, it is still something that cannot be simply dismissed. The rooting of the poetic self in some sort of origin (identity) is a relevant starting point, or as it often happens, the quest for such an act itself becomes the focus of poetic itineraries, and it is especially the case in contemporary poetry. Whether a postmodernist or a globalist approach is taken, or postcolonialist or multiculturalist, the age-old problem of finding at least illusory points of reference will assert itself – and contemporary Australian poetry is definitely not an exception in this regard.

Why the question of identity and self-definition should surface in contemporary Australian poetry is perhaps amply indicated by debates which

concern the nature and location of Australian literature itself. Australia's past as a British settler's colony involves an English and a colonial element in the origins of this literary tradition which will inevitably affect the present of the tradition yet the question of the postcoloniality of Australian literature is far from being settled. As Graham Huggan points out, the postcolonial approach to Australian literature poses more questions than it answers as the current relationship between Britain and Australia does not prescribe any residual colonial dimension and the problematic of the temporality of the passage from ex-colonial to postcolonial, and perhaps even beyond that, is also implicated (Huggan 27). The issue is further complicated by the presence of the indigenous peoples of the continent with respect to whom the concept of neo-colonial treatment is a legitimate observation (ibid). The critical agenda is varied enough to unsettle any simple approach to Australian literature, contemporary poetry included.

The history of 20th century Australian poetry is underlined by a constant tension between the forces of tradition and modernity. The literary models brought from Britain certainly had their long-standing appeal to monopolise the tradition and the peripheral position of the continent did not help matters either. Modern and modernist influences eventually made their way into the poetry yet the difficulty of more experimental approaches to poetry in a readership (academic as well as popular) which is more bent on a conservative poetics remained strong for a long time. As a result, self-definition and inquiries into what is essentially Australian took different routes, which still outlines major directions in recent Australian poetry.

When asked about "something uniquely Australian" (cf. Yeabsley 73–76) in Australian poetry, Bruce Dawe offers a cunning answer. Somewhat evasively, he suggests that those qualities which are regarded as typically Australian can be found elsewhere too, which ultimately points towards a less self-conscious position in relation to a unique Australian tradition, and his recommendation for the future is in accordance with this direction: "In a sense we have to become less Australian to become more Australian." (ibid). This idea is at the very core of debates about the postcolonial nature of Australian literature, that is the less prominent insistence on the overtly self-conscious assertions of something uniquely Australian against something else offer a certain sign of the coming into its own of Australian poetry (and literature as a whole, too) and indicate that self-definition is increasingly grounded in observation and detail rather than in polemic.

In terms of technique, however, the self-conscious dimension has increased significantly in the course of the last few decades as the more traditional and formal approach to poetry has been increasingly complemented and challenged by the advance of modernist and postmodernist influences. A case in point may be Dawe himself: he began to write poetry in traditional forms but he has subsequently moved to embrace less structured forms which are associated with more experimental modes. This path is not confined exclusively to Dawe, and the overall result is a gradually increasing sophistication in terms of not only the

form, with a more subtle communication of concerns which pertain to Australian reality.

Something of this process of simultaneously increasing and decreasing self-consciousness can also be witnessed in what could be termed as John Kinsella's 'rites of passage': Kinsella, in an essay entitled "Towards a Contemporary Australian Poetic", refers to Judith Wright as the first major voice in Australian poetry for him, and he considers her a figure who fits neatly in the curriculum of the English classics due to her formal excellence but she is at once specifically Australian in her concerns (cf. Kinsella 94–95), which epitomises something of the postcolonial element in the Australian tradition yet at the same time it points forward as well as her more subtle engagement with the minutiae of everyday life gradually undermines the importance of the elements which could be linked with postcolonialism, principally with the need of self-definition in the matrix of an elsewhere.

As far as the thematic universe of contemporary Australian poetry is concerned the shift is even more marked. Les Murray traces this back to the time when he started writing and publishing poetry, remarking that "it was the era where people decided that Australian culture didn't really reside in the bush any more" (interview with Baker, 238). The earlier trademark element of the bush is now more of a curiosity and the modern, predominantly urban world is the major scene, which is not surprising given the basically urban nature of modern Australian society. The city, however, does not prove to be a cordially embraced location – city life is often seen as distressing despite the comfort of the modern environment it offers and the city itself is considered something to be tolerated as a given rather than to be liked as something proudly constructed.

There is a more intriguing dimension to the urban predominance since what is perhaps the most prominent focus is rather a part of the urban world but it is one which is at once urban and yet still not so much urban: this location is the suburban world. The suburb is a peculiar place almost in spite of itself as it is a typical representative of the modern urbanised world, associated with comfortable life, suggesting affluence and prosperity. The suburb has grown out of the need of people for more space yet with the wish of not sacrificing the civilised standards of city life, and the presence of such a place reflects the success of an endeavour to create a balance between opposing forces. The suburb understood in this way is something of a transitional world between the city and the country, with the advantages of both and with the implied lack of the disadvantages of either. The suburb, however, also epitomises the unheroic nature of the modern world as its quiet and peaceful nature can be equated with the uneventful and even boring pattern of life in the present. This double nature of the suburban world renders it a fitting topic and trope in contemporary poetry, with an implicit element for subversion in it.

