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Contents

Editorial

Dear Friends and Readers,

We would like to welcome you to the first issue of our journal in 2016 – the second year of our activities. It is the first of two issues we plan for this year, although our long-distance plan is to become a quarterly. For this issue we have prepared a selection of five scholarly articles, most of them dealing with cultural and literary topics. We also begin a completely new section in our journal – we start very modestly but hope that this section will soon grow and many of you will use it to promote your work.

We open this issue with Jacek Olesiejko's paper on *The Problem of Cross-dressing in Ælfric's 'Life of St Eugenia'*, which takes us back to the early Medieval period and discusses a most extraordinary case of "a holy cross-dresser" from Alexandria. Olesiejko presents both the life of the saint as well as its later representations in theological works, most notably the work of Ælfric of Eynsham, 10th century Anglo-Saxon monk.

In his paper entitled *E. M. Forster and the English Ways of Ex(Sup)pressing Emotions*, Krzysztof Fordoński attempts a reconstruction of Forster's attitude towards emotion through an analysis of the writer's essays and selected works of fiction. The article departs from a close reading of the essay "Notes on the English Character", establishing Forster's vision of the issue, which is further confirmed by examples taken from his novels.

Mira Czarnecka in her paper *Doris Lessing's Narrative Technique as a Means of Artistic Creation of the World of Conflict and Reconciliation in 'The Memoirs of a Survivor'* takes us to the British literature of the 1970s. Czarnecka applies in her study the theory of narrative of Mieke Bal to propose a revealing analysis of the novel of the recent Nobel prize winner.

Marcin Sroczyński's paper *Written on the Male Body* deals with Alan Hollinghurst's literary debut *The Swimming Pool Library* published in 1988. Sroczyński seeks to demonstrate in his paper how "body" functions as a vehicle for multiple meanings in this "most carnal" of Hollinghurst's novels.

Katarzyna Fetlińska in her paper *Cognitive Sciences and Iain Bank's Novels* analyses two novels of the Scottish writer: *Wasp Factory* (1984) and *Use of Weapons* (1990). Fetlińska concentrates on the presentation of the workings of human mind in the two novels in the context of the recent developments of cognitive science.

We are happy to present our very first book review – Ewa Kębłowska-Ławniczak has reviewed for our journal an anthology of urban studies *Implosions/Explosions. Towards a Study of Planetary Urbanization*, edited by Neil Brenner. The review section is quite small but we chose to start with a single review in order to attract many more for the coming issues, hoping that you will choose either to share with our readers your favourite books or to submit your own work for review.

We finish this issue with conferences. First, we return to the most recent 2016 PASE conference "Multilingualism, Multiculturalism and the Self" organized jointly in Szczyrk by the Institute of English and the Institute of English Cultures and Literatures of the University of Silesia. Then, as usual, we end the issue with calls for papers for scholarly conferences. We would like to use the opportunity to invite conference organisers to share with us their calls for papers and then to submit conference reports.

We begin the second year of our activities with an impressive and varied selection of papers but we believe this is still an early stage of our history and we plan to expand both in size and in variety. We are especially willing to hear from linguists; the literary bias of our first two issues reflects only the type of papers which have been submitted so far, it is by no means intended. However, we cannot expand without our authors and, as the second issue of 2016 is already largely completed, we would like to finish this very brief introduction by inviting all of you to submit your papers, reviews and calls for papers to our 2017 issue.

Jacek Fabiszak
Krzysztof Fordoński

The problem of Cross-dressing
in Ælfric's *Life of St Eugenia*

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Abstract: Ælfric of Eynsham's Life of St Eugenia is an account of a holy cross-dresser's life who infiltrates and eventually heads a patriarchal community of monks in the vicinity of Alexandria and, following the exposure of her real sex, establishes a community of virgins and chaste widows in Rome. The present article attempts to reveal the narratorial masculine authority that contests Eugenia's attempts at her own self-representation as a woman as well as counters the Latin source's representation of Eugenia as a *miles Christi.*

Keywords: Ælfric of Eynsham, life of Saint Eugenia, hagiography, Old English literature, transvestite saints

Ælfric of Eynsham, an Anglo-Saxon monk, homilist and scholar, composed his adaption of the Life of Saint Eugenia[1] around 998 A.D., drawing upon one of Latin recensions of the legend. The legend falls into a category of transvestite saints' lives (Szarmach 1990, 146). Eugenia not only is a transvestite, but also, in disguise of a man, presides over a monastic community. Thus apart from conventions of sexuality she also flouts conventions of patriarchy in that she changes the appearance of her sex with a view to empowering to such an extent as only men are entitled to. As Valerie R. Hotchkiss observes, in the numerous lives of holy cross-dressers of the early Middle Ages,[2] "the transvestite saint, by inverting sings of gender, illustrates problematic views on the inferiority of women as well as anxiety about female

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[1] Henceforth indicated as *Life of Eugenia* followed by verse number. All quotations are taken from Walter Skeat (ed.). (1881–1890). *Ælfric's Life of Saints.* London: Early English Texts Society. Cambridge: Cambridge University Press. I use here throughout the parallel Modern English translation that accompanies the Old English text taken from this edition.