The suburban world has become something of a seeming constant in Australian literature in this way, functioning as an important constituent of the spatial element of identity. The suburb is an important field which seems to be ubiquitous, yet its features have undergone significant revisions as it is

facilitated by the very nature of the location. In close connection with this phenomenon the poetry deals principally with rather everyday and seemingly insignificant elements of life, episodes and people, rather than grandiose events or prominent characters. This reflects an apparently practical and down-to-earth approach but at the same time it evokes something of the romantic project of illuminating the ordinary, which implies a strong sense of continuity within the tradition of Australian poetry and demonstrates the intriguing relationship between reality and the imagination, and which simultaneously points forward in the wider poetic itinerary of the tradition beyond the postcolonial markers most often associated with it.

A deep concern with the spatial constituent of contemporary Australian experience and identity can be observed in the poetry of Craig Powell. His chartering of the dimension of space involves explorations of a wide range of locations from rural to urban, and these explorations yield significant moments of insight in spite of the often simple occasions. Place, however, is never simply place for Powell as it comes to be entangled in various temporal relations which most often takes the form of a journey recollected in a later perspective though 'later' in his case does not necessarily equals 'more distant'. In this sense Powell represents an interesting poetic approach, one that is basically rooted in the romantic tradition and thus represents the continuity of the tradition in spite of any new developments.

The poem "The Road Inland" (in the volume *A different kind of breathing*, 1966) portrays an inland journey which appears at first a simple and unsophisticated event as it is a familiar one for the speaker. The account employs stereotypical images of the coast and the bush yet the occasional hints at more sober thoughts work against the expectations for a pleasant experience. In the closure of the poem the change in the form signals the anxiety which arises when the final rock of the journey is climbed and the rock is supposed to show the way onwards – but there is no further direction given:

> A fissure in the side leads to the top.
> Let us climb and rest there.
> After resting
> where shall we go then?
> Where the faces point
> and they point nowhere.
> Nowhere is a long way.
>
> And better long. To arrive is too much silence.
> (Powell, 1966, 30)

There is a tentative hope for a journey with no end and with no urge for arrival, which renders the journey as a self-discovery at the same time as the external exploration is paralleled by the inner accumulation of experience, even perhaps of wisdom, in which the harsh landscape has its significant contribution.

The motif of a journey with profound memories is involved in the poem "The Settlement" (published in the volume *I learn by going*, 1968) as well. The poem recalls the sight of people living in a humpy in an unspecified inland location, a place which is visited out of sheer curiosity since the hostile landscape does not imply the possible presence of a human population. The experience is a lasting one as the local people are found in apparent poverty and with only the bare essentials for survival yet are unwilling to accept anything from the visitors. Despite the depressing sight the speaker still discovers something that could connect him with them: "Perhaps their eyes were too much like our own / but without our loneliness". (Powell, 1968, 21) This prompts a rather unsettling observation at the end of the poem: "They / were at home there, and watched us like the dead." (ibid) The concept of home becomes relative as a result and the ambiguity of the last clause opens up the various possible meanings of the title word "settlement" which in turn keeps the tension of the poem masterfully alive.

Inland journeys venturing beyond the safety of the familiar are thus unsettling experiences, and in turn they are analogues of the continuous drive of self-scrutiny. In "Argument for a City" the ambiguities of the journey are dismissed but the picture does not emanate harmony in this case either. The poem echoes something of the plight of modern man, the inhabitant of the city as the destructive spirituality of the urban world is explored. The upward climbing buildings of the city become something of a menace, yet the location is also seen as the inescapable destiny of the inhabitant of the modern world: the profound sense of being confined to a man-made wilderness which is expressed by the image of the city as "mildewed matriarch" (Powell, 1968, 27) which implies hostility rather than warmth and affection yet it is also given and inescapable at the same time.

If neither the country nor the city provides the proper sense of communion with place, there is one more hope left – the world in between, the suburb. Powell, however, does not give up the sobriety of his vision as the poem "Outer Suburb" indicates. The physical conditions of the place are already sketched in rather unfavourable terms and the as a result the ambivalent nature of the suburb as a location is realised. The picture is all the more telling as it is created from the perspective of "exiles" (Powell, 1968, 51), with no chance to go either back or forward. In accordance with this menacing position of compulsion and inability to move, the monotonous and dry nature of the area becomes even more distressing, yet this is the place where the speaker is confined to live. The final image of the sight of green hills as a backdrop to embody everything that the suburb is not provides an unsettling closure to the poem.

As these poems suggest, Powell still carries something of the spirituality of the settler in the creation of his speakers. There is a general sense of unease, a pervasive sense of ambivalence which is the result of the perspective of the need to face the different conditions of the new surroundings, the awareness of the impossibility of return and the subsequent pressure of having to live within the confines of what is present. This perspective reflects postcolonial concerns on

one level and indicates the process of the conflict between the forces of reality and the imagination as still an intense one, pointing backwards to the romantic tradition.

Similar concerns can be found in the poetry of Thomas Shapcott yet he is more apparently at ease with the situation. Shapcott's landscapes are permeated with personal memories, they are haunting and occasionally even nearly pastoral locations. The places are closely observed, with little of the traditionally seen elements of the arid and hot conditions prevailing on the continent. The urban world features prominently in his poetry but it is treated with reservations – there is some stereotypical hostility towards it but the frequent involvement of parks and similar locations work toward a more balanced relation with the city.