[2] Hotchkiss offers an overview of transvestite saints' lives in *Clothes make the man* (2012, 13).

sexuality" (Hotchkiss 2012, 13). She also aptly points out that early Christianity was unlike the Late Middle Ages "when Mary was venerated and women were developing their own relationship with the mystical divine" (Hotchkiss 2012, 16); in times when the legend of St Eugenia was textualized "masculine religious imagery predominated" (Hotchkiss 2012, 16).

Indeed, in the Latin Life, Eugenia grows up as a Christian in a pre-dominantly masculine world and is idealised as a *miles Christi.* The fullness of being that she attains as *miles Christi* by denying her femininity conforms to the idea of gender discussed by Thomas Walter Laqueur in *Making Sex* (1990), where he argues that in antiquity there was one gender and it was male; women were quite literally considered inverted males by Galen, who "demon-strated at length that women were essentially men in whom a lack of vital heat – of perfection – had resulted in the retention, inside, of structures that in the male are visible without" (Laqueur 1990: 4). Laqueur maintains that in antiquity and later periods "men and women were arrayed according to their degree of metaphysical perfection, their vital heat, along an axis, whose telos was male gave by the late eighteenth century to a new model of radical dimorphism, of biological divergence" (Laqueur 1990: 6). Evidence gleaned from early Christian sources by Valerie R. Hotchkiss, from the author of the *Gospel of Thomas,* to Augustine (354–430) and Ambrose (333–397), supports a view that holiness is achieved by suppressing femininity and gai-ning spiritual manliness.[3]

The anonymous author of the Latin Life of St Eugenia is pervasively influenced by such a view on femininity, praising Eugenia for acting "viriliter" [manly] (*Vita,* Chapter VII) as well as depicting Eugenia as a *miles Christi*.[4] Ælfric, however, limits the number of verbal echoes to Eugenia's spiritual virility prominent in the source, while laying greater emphasis on Eugenia's femininity. Contrary to the model advanced by Thomas Walter Laqueur, spiritual masculinity is not, in fact, the *telos* towards which the female saints must direct their spiritual growth. In Anglo-Saxon England, famous

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[3] *The Gospel of Thomas* (ca. 140) quotes Christ as saying, "Every woman who makes herself male will enter the kingdom of heaven". Later, Augustine (354–430) praises Perpetua's dream of sex inversion as a sign of her "manly spirit" and describes his mother as one who wore the clothes of a woman but had a "virile faith". Ambrose (333–397) emphatically claims that the woman who serves Christ above all becomes like a man ("vir")" (Hotchkiss 2012, 16).

[4] Henceforth indicated as *Vita* followed by chapter number. All quotations are taken from *Patrologia Latina* 73, 605–620. Unless otherwise stated, translations are mine.

for its monastic double houses,[5] such religious women as Lady Hilda
(c. 614–680), the founding abbess of Whitby Abbey, and Æþelþryþ of Ely
(d. 679), the founder of the double monastery at Ely, had achieved positions
of authority and leadership; hence, Ælfric, living at the close of the Anglo-
Saxon period, was keen to formulating the parameters of female power,
authority and autonomy in his *Saints' Lives.* In Anglo-Saxon England, there
had been a time-honoured and well-established tradition of female leaders
that presided over significant monastic communities, especially in early Anglo-
Saxon church, so Ælfric may well have found redundant the insistence,
so emphatically voiced in the source, on Eugenia's spiritual virility
as a sanction to recognize her ability and permissibility to be a leader.
Although both the Latin source and Ælfric's adaptation testify to an equally
limited view of female agency and autonomy in religious communities,
Ælfric's idea of femininity stands out as positive in the sense that in the Old
English Life the contours of female piety are more sharply defined and women
are far less dependent on the masculine terms of representing religious
experience.

The present article turns to Thomas Walter Laqueur's one-sex model
to elucidate the shift of emphasis on Eugenia's sexuality between the Latin
source and Ælfric's adaptation. The major change that Ælfric made
to the legend results from his manipulation of the notion of Eugenia's spiritual
manhood that is operative in the source; Ælfric excises the notion of Eugenia's
potential to become man spiritually to show that ideals of monasticism
are not identical for men and women. A comparative method sensitive
to the alterations brought by Ælfric to the Latin source makes it possible
to explore Eugenia's body as a site of possibility where the culturally
determined notion of femininity is materialised. Ælfric depicts Eugenia's cross-
dressing as a contradiction in terms. Instead of being a vehicle for preserving
chastity and gaining holiness, her cross-dressing causes Eugenia's body
to materialise desires of those who perpetuate secular values; Eugenia
is not only threatened by her masculine sexuality but also by other people's
avarice. In the legend, this threat is thematised by the introduction
of the variation on the suitor theme, as Eugenia, in disguise, is threatened
by an old widow tempting her with her riches. As the overvaluation

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[5] As Cassandra Rhodes reminds, "the tenth-century Benedictine reform brought rules about contact
between the male and female religious and in accordance with the RSB [Regula Sancti Benedicti],
double monasteries were divided into single-sex institutions" (Rhodes 2012, 69).

of material values infects the world which Eugenia inhabits, Eugenia's masculine body perpetuates the secular terms of representing physical body even though she suppressed her sexuality by cross-dressing. Only when she performs her virginity as a woman does Eugenia's body accrue the correct social meaning as well as materialises the values of Christianity along the parameters of Ælfric's patriarchal authority.