The poem "The Sleeping Trees" (originally published in the volume *Time on fire,* 1961) equates the land with the people through the image of the city constructed on the hill but it quickly focuses on the process of how the forest is turned into a city. Though the transformation is ample proof of human ingenuity and power, something still remains indestructible about the forest – the trees may be cut down and turned into objects with a human significance but the sleeping trees remain elusive and beyond human control, something remains intact beyond conquest. This mysterious prevalence becomes the source of an unsettling question at the end – whether the sleep will find its resolution in awakening or in death (cf. Shapcott, 1989, 22).

Shapcott is apparently more in favour of peaceful locations than congested urban spaces, as is suggested by the poem "Stranger in the City". The narrator of the poem provides a rather disillusioned account of the urban world and he is certainly unimpressed by the monuments of modern prosperity. The city becomes "Man's metaphor" (Shapcott, 1961, 46) yet its principal landmark is the ugliness of the man-made structures, and the material wealth out of which it grows is basically seen as barren if it only yields what he can observe. If the city is "Man's metaphor", it is a reflection of human experience – but it apparently reflects only a propensity for ugliness. The closure of the poem, however, implies some form of hope as it makes a list of items finally noticed in the city that are associated with light. The sermon-like condemnation of the city is finally complemented by a similarly effusive record of the more encouraging aspects of the place yet the tone of the poem retains the doubt that is raised by the employment of such a speaker that Shapcott chooses for the occasion.

As if to demonstrate some sort of penance, a later poem entitled "The city of home" seems to readjust the perspective on the concept of the city. The poem is printed in italics, with the typography already hinting at its imaginary dimension and the very first line already gives it away: "*The City of Home is reached only in dreams*". (Shapcott, 1989, 352) Yet the imaginary still has its validity as the idea of home is constructed – the city of home is made out of memories, wishes, the accumulated wisdom and experience of all the earlier generations, and the sweep of the ideas becomes convincing enough to visualise such a location until the end of the poem mercilessly undermines everything that has been said:

> The City of Home has only one drawback, but that is terrible:
>
> The City of Home is empty of people.
> All its songs are the songs of exile. (ibid)

Such a construct has a rather rich set of implications in the context of Australia as it hints at both origins and beginnings in the terminology of Edward Said. This certainly involves postcolonial overtones yet the speaker of the poem employs a reserved tone which manages to broaden this particular concern with contemporary Australian identity beyond its own scope towards a more general experience of cultural globalisation.

Though Shapcott is fond of the country, the principal voice associated with rural locations in contemporary Australian poetry is Les Murray. Murray is a highly influential figure who tries to realise the cultural convergence of settler and Aboriginal and who has not forgotten his roots in the rural world and the less prestigious section of society. His anger at what he observes as some form of cultural exclusionism has surfaced in various poems yet it is rather his evocations of the rural world which make him a significant figure on the contemporary scene.

The meditation "Evening Alone at Bunyah" (first published in the volume *The Weatherboard Cathedral*, 1969) manages to capture the spirit of a country place in an idiosyncratic manner. The title already creates the atmosphere of the poem, and the story is that of a father somewhat reluctantly leaving for an evening of entertainment for the first time in a long time, and the speaker is left alone for the evening and the night in the house of his upbringing. Murray conducts a quiet meditation on past and present, paying careful attention to detail and the setting becomes almost pastoral-like as result. The past appears to be alive, it is not distant and closed down but something close and simultaneously present, and the family ancestry comes to be entangled with the history of the location itself through the image of the house. In spite of the continuity between past and present the change from the old days to the present is observed and observable. The historical dimension finds an analogue in the image of the piece of rock which is at once a carrier of the mass of rock it was once a part of, underlining the importance of ancestry and the sense of belonging, and it leads the confessional section of the poem which asserts the oneness of the speaker and the place. The inescapable roots are tangible in the intimate physicality of the location, and the speaker consciously employs this to illustrate the contrast between his world and that of his "city friends" (Murray, 2006, p. 21). This sense of belonging and rootedness is what is palpably lacking in the urban world and its accounts. This is what cities fail to provide and it is frequently expressed through the image of the upward buildings which suggests a break with the past or anything that is personally significant.

This country location is a special one as it manages to preserve the spirit of the past. Not all locations are gifted in the same way as the poem "The Last

Continent" implies. The sonnet demonstrates the 'taming' of Australia, the coming into control of the last continent through the human endeavour of conquest. The emphasis in conquest falls on the subduing of nature – tractor fields, roads and cities take over as human ingenuity finds its way forward. Consolation is present in the form of art and memory both of which seem somewhat out of place as the poem employs a cunning tone which does not admire the enterprise of conquest in an unconditional way. The final line of the poem, "The earth gives way to the world" (Murray, 1969, 49), is a concise moment of summing up the essence of the change in which the imagination comes to shape reality to its own liking and the choice of the sonnet form itself embodies this idea too.