This paper complements earlier important readings of the Life which also focus on Ælfric's attitude to the cross-dresser's sexuality and femininity. First of all, Paul Szarmach insists that "Eugenia is repudiating her own sexuality, which is *de rigueur* for those who join 'sex-negative' Christianity, and she is presumably changing her social status" (Szarmach 1990, 148). Szarmach presents Eugenia as inverting the established idea of sexuality, which aligns his reading with that of Allen Frantzen. Allen Frantzen argues that the cross-dressing on Eugenia's part reflects a spiritual process of transcendence, whereby a female saint becomes a man. He compares the Lives of Agatha and Eugenia to show that in these Lives a female saint "has transcended the female body and become, however briefly, like a man" (Frantzen 1993, 462). Allen Frantzen makes frequent references to the one-sex model outlined by Thomas Laqueur in *Making Sex* (1993, 452). Frantzen argues that, providing the Old English life of Euphrosine as another example, transvestite saints' lives

> detail the temporary obliteration of female identity in the male for the purposes of conversion and the holy life. They show that the one-sex mode, in which the female is assumed to be included with the male, is doubly hierarchical. The model subordinates women to men and then conflates male and female in another hierarchy under God, the force above "the manly" (Frantzen 1993, 464).

Both Frantzen's and Sharmach's view is undermined by Shari Horner, who claims that both "establish a gendered polarity in which the saint must be gendered either male or female, but not both" (Horner 2001, 160). The present article takes up a trail from her challenge to Szarmach and Frantzen's position that Eugenia cross-dresses to suppress her sexuality, which she articulates in her proposition that "the saint does not change her essential sexual identity, grounded in her female body, even if that body

undergoes a material transformation" (Horner 2001, 160). The following reading is inspired by Horner's rejection of the view that Eugenia denounces her femininity to convert herself. Eugenia does not transcend her female body and, *pace* Shari Horner, the aim of this paper is to demonstrate her that femininity is essential to Eugenia's holiness, because, for Ælfric, monastic women and men follow separate paths in performing their religious vocation. In contrast to the Latin source, Eugenia's cross-dressing appears to be, in fact, misplaced and transgressive, if the cultural context behind Ælfric's adaptation is taken into account.

Since Ælfric's *Life of Eugenia* is seldom anthologised, a summary of it would be in order before other points are advanced. Eugenia, daughter of Phillipus, prefect of Alexandria and of Claudia, is well educated in philosophy and rhetoric. Once she becomes attracted to teachings of Saint Paul, and since the practice of Christianity is forbidden in Alexandria, she escapes, accompanied by her two eunuch servants, Protus and Jacinthus. She calls them her brothers, asks them to cut her hair short, and, in male apparel, she joins with them a community of monks in Alexandria, presided by Abbot Helenus. Although Eugenia's stratagem is revealed to him in a dream, he nevertheless admits Eugenia to the monastery. When he dies, she is elected abbot on the grounds of her accomplishments. As she becomes a healer and an exorcist, she is approached by an ill widow Melanthia. Melanthia attempts to seduce Eugenia, offering her wealth. Rejected, she turns the tables by accusing her of rape. Eugenia is imprisoned and brought in the presence of the prefect of Alexandria, her father Phillipus. Defying Melanthia's false vilifications, she asks the prefect to let the widow free once she manages to prove her innocence. Eugenia clears herself of the false charge, baring her breast and revealing her name. The family is reunited and Melanthia let free, her house burnt down with fire from heaven, an evident of sign of divine wrath. Eugenia converts her family. When her father is elected bishop of Alexandria, conspiracy is raised against him, resulting in his death. Attacked when praying at church, he dies after three days. Eugenia, her eunuch servants, her mother Claudia as well as her brothers Avitus and Sergius move to Rome. Sergius becomes bishop of Africa, while Avitus is elected bishop of Carthage. Eugenia and her mother stay at home, the former devoted to converting virgins like herself. Her actions are paralleled by Claudia, who converts widows, and Protus and Jacinthus, who convert Roman youths. Eugenia has converted Basilla, who emanates from a Roman senatorial family. Basilla has recently

turned down advances of Pompeius, a young aristocrat. Once he learns of her conversion, he orders Basilla, Eugenia, her mother Claudia as well as her Christian friends captured. Tortured and martyred by sword, Eugenia dies on the day of Nativity, 25 December. Crowned with martyrdom, she is soon joined by her mother, Protus and Jacinthus.

Misguided as Eugenia might be regarding her role in the Christian world following her conversion, she converts and disguises herself as a man to maintain her chastity. Both in the Latin source and in Ælfric's adaptation, Eugenia's decision to cross-dress as a monk springs from her desire to remain a virgin. Shari Horner lists three reasons why early Christian female saints cross-dressed.

> Initially, the family of the virgin may have refused to allow her to practice Christianity, and thus the disguise offers freedom from these familial constraints. Second, the male disguise theoretically offers protection from sexual assault… Third, the assumption of masculine attributes may have permitted the saint to approximate male spirituality, and thus to achieve a higher level of spiritual life than a female body would permit (Horner 2001, 156–157).

The first motivation is manifest in Ælfric's Life. Eugenia is a cross-dresser who escapes from her pagan family and dresses as a man to dissolve her female sexuality.[6]

As for the second motivation, while her male disguise may well protect Eugenia from rape, it does not shelter the male saint's body from worldly temptations. Melanthia's advances involve temptations that may have induced

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[6] In his study of the cult of St Thecla in Eastern Christianity, Stephen J. Davis argues that female transvestism "serves as a final marker of her status as a wandering, charismatic teacher" (Davis 2001, 31). He argues that "in the context of an ancient society that held fast to the misogynistic assumptions about women's weakness, the act of dressing 'like a man' would have signalled a radical break from customary assumptions about women's identity in society" (Davis 2001, 31–32). But he also points to a number of examples from ancient hagiography, where "transvestism seems to fulfil the similar social function of enabling women to travel freely (i.e. incognito) in public" (Davis 2001, 32). In *Acts of Andrew* "the transvestism of Maximilia and Iphidama has the purpose of enabling the women to travel safely in public… In fact, women who travelled, especially those who travelled alone, faced the ever-present danger of physical or sexual violence" (Davis 2001, 33). Eugenia's transvestism encapsulates the transgressive nature of Christianity; Christianity encroaches upon the basic family structure of secular society, as it reconfigures the roles that individuals play in society regarding their gender.

a monk living in Ælfric's times to break the vow of celibacy. Virginity is not only threatened by the sin of fornication. In fact, greed and avarice are far more threatening. Body in the legend operates on multiple symbolic levels. Having both biological and social body, the subject is not only prone to sexual temptation, but also to avarice. Ælfric demonstrates that Eugenia attempts to make her body free from the secular world.

The third motivation to cross-dress is non-existent in Ælfric's adaptation, although it is evident in the source. A number of scholars show this third factor to be predominant in antiquity. Vern L. Bullough, in "Transvestites in Middle Ages" (1974), refers to Philo of Alexandria, for whom "progress meant giving up female gender, the material, passive, corporeal, and sense-perceptive world, and taking the active rational male world of mind and thought" (1974, 1383). According to this logic, as Bullough observes, "female who wore male clothes and adopted the role of the male would be trying to imitate the superior sex" (Bullough 1974, 1383). He quotes Saint Jerome's idea that when a woman "wishes to serve Christ more than the world, then she will cease to be a woman and will be called a man" (Bullough 1974, 1383).[7] This view is supported in Valerie R. Hotchkiss's comprehensive study of medieval transvestite saints lives, *Clothes make the man* (2012), where "recognition of holiness is earned primarily through the denial of womanhood" (Hotchkiss 2012, 13). The third motivation fits the one-sex model of sexuality that Allen Frantzen proposes in his reading of Life of Eugenia, quoting from Ælfric's mid-Lent homily: "if a woman is manly by nature and strong to God's will, she will be counted

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[7] Other scholars indicate that the same attitude was often articulated in Christian Antiquity. Elizabeth A. Castelli observes in *Martyrdom and Memory* (2004) that "[g]ender contingency and capacity to be overridden by spiritual prowess appear in numerous early martyr stories and in narratives about the ascetic specialists whose singular achievements are marked by the successful abandonment of femininity" (Castelli 2004, 63). Her claim is that "[t]hese ideas represent a double-edged ideological and theological realization on the part of Christianity: the gender binary need not always be binding though its intrinsic values system (the masculine is always necessarily more positively charged than the feminine) remains relentlessly intact" (Castelli 2004, 63). Castelli calls up Clement's argument from *Stromateis* that "[t]he Stoic virtue of manliness is … prerequisite for both good courage and patient endurance" (2004: 64). In *This Female Man of God* (1995), Gillian Cloke astutely observes that "the paradigm of patristic thought on women was that women were not holy; they were creatures of error, of superstition, of carnal disposition – the Devil's gateway. This being so, anyone holy enough to an exemplar of faith could not be a woman: every one of the many who achieved fame through piety was held to 'surpass her sex' – never, be it noted, to elevate the expectations that might be held of their sex" (Cloke 1995, 135). The only way for a woman to become an exemplar was to desex herself: "they could only disguise the sex they had, either actively, in assuming the outward habit and guise of man, or by assuming inward 'male' habits of determination and courage in piety, to be written up as having disguised outwardly the real masculinity of their souls" (Cloke 1995, 135).