In spite of all the efforts put into the transformation of the continent there remain elusive elements which remind the observer of the limits of human ingenuity. Some of these are consciously cultivated, like the country locations of Murray's poetry and some are simply acknowledged, as epitomised by the sleeping trees of Shapcott. There is, however, a compromising approach which is offered in Bruce Dawe's "Homo Suburbiensis" in which the transitional nature of the suburb becomes emblematic of a life which is haunted by some sense of a practical version of negative capability. The solitary figure of the contemplating man in his garden is a highly potent starting point as the various suggestions of the contemplating posture and the variety of vegetables which provide the backdrop to all this simultaneously create tension and ease it. The suburban garden becomes a place out of time as the moments of contemplation are apparently suspended in a world of their own, and the details of the experience in their very triviality render everything else even less significant. There is little glory in this but there is as much as there can be – the final lines of the poem legitimise the location as the equal of any place.

Dawe's suburb resembles more the country than a comfortable and affluent urban location and it suggests pastoral-like peace though this is mainly due to the narrowness of the experience. It is a location permeated by noises and smells which could belong to anyone, which hints at uniformity, a characteristic feature of the suburb in spite of all contrary aspirations. Still, the suburban garden reflects its owner in a metonymic relation, since the garden is methodised landscape, the result of the imagination imprinting on reality. As the details indicate it is not anything grandiose yet it is not something to be ashamed of either, and as the metonymic relation is translated back onto the owner, the suburban man who is "One constant in a world of variables" becomes the general unit of mankind offering "Not much but as much as any man can offer / — time, pain, love, hate, age, ware, death, laughter, fever" (Dawe 96).

This vision of the modern suburban world and its inhabitants achieves exactly what Dawe himself claimed in the interview referred to above. The details characteristic of this world are to be found elsewhere too and there is less insistence on the self-conscious localisation of the experience – as a result the picture is general enough and could be associated with any modern location. Yet the cunningly manipulated tone, the down-to-earth underpinning of the

experience with precise and concrete detail and the cordial embracing of the character in the focus of the poem make up for an unmistakeable Australian poem. Dawe demonstrates in the poem how to be less Australian to be more Australian.

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REVIEWS

Beyond Rhetoric: Rhetorical Figures of Reading by Éva Antal. Eger: Líceum Kiadó, 2009, 157 pp.

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In *Beyond Rhetoric: Rhetorical Figures of Reading*, Éva Antal offers a remarkable interdisciplinary analysis of rhetoric and rhetorical reading with particular focus on its links to both the philosophical and literary traditions and their concern with imagination. It is given a wide theoretical context, ranging from the ideas of classical philosophers through the theories of the sublime to the attitudes of the New Criticism and, especially, to the reevaluation of traditional western values in the critical texts of Deconstruction.

This thorough, in-depth study is developed in two comprehensive, mutually connected parts, devoted to the rhetorical theory of reading and rhetorical practice of reading, including the problem of textual understanding. The first, theoretical part of Éva Antal's analysis focuses on ethics of reading, which supports the author's emphasis on the practises of reading, the practicality of theories. In this respect, valuable insights are discovered in the deconstructive consideration of irony and its role in the rhetorical nature of the text as well as in the creative process of reading as a discourse act.

In an illuminating chapter "The Rhetoric and Ethics of Reading," the deconstructive approach is accepted as a crucial method of the study. Drawing on a wide knowledge of deconstructive authors, Éva Antal's analysis finds its key terms in Joseph Hillis Miller's study *The Ethics of Reading* and Paul de Man's *Allegories of Reading* or *Blindness and Insight*. Éva Antal considers the pedagogical context of Miller's and de Man's reading practice, which allows her to explore the links between deconstructive criticism and the modernist view of reading. In accordance with Tobin Siebers, she points out the important role of the New Critics in the departure from the ideas of intentionalists towards the "rhetoric of the poem's autonomy," which is "a dominant force in theory to this day" (19).

In this respect, Éva Antal reveals an inspiring relation between György Lukács's idea of 'closed cultures' (*Heidelberg Aesthetics*) and de Man's distinguishing between "closed (or non) reading," "close-reading" and "the open one" (20), reflecting a gradual development of individual understanding.

With regard to the importance of individual experience (and performance) in the "act of reading or writing" (29), the study discusses the sense of responsibility inherent in the attitudes of deconstruction, creating an interesting connection between Miller's view of ethical reading (a teacher as a revealer) and

the Socratic method of *maieutika*, with the emphasis on the "questions directed by the text" (30). Accordingly, the role of a narrative is explored against the background of our ethical understanding, while the use of notions like "allegorical reading," "ethicity" or "ethics-in-difference" points out the importance of irony: in particular, the deconstructive concept of irony as an "openness towards reality" and the "ability of shifting points of view" (30).

Another context of the discussed "rhetoric and ethics of reading" is created by the references to Miller's deconstructive analysis of the Kantian categorical imperative.

Our attention is turned especially to the employment of the famous 'as if' (*als so* in German) structure that takes us to "the world of fiction" (27) to revalue the importance of imagination. The questions stimulated by the deconstructive interpretation of Kantian ethics (e.g. the question of the bridge/the chasm between the "universal law" and a "particular case") create the heart of the following chapter, which deals with several deconstructive readings of the Kantian sublime as a "purely inward experience of consciousness"(34). The Kantian link between the moral law and the function of imagination is examined in the light of David Martyn's imbuing the sublime with ethical relevance (38). In particular, Éva Antal interprets Martyn's concern with "the representation of the failure to represent" to illustrate the difference between the Kantian and the romantic sublime, which recalls the ideas of Lyotard.

Deeper insights into the functions of irony and allegory are offered in the chapter devoted to the analysis of Paul de Man's and Jacques Derrida's texts, which also discusses the problems of memory and forgetting. The rhetoricity of language is presented through the deconstructive analysis of Romantic poetry, pointing out the power of metaphors as "the solar language of cognition" (50). Éva Antal's discussion focuses on de Man's interest in *prosopopeia*, developing the idea of the text as "the mirror of the interpreter" and of his "knowledge" (52). This idea is further considered in the following chapter, inspired by the myth of Pygmalion (and Narcissus), its versions and its interpretations (the themes of selfhood and otherness, of an artist and his art, of artists and those who respond to art), including de Man's employment of the Kantian sublime.

Éva Antal's theoretical analysis of the rhetoric becomes a stimulating starting point for her own reading and interpreting selected literary texts, ranging from Jonathan Swift's satires to the romantic poems of William Blake and William Wordsworth. Her interpretations demonstrate the inspiring potential of the discussed deconstructive approach (e.g. the references to Wordsworth's "rhetoric of temporality" (98)) as well as the importance of philosophical knowledge for literary studies and individual understanding of literary texts. In Éva Antal's text, every interpretation provides new space for a wide and fruitful research. Through thorough comparative analysis, interesting links are discovered between particular rhetorical figures in different literary and cultural contexts (e.g. the motifs of flowers in Blake and Ovid, or the transformations of biblical images in Blake's *Marriage of Heaven and Hell*). Accordingly, in the conclusion of her study, the author offers an amazing account of irony as a core

of the rhetoric in her discussion of Socrates, Kierkegaard and deconstructive thinkers.

Éva Antal's exceptional and profound knowledge of wide theoretical and literary sources, her ability of critical (and 'open') reading as well as elucidating difficult aesthetic and philosophical problems, and her suggestive way of expression turn our reading of her text into an exciting and greatly rewarding experience. Her study is valuable for anybody interested in classical as well as postmodern philosophy, in the fields of both aesthetics and ethics, and, last but not least, in ancient and English literature and literary interpretation. To borrow one of its crucial images (not accidentally related to the sublime), Éva Antal's writing succeeds in creating a bridge that allows us to find connections between the ideas of the past and the present, between the author's enthusiasm and our own interest in the problems under discussion between the theory and the individual experience of reading, between philosophy and literature.

A Hungarian Best-Seller in English Translation

Krisztina Kaló

The Inflatable Buddha by András KEPES, published in Hungarian by Ulpius-ház in 2011, first published in translation in September 2013 by Armadillo Central, Great Britain, translated from the Hungarian by Bernard ADAMS, edited by Emma BODEN-LEE. 328 pp.

Also available in digital formats: www.armadillocentral.com.

There are plenty of books written on twentieth-century Hungarian history, mainly from the perspective of historians focusing on facts and prominent historical figures. Obviously, we bear so many traumas of the period that we keep asking the *why*s and *how*s. András Kepes's novel is a very special one in its category, dedicated to the equally remarkable ordinary people who may face the same questions as the narrator does in the last chapter: "How many symbols of broken promise and murderous ideology are still there to be excavated and reburied? What do stone walls, both beneath the earth and in the hearts of men, still conceal? Shall we ever be capable of telling one another our common story in such a way that everything will find its place? Or shall we each continue to regurgitate our own, to point the finger at one another, and will our stories go on and on, round and round, like the mindless babbling lunatics?" (288–289)

Despite the fact that *The Inflatable Buddha* is Kepes's first fiction, it is not necessary to introduce the author to the Hungarian reader. It may not be so, however, with an international readership. András Kepes is a well-known journalist, TV figure, producer of cultural programmes and documentaries, film-maker, presenter of very popular shows featuring international guests and Hungarian celebrities. He is also the author of *Matt a férfiaknak* (Checkmate to Men, 2008), a documentary novel on the noteworthy, chess-oriented Polgár family. He has also published two selections from classical and contemporary Hungarian writers and a third selection from world literature. He is a member of various boards and committees, holder of a dozen awards, and since 2008 a Professor at the Budapest College of Communication and Business.

In *The Inflatable Buddha* András Kepes visualizes many issues and perspectives that existed during the mad 20th century in Hungary. Although the novel takes a fictional village as its setting (Tövispuszta), all that Kepes captures and tells in the story is nothing but the actual and factual situation in Hungary and in Central-Eastern-Europe from the aftermath of World War I up to the end

of the communist regime in 1989. (And as for certain issues, we could easily go on with the generalization up to a worldwide scale.)

Through the three main characters, Isti Veres, Dávid Goldstein and Pál Szentágostony, the author brings the readers to experience the life of a village turned upside down, where History becomes frantic, events get out of control, families fall apart, friends become enemies, the innocent become victims, the unworthy get forward, the worthy fail – and all in all nobody is capable of telling what is going on, why, for how long and what comes next, but everybody tries to survive one way or another, going with their first instinct. Indeed, it is a "messy soap-opera" written by History in which ordinary people are merely players having their exits and entrances – as the well-known playwright has put it in another context.