among the men who sit at the table of God" (Frantzen 1993, 464). For Frantzen, Eugenia, among other female saints from Ælfric's corpus, "first acquires *the appearance of* a man's nature; when the natural transformation is accomplished, the way for the supernatural transformation is prepared" (Frantzen 1993, 465).[8]

In the source, cross-dressing and assumed masculinity are symbolic of spiritual growth and renunciation. Allen Frantzen quotes from Ælfric's mid-Lent homily to demonstrate that the notion that "the woman finds salvation by acquiring a man's nature" finds an echo in his *Catholic Homilies* (Frantzen 1993, 464).[9] Judging from his adaptation, Ælfric, however, must have found it questionable that women should seek masculine spirituality by rejecting the outer trappings of their femininity. It is evident that he carefully reworked the Life, cutting out most references to Eugenia's profile as a *miles Christi.* Ælfric sets aside the source's insistence on Eugenia's manly conduct. In the Latin version, for instance, Helenus extols Eugenia's conduct as manly: "Recte te Eugenium vocas; viriliter enim agis et confortetur cor tuum pro fide Christe" [Rightly you call yourself Eugenius, because you act manly and your heart grows in strength on account of your faith in Christ] (*Vita,* Chapter VII). Ælfric's redaction changes the content of this speech. In the Old English version, Helenus extols Eugenia's virginity and anticipates her martyrdom.

> He genam hi þa onsundron and sæde hyre gewislice
> hwæt heo man ne wæs, and hwylcere mægþe,
> and þæt heo þurh mægðhad mycclum gelicode
> þam heofonlican cyninge þe heo gecoren hæfde;
> and cwæð þæt heo sceolde swiðlice æhtnyssa
> for mægðhade ðrowian, and þeah beon gescyld
> þurh þone soðan drihten þe gescylt his gecorenan.
> (77–83)

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[8] Similarly, for Paul Szarmach, Eugenia's major motivation is elevating her status. Quoting from Vern L Bullough, Szarmach insists that "Eugenia is repudiating her own sexuality, which is *de rigueur* for those who join "sex-negative" Christianity, and she is presumably changing her social status" (Szarmach 1990, 148).

[9] "[I]f a woman is manly by nature and strong to God's will, she will be counted among the men who sit at the table of God" (Benjamin Thorpe (ed.) 1844-1946. *The Sermones Catholici or Homilies of Ælfric,* 2 vol. London).

> Then he took her asunder, and said to her assuredly how she
> was no man, and of what kindred she was, and how she,
> by the virginity which she had chosen, greatly pleased
> the heavenly King; and said, that she should yet be preserved
> by help of the true Lord, who shields his chosen ones.

The speech is reworked so as to reflect the conventional view of feminine holiness; cross-dressing serves the instrumental purpose of preserving Eugenia's spiritual and carnal integrity. Following the Latin version, Ælfric turns Eugenia's manly disguise into a metaphoric representation of conversion from the secular world and sexuality. The main contrast between the source and the Old English adaptation is that Ælfric makes it manifest that the monk's status of a *miles Christi* is unavailable to Eugenia on account of her essential femininity. The source underlines Eugenia's promotion to a spiritual warrior. For example, as Eugenia continues her monastic career, she is lauded in her Latin sources for remaining "virilu habitu et animo" [of masculine apparel and soul] (*Vita,* Chapter IX). "Quis enim deprehenderat quod esset femina, quam virtus Christi et virginitas immaculata protegebat, ut mirabilis esset et viris?" [Who could find out that she was a woman, since the virtue of Christ and unravished virginity protected her miraculously among men] (*Vita,* Chapter IX). In contrast, Ælfric excises virtually all references to spiritual warfare from his adaptation. Accordingly, Eugenia's manly conduct praised in the Latin source as symbolic of her carnal purity and spiritual progress is played down in the Old English version merely as a clandestine stratagem instrumental for Eugenia's separation from her family. What is more, Ælfric stresses Eugenia's modesty, which constitutes one of the foremost attributes of a virgin. Although Eugenia lives "with a man's mind" [mid wærlicum mode, l. 93], she maintains "great humility" [mycelre eadmodnesse, l. 96].

Eugenia's desire to become like a man, so manifest in the sources as well as in the Old English life, might reflect Eugenia's desire to construct a syneisactic community in which gender difference is levelled, "a union of women and men free of sex and gender roles that generally accompany sex" (McNamara1994, 6). As McNamara points out, some of the early Christian authorities held celibate women spiritually and intellectually equal to celibate men (McNamara 1994, 6). Around the time of Eugenia's martyrdom, Clement of Alexandria claimed the difference to be grounded solely in the biological body, to which a genderless soul was temporarily tied (McNamara 1994, 23).