Speaking of drastic political, economical, social and cultural changes in Hungary in the 20th century, shown through a personal story, we can recall the Nobel-prize winning Hungarian author Imre Kertész's novel, *Fatelessness*. But Kepes undertakes a more difficult and no less necessary enterprise. Not only does he depict a wider picture of Hungarian society as he follows his characters' lives, but he does that in a more extended time frame, roughly all through a whole century. The three main characters give the reader the opportunity to peep into a peasant household, an aristocratic house and a Jewish family's life. All of them are revealed in a thorough, indirect and witty way so that the readers should have all their senses at work. It is, however, inevitable for the author to deal with too many secondary characters and it is a test for the reader's memory to remember all the obviously unfamiliar names and sometimes forgettable relationships.

Not being a contemporary of the three main characters, I can only rely on what I have read, have been taught and have heard about the period, and on the stories of my own family going back to two generations, accompanied by personal documentation. It is very similar to what the prologue suggests: all families have their own "coffee-stained letters, yellowing, tattered documents, battered diaries" and, of most importance, memories – individual or collective. This book – as explained by the author himself – is compiled from scattered documents and individual stories that certain people willingly told him without knowing what their narratives would grow into.

The excellence of the original style would not come through without the equal excellence of Bernard Adams's translation. This outstanding translator of old Hungarian literature shows his brilliant talent, vast experience and thorough know-how in translating this modern literary text as well. He establishes a good balance of what elements of Hungarian culture and civilisation to keep as they are and what to translate so as not to mislead his readers. When necessary, he gives straightforward explanations of terms and expressions which may appear obscure out of their native context. He makes the more or less hidden references, which may perplex an international reader, understandable and explains certain items of Hungarian reality which could not possibly be known by someone who has not lived in the country. The translation of poetry (for instance, that of Attila

József's lines in the chapter *The Book of Verse*) merits particular attention and gives away the translator's exceptional sensibility to the Hungarian language. The fluent, masterfully inventive, but nonetheless accurate translation offers English-speaking readers the opportunity to experience pretty much the same that Hungarian-speaking readers apprehend when they have the original book in their hand.

As I am in a position of being able to compare the original edition with the English one, some remarks must be made relating to two issues. English-speaking readers must know that the publisher has retitled the book. The English title sounds at first little revealing for someone who first read the book in the original language. It is true that the reader encounters an inflatable Buddha in the prologue and again in the last chapter, but I had to seek hard for possible reasons for the choice. Certainly, the English title suggests that we are to live with the balloon-like value system of all times.

Fortunately, the original title, *Tövispuszta*, the name of the location is thoroughly explained in the endnotes. Indeed, it is a speaking name for Hungarian readers with multiple references to Jesus Christ, human suffering and the vicious flow of History as well as to the setting – not to speak of the introductory episode related to the "wreath of thorny sticks" that the father of one of the main characters put onto the head of a statue of Christ – with a deeply symbolic meaning which is lost in the English title. I can only hope that the venturesome title will create similar echoes in the English-speaking reader and that the international audience will welcome the novel for its merits.

To my eye, the cover of the Hungarian edition (showing three silhouettes of children sitting on a fence) expresses masterfully the universal message of the book: the story could happen to anyone anywhere. The English cover, designed by Caroline Reeves, emphasizes other aspects of the book. The image of an unknown photographer, taken from Sándor Kardos's archive, showing three young men with weirdly painted white masks, standing in a dilapidated place, gives prominence to the grotesque and deteriorating elements in the novel.

With all that being said, I warmly commend this book to at least three generations. First of all to those who actually lived in this period of time, because they may read a nicely written literary version of their own lives, receiving perhaps answers to questions that they did not even dare to ask at those times. Then, to those who have second-hand experience of the era, because they can have a more thorough picture with the very personal stories that the author has collected and made into a whole novel. And finally, to those who are too young to know anything about the period and for whom, thus, those mad years of the 20th century are mere History. All must find themselves in a pensive mood after reading this unique and impressive book in such a vivid translation.

Dystopian Impulse in Social Criticism: Scruton's Optimistic Pessimism[1] (Roger Scruton, *The Uses of Pessimism and the Danger of False Hope*, London: Atlantic Books, 2010, 232 pp.)

Eva Antal

Roger Scruton is referred to as the leading conservative thinker of our century. He could have been labelled a philosopher but his concerns overreach the traditional borders and classification of the studies of philosophy. Not only has he published books on aesthetics, ethics, and the philosophy of politics, for instance, but also on the cultural history of England. Since the publication of *England: An Elegy* (2000), his very British and quite poetic work, where he introduced such *topi* of British culture as the nostalgia for the English countryside, the importance of patriotism in the arts and the originally individualistic attitude of the British, he has displayed his versatile interests in different writings (e.g. on hunting, settling, and wine-drinking). From 2001 to 2009, he regularly penned wine reviews in *The New Statesman*, then published his philosophical wine guide entitled *I Drink, Therefore I Am.* In *News from Somewhere* (2004) he brings forth the records of his life in the countryside (he moved to rural Wiltshire in the early 1990s) and, though the title obviously alludes to William Morris' pastoral socialist utopia, *News from Nowhere* (1890), the philosopher's efforts made at his 20th century settling are not idealistic at all.