In the Latin source, Eugenia motivates her cross-dressing as a way to infiltrate the Christian community of the learned men who object to admitting women in their fellowship: "sane ad diversorium hujus congregationis, in quo Deo canitur, nullam patitur venire feminarum" (*Vita,* Chapter III). Eugenia desires to partake of spirituality which is also exclusively masculine. Ælfric's adaption, however, makes no mention of such a prohibition. In the Old English source, Eugenia asks her companions to cut her hair short so that she remains unrecognized.

> Ða nam Eugenia hi on sundorspræce,
> het hi gebroðra, and bæd þæt hi
> hyre fæx forcurfon on wæpmonna wysan,
> and mid wædum gehiwodon swylce heo cniht wære—
> wolde ðam Cristenan genealecan
> on wærlicum hiwe þæt heo ne wurde ameldod.
> (48–53)

> Then Eugenia took them apart in conversation, called them brethren, and besought that they
> Would shear her hair after the fashion of men, and disguise her with garments as if she were a boy. she desired to approach the Christians in the garb of a man, that she might not be betrayed.

Although they are servants, the eunuchs share Eugenia's nobility of mind, nobility that according to Helenus surpasses the nobility of birth. Hence, Eugenia's cross-dressing is motivated by a desire for existence within a community, where gender difference is obliterated by spiritual perfection.

Eugenia seems to possess a sense of empowerment that accompanies levelling gender difference in a syneisactic community. The company of Eugenia, Protus and Jacinthus clearly approximates such a community.[10] Eugenia's

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[10] Ælfric's version can be related to two historical and cultural specificities that applied to the position of religious women in Anglo-Saxon England, the first being the abundance of double monastic house before the Benedictine reform of the tenth century, the second being women leaders in Anglo-Saxon monasticism. In Anglo-Saxon England, there had been a time-honoured and well-established tradition of female leaders that presided over significant monastic communities, especially in early Anglo-Saxon church, so Ælfric may well have found redundant the insistence so emphatically voiced in the source on Eugenia's spiritual virility as a sanction to recognize her ability and permissibility to be a leader.

attempt to level gender and economic difference is impeded by her elevation to the position of abbot, following Helenus' death. The irony that resurfaces from Ælfric's adaptation is that Eugenia's conversion cannot be made complete with the change of sex, since by repudiating female sexuality Eugenia becomes implicated in masculine sexuality. This is strongly at odds with Paul Szarmach's observation that "Eugenia's conversion of heart to Christianity requires a transformation of sex, or at least the appearance of sex. And her transformation is dual: she wishes to appear as a man and she wishes to be brother to her eunuch" (Szarmach 1990, 148). Such a view disregards the social milieu that Ælfric reflects in his adaptation. The ways of masculine spirituality, which Eugenia desires, do not free the individual from sexuality. As the legend shows, a change of gender necessitates a different set of temptations that are associated with the opposite sex.

> Nu is min mod awend mycclum to ðe,
> þæt þu hlaford beo þæra æhta and min.
> Ic wene þæt hit ne sy unrihtwisnysse ætforan Gode
> þeah ðe þu wifes bruce and blysse on life.
> (157–161)

> Now is my mind much inclined towards thee, that thou mayst
> be lord of my goods and of me. I ween it is not unrighteousness
> before God though thou shouldst enjoy a wife and happiness
> in this life.

Melanthia's temptation strikes a chord counterpointing Eugenia's father's reification of her body; she tempts Eugenius to return to the economy of the secular world. As a story-teller, Ælfric takes advantage in his adaptation that Eugenia's masculine gender entails an assumption of male sexuality to build up an exciting peripeteia. Although Ælfric excises the suitor theme from the source, he maintains a juxtaposition between Eugenia's female body desired by her father and male body desired by Melanthia. Phillipus has a golden sculpture made to make up for his daughter's absence, while Melanthia plans to attract Eugenius with her dowry.

Ða andwyrde Eugenia þyssere olecunge,
and cwæð to þam wife mid þisum ingehyde,
þæt ða gewylnunga þissere andweardan worulde
synt swiðe swicole, þeah þe hi geswæse beon,
and þæs lichoman lustas gelome bepæceð
and to sarnissum gelædað þa þe hi swiðost lufiað.
(162–167)

Then Eugenia replied to this flattery, and spake to the woman
to this intent, that the desires of this present world are extremely
deceitful, though they be pleasant, and the lusts of the body
oftentimes seduce and bring them to sorrow who love them most.

Engaging in a hectoring censure of the world and the flesh, Ælfric's Eugenia voices a warning that those who indulge in pleasure will earn punishment for being swept away by superficial benefits achieved by satisfaction of fickle desire. Ironically, renunciation which she desires is beyond her reach. Allen Frantzen argues, analyzing Ælfric's Lives of Agatha and Eugenia, that "when the natural transformation is accomplished, the way for the supernatural transformation is prepared" (Frantzen 1993, 465). It is contended here, however, that this is not the case in the Life of Eugenia. Eugenia cannot continue as a cross-dresser, because "the appearance of masculinity" (Frantzen 1993, 465) cannot authenticate her renunciation. Only as a woman can she convert from the world. The episode helps Ælfric advance a notion that monastic men and women should embrace separate sets of ideals that make their renunciation complete. In the episode, in order to convert, Eugenia must reject her female sexuality not so much by embracing masculinity as by incorporating her female body into monasticism. Ælfric insists, arguably, that her full incorporation into Christianity results from the conversion of her entire family.

Pauline Stafford astutely remarks that "'Woman's sexual body, land and non-communal possessions were combined as the opposite of the monastic ideal which Eugenia had sought" (Stafford 1999, 9). Resolving to live a monastic life of chastity may not be enough to repudiate an individual from his or her gender. The Life illustrates the ecclesiastical concern that secular values claim monastic chaste bodies, which are never fully dissolved from secular values. While the gender difference that constructed secular

society in Anglo-Saxon England may well have encroached on the values of the monastic community, this difference remained essential to maintain hierarchies in Anglo-Saxon monastic communities, of which the sexually piquant episode featuring Melanthia is not only a reminder, but also an ingenious structural device that resolves the potentially tragic tension resulting the conflicting secular and ecclesiastical values.

What cannot be missed from Ælfric's adaptation is the emphasis he places on the irony that while Eugenia's constructed masculinity does little to separate her from the secular world and its values, her restored femininity in the latter half of the vita reintegrates her with her family and Christian community. While masculinity is instrumental for Eugenia in persevering in chastity in the community of men, freedom from her father's paternal authority that she achieves as a result from converting her whole family makes it possible, and necessary, for her new identity as a female virgin and martyr to emerge. Eugenia discards her holy transvestism to establish a community of virgins in Rome. In the second half of the Life, Ælfric, arguably, manipulates the source to establish Eugenia as a role model for monastic females, mainly by excising from the source her heroism and resistance to her pagan enemies.

The Latin source, which Ælfric abridges, by way of the rhetorical strategy of *abbreviatio*, allows Eugenia and Basilla, who appears as Eugenia's foil in the second half of the vita, to counterbalance the androcentric misrepresentation of their bodies.[11] Eugenia addresses the community of virgins and widows that gathers around her with a language couched in the terms of Roman imperialism: "Absque eorum sanguine nulla potestas imperii, nulla illustris dignitas decorator" [Without shedding one's blood no one gains imperial power, no one is decorated with highest honours" (*Vita* Ch XXIII).

The life of virginity and martyrdom is depicted in the source as a threat to the patriarchal and masculinist values of the Roman Empire.[12] The revulsion

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[11] Virginia Burrus, in "Word Made Flesh" (1994), argues that "[t]he culturally dominant androcentric construction of virginal sexuality, which crystallises out of the distinctive needs of the post-Constantinian church, functions to create and defend new communal boundaries and to reassert and strengthen the gender hierarchy" (Burrus 1994, 51).

[12] In *Dying for God* (1999), Daniel Boyarin observes that in early Christianity "the virgin girl is a topos in both Judaism and Christianity for thinking about male bodies and their spiritual states" (Boyarin 1999, 67). In "Reading Agnes" (1995), analyzing fourth century Christian discourse of power, Virginia Burrus argues that "[t]he assertiveness of this masculinised speech [in the Life of Agnes, JO] illumines the competitive rhetorical economy within which it seeks to usurp the privileged maleness of the classical discourse. Its ambiguity constitutes both its vulnerability and its peculiar power – on the one hand allowing a 'bending' of gender identity through which the strategies of both feminized resistance and a masculinised hegemony can be mobilized

expressed by male antagonists more than compounds the rhetorical force of the military imagery in which Eugenia and Basilla's speeches are couched. In the source, Christians are accused of downright disregard of the republic, their customs being misrepresented not only as the flouting of the Roman worship but also as the undermining of patriarchy. Basilla's refusal to marry Pompeius causes him to deliver before the emperor of Rome a vociferous rant against Christianity, which casts Eugenia's practices as a potential threat to social order.

> Diu est enim quod hi qui Christiani dicuntur reipublice nocent: qui irrident legum nostrarum sacrosancta caeremonia, et omnipotens deos nostros, ac si vana simulacra, despiciunt. Jura quoque ipsius naturae perverunt, separant conjugium, gratiam sponsorum sibi associant: et dicunt iniquum esse, si sposnum sibi associant.