Scruton's way of thinking is characterised by traditional values, his worldview is somewhat anti-utopian, while his style is highly critical and satirical. It is especially true of his book, *The Uses of Pessimism and the Danger of False Hope* (2010), in which he lists the most dangerous fallacies intellectuals of our age are likely to fall into. These misconceptions, all based on the hope of "unscrupulous and wicked optimism" (1), overlap one another and the main ideas are repeated throughout. In "The First-Person Future" Scruton harshly criticises the posthuman desire for (virtual) immortality; especially, Ray Kurzweil's idea of "singularity" with the belief that man will be able to live in cyber-space as a transcended species, as a transhuman cyborg (12). The author undermines the immortality-delusion of the future optimists with references to famed literary works: to Huxley's dystopian *Brave New World*, Mary Shelley's

[1] The title of my review alludes to Keith M. Booker's noted study of dystopias: *The Dystopian Impulse in Modern Literature—Fiction as Social Criticism* (Westport, Connecticut – London: Greenwood Press, 1994).

Frankenstein and Karel Čapek's writings. Right here he argues for the 'we' attitude, and against the 'I' attitude, as the latter "seeks change and improvement, overcoming the challenges presented by nature", while the former "seeks stasis and accommodation, in which we are at one with each other and with the world" (16).

The unscrupulous optimist "does not count the cost of failure or imagine the worst case scenario" (22)—he believes in the *best case fallacy*, and if bankruptcy should occur, he will find someone to be blamed. The unscrupulous optimist is like a manic gambler, similar to that typified by, Dostoevsky, and not entirely unlike the victims of the present credit crunch. Credit belongs to the world of futurism and illusions, where "the unreal [is] to trump the actual" (25). Opposed to it, the scrupulous optimists are more careful, and due to their dose of pessimism, they know:

> that they can far more easily adjust *themselves* than the constraints under which they live, and that they should work on this continuously, not only for the sake of their own happiness and of those they love and who depend on them, but also for the sake of the 'we' attitude that respects the constants on which our values depend, and which does its best to preserve them. (34, italics in the original)

Thus, such conservative optimists consider small changes with respect to the happiness of the community members living close to them. In contrast with the 'I' attitude of the unscrupulous, hurray optimists, such people are guided by "public spirit, local patriotism and the core impulses of *agape* or neighbour-love," that is "the true first-person plural" (36 and 40).

Studying "the born free fallacy," Scruton claims individual freedom can only be achieved through obedience and the respectful acceptance of laws (50). In a pleasant diversion, the author condemns the liberal pedagogical reforms aiming at the relaxed educating of the child with the teacher's acting as "an adviser, play-mate and friend" (52). Scruton is likely to react violently to the postmodern and poststructuralist approaches, mainly deconstruction, but he also severely attacks liberal democracy. In his biography, there is a famous episode when, upon witnessing the events of '68 in Paris, he realises he has become conservative, recalling the father of British conservatism, Edmund Burke's turn from the ideas of the French Revolution (54–57).

In the present book two human attitudes clash: the dystopian, scrupulous optimists and the utopian, unscrupulous optimists, who believe not only in the "born free" and "the best case" fallacies but they are also marked by the "utopian" falsehood. Scruton quotes the Hungarian philosopher Aurel Kolnai, who says that the utopian mind is featured by a specific need to accept "the absurdities not *in spite of* their absurdity, but *because* of it" (63, italics in the original). In the future-visions of the perfect utopias, communities live together in harmony without any conflicts; however, as we know from Sir Thomas More,

such a world cannot be realised. Scruton recalls the utopian efforts of the French Revolution, Marx's scientific socialism, the 'thousand-year Reich' of the Nazis, and Sartre's late communist folly. The idea of utopia is attractive and is based on the negation of the actual as the actual is replaced by the ideal in it (72). However, the utopian unscrupulous optimists are likely to get rid of the scrupulous ones: sacrificial victims are needed in the totalitarian regimes. Utopias tend to turn totalitarian, where the machine of the state becomes self-functioning—as if it were "on automatic pilot," Scruton remarks (78).

After the ideological fallacies, the author is speaking of the financial misconceptions: "the zero sum fallacy" and "the planning fallacy". In the case of the first, it is harmful to think that someone's gain entails and clearly leads to the other's loss, and it is more harmful when this proto-socialist view is transmitted from the market economy to other fields. Scruton's favourite example is the scholarship system that was used successfully for several hundred years in the UK to benefit talented students, coming from the lower layers of society; this system has been successfully destroyed in the name of "social justice" (97)—it is rather a naïve notion that one student's educational success should be paid for by another's failure. In the chapter, *The Planning Fallacy*, in effective satirical outbursts, he analyses the madly institutionalised and standardised system and regulations of the European Union. Opposed to the centrally unified, overall planning of the top-down method, the desirable one should be subsidiarity, where society is organised from the bottom up, which "places an absolute brake upon centralizing powers by permitting their involvement only when requested" (105). English common law, similarly, was constructed from the bottom through precedents (that is what Hayek calls "catallactic" 108). Scruton shows us that the English are naturally against the automatic acceptance of the regulations of Brussels, as there is no way of correcting or mechanisms for proper feedback. It is also useless if citizens of the Member States can laugh heartily at the comically bureaucratic measures; for example, Scruton mentions the 24-page, 10 language instruction booklet for Wellington boots. Quoting his poetic summary of the malfunctioning system: "A cavernous void lies at the heart of the European process, a void into which questions are constantly called out by the people, and from which no answer ever returns" (112).