> It is long since the Christians do harm to the republic. They ridicule the sacred ceremonies of our laws and our mighty gods as empty idols. They are undermining the very laws of nature; they break marriages up and decide about marriages themselves, considering it iniquitous for a bride to accept the bridegroom assigned to her. O most pious Emperor, what shall we do? (*Vita,* Chapter XXV)

Particularly emphasized in Pompeius's repudiation of Christians is their downright disregard of marriage arrangements, which would have been outrageous for Romans citizens of the day of persecutions. The image that structures the speech, one of marriage as cure against death, was in fact a cliché in Roman literature and rhetoric, as Peter Brown notes in *The Body and Society*

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simultaneously" (Boyarin 1995, 29). Following Burrus's observations, Boyarin hypothesizes that in early Christianity around the fourth century A.D. "[i]dentification with the female virgin was a mode for both Rabbis and Fathers of disidentification with a "Rome" whose power was stereotyped as a highly sexualized male. Both groups were engaged in complex, tangled, and ambivalent negotiations of self-fashioning in response to their attraction and repulsion from that Rome. Each, however, occupied a different space within the economies of power and ethnic emplacement in the Empire. Christian writers, even as late as in the fourth or fifth centuries, frequently were former Roman "pagans," sons of power and prestige in imperial society who were highly educated and who identified with classical culture" (Boyarin 1999, 79–80).

(Brown 2008).[13] It is vital to bear in mind that students of late antique martyrs and saints' lives draw attention to the apologetic rhetorical strategies by male authors, who defend virgins' and female ascetics' right to function outside the jurisdiction of masculine authority.[14]

It is notable that while some of the early recensions of the vita feature strongly wilful and recalcitrant heroines, Ælfric outstrips Eugenia, as well as Basilla, of agency, authority and autonomy. In the Syriac and Armenian recensions, which are the earliest, Eugenia's transgressive cross-dressing is fomented by a perusal of the *Life of Thecla* (*Select Narratives of Holy Women,* 2).[15] The Latin *Vita Eugeniae*, which comes second, replicates his source's language that is strongly resonant of allegory of war and *miles Christi* metaphor that couches many speeches delivered by Eugenia and Basilla. However, this Latin version does not record the intertextual link to the Life of Thecla; instead, it merely reports Eugenia to read some male authors including Aristotle and Saint Paul. The two Anglo-Saxon adaptations of the Life further diminish Eugenia's grandeur. Aldhelm's *De Virginate* reproduces the legend's strong military language, intimating that she has abandoned her kindred to

> receive the sacrament of baptism and take service in the monastic
> army – not like a woman, but, against the laws of nature,
> with her curling locks shaved off, in the short crop of the mas-
> culine sex – and she was joined with the assembly of saints
> and was recruited to the troops of Christ's army with the seal
> of purity unbroken, and with no blemish on her chastity
> (Aldhelm, *On Virginity,* chapter 44, 110).

Ælfric's version, however, is consistent not only in excising all references to Thecla, but also in reducing a significant number of allusions to *miles Christi* metaphor. What might be reconstructed from the discourses reviewing

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[13] Peter Brown observes that in Roman literature co-terminent with early Christian writings, marriage was presented as means of continuing the civilization endangered by low expectancy and exposure to death at early childhood (Brown 2008, 8).

[14] Virginia Burrus shows that in *On Virgins* "Ambrose explicitly defends the church's right to remove the sexual bodies of elite Roman daughters from one sphere of social interchange by inscribing virginity with seductively heroic drama of martyrdom, on the one hand, and the re-assuringly patriarchal vow of marriage, on the other" (Burrus 1995, 30).

[15] A reference to an English translation of the Coptic *Life of Eugenia* included in Agnes Smith Lewis (ed.). 1900. *Select Narratives of Holy Women.* London: Cambridge University Press.

Eugenia's profile as a cross-dressing saint in these versions of the Life is, for one thing, the extent to which early Christianity offered women opportunities for power and independence reserved for men and, for another, their inability to determine forms of representing their agency, as these were only entertained by the masculine authority of male authors who textualised their lives.

The excision of Basilla' speech from the source is by far the most significant one that Ælfric conducts, as it reflects the politics of representing feminine agency. In the Latin source, the military language that underlies much of Basilla's speech empowers women as transgressive insofar as their resolves to remain virgins thwart their father and suitors' arrangements and, accordingly, pose a direct threat to their fathers' interests and obligations. Representing such a conflict between youth and old age, however, may have not been of any value in late Anglo-Saxon England, where not infrequently fathers willingly presented monasteries with their daughters as oblates and where the opposition between Christianity and secular paganism had long been a thing of the past. It is not that Ælfric curbs the agency that empowers Eugenia and Basilla in the source. Rather, Eugenia and Basilla are presented by him as more significant to society. By assuaging the clash between the secular and the religious world, Ælfric sustains a vision of holiness as essential to integrating the secular and religious communities.

In conclusion, contrary to Paul Szarmach and Allen Frantzen' idea that Eugenia has to suppress her femininity to become a saint, in Ælfric's adaptation the saint's perfection results from her body accruing the correct social meanings. His adaptation is complicit with the immanence of Eugenia's body. More to that point, Ælfric's representation of Eugenia as a female saint is still complicit with a model of gender that Thomas Walter Laqueur advances for antique and early medieval writers.

> … in these pre-Enlightenment texts, and some later ones, *sex,* or the body, must be understood as the epiphenomenon, while *gender,* what we would take to be a cultural category, was primary or 'real.' Gender – man and woman – mattered a great deal and was part of the order of things; sex was conventional (Laqueur 1990, 8).

A Christian's body must be shaped