"The moving spirit fallacy" is presented as a philosophical sophism (typically Hegelian), in which the notions of the spirit of the age (*Zeitgeist*) and the idea of periodisation go together with the belief in progress. Scruton claims paradoxically that "[they] tak[e] a retrospective view of something that has not yet happened, [which] became the integral part of progressive thinking not only in politics but also in the arts" (136). In his aesthetical detour, the author criticises not only the modernist artists—for example, Manet, Schoenberg or Picasso—due to their radically innovative ways of expression, but also the egotistic impulses of modern, new architecture. Moreover, in his argumentation, modern architecture is associated with alienation and, while in the past "culture and morality had stood in the way" on the strong 'we' attitude of the old

communities, in the 20th century old cities with their communal places were demolished to give enough space for progressive buildings of the *Zeitgeist* (150).

Scruton goes even further, showing that the destruction of the symbolic twin-towers of the World Trade Center can be explained with the Muslims' aversion to modern architecture (see the terrorist Mohamed Atta's dissertation on traditional Muslim architecture). In the next chapter, "the aggregation fallacy," being another typical liberal error, is presented through not only historical examples but also the present crisis of multiculturalism. According to Scruton, in the past, traditionally "monocultural" British education used to be more effective for students, from different cultures, as it helped them to get accustomed to, and feel welcome in, their new home. The old curriculum, having been based on "public culture of good behaviour and shared national loyalty", was open to the variety of proper and personal differences and it proved that "acculturation is valuable as the precursor to the 'we' attitude—the thing that makes it possible to look on yourself as one among many, with a destiny that is shared" (164).

To the arguments of the conservatively scrupulous optimists, the unscrupulous optimists in their deceit, react with such defence schemes as the inventing of "false expertise", the strategy of "transferred blame, hermeticism and scape-goating" (169). At this point in my review, it has become obvious that the book is full of repetitions and the author's style is not free of some name-calling. One of his hobby-horses is the flagellation of the experimental and dilettante educators, while his idea about the fathers' parental superiority in child-care is simply revolting (171–175). Scruton also loves attacking deconstruction, which is displayed in the practice of concealing one's position and argument with "a fortified citadel of nonsense", that is, with the illusory though subversive "junk thought", "emptiness", or, "gibberish" of postmodern discourse (181–186).

Approaching the concluding chapter, "Our Human Future," the author provides a superficial overview of history, mainly focusing on the questions of settling down versus wandering. In his historical survey, Scruton outlines the stages of development, starting with the wandering tribes of hunter-gatherers, through the farming settled communities to the establishment of villages and cities. The functioning of the new communities should be founded on collective rationality, which is "not the 'I'-rationality of a leader and his plans, but the 'we'-rationality of a consensual community" (210). The scrupulous optimist, relying on and referring to this 'we'-rationality, tries to nullify the false hopes. The life of the settled communities entails compromises and not all the individuals, arriving from different cultures, are able to join such bigger units, able to be citizens of a civil society (the Islamic terrorist, for instance, is unable to, as he insists on belonging to his religious community).[2]

[2] In *Green Philosophy*, where Scruton claims that environmental politics is a conservative idea, and conservatism will save the world, he differentiates between two groups of people: the *oikophobes* and the *oikophiles*. The first type is unable to settle, they are the wanderers, who

If we accept the fact that human nature is changing—both the utopian transhumanists and the dystopian pessimists agree that it is—then things should even have a good turn. "The world is, in fact, a much better place than the optimists allow: and that is why pessimism is needed"—as Scruton says (204). In his final warning, he calls our attention to the idea that now is the time for serious *scrutiny* of our beliefs:

> Rather than lose ourselves in these unreal hopes, therefore, we should reflect again on our nature as settled, negotiating creatures, and return to the task in hand, which is to look with *irony* and *detachment* on our actual condition, and to study how to live at peace with what we find. (232, italics are mine)

Irony for Scruton is quite positive and affirmative; it is not a gesture of refusal (and not sarcastic): it makes us able to acknowledge "the otherness of everything, including oneself" (219). Irony is a community-forming force that, with the acceptance of the other, gives space for "collective rationality" (220).

In conclusion, we can say that Scruton's optimistically pessimist handbook on the recognition of fallacies and of the possible avoidance of these fallacies is an instructive reading, though not in the same way the author thinks it to be. In the British liberal *Guardian,* Jonathan Rée in his article refers to the old joke, namely, there are basically two types of people in the world: the ones who believe there are only two kinds and the ones who do not.[3] Well, reading and reviewing his book, our British philosopher seems to belong to the first group. However, if we twist the previously quoted joke, we can claim that there are people who do not even think in terms of types of humans and try to learn from each individual's ideas in order to enrich the understanding of humanity and, in the long run, make it profitable for all of us.

tend to idolise strange, foreign ideas, while the other longs for the warm safety of home, and generally feel at home in their own cultural community (247–254). See Roger Scruton, *Green Philosophy (How to Think Seriously about the Planet)*, London, Atlantic Books, 2013.

[3] See Jonathan Rée's review on Roger Scruton's *Green Philosopy* in *The Guardian*, Wednesday 28 December 2011.
(http://www.theguardian.com/books/2011/dec/28/green-philosophy-roger-scruton-review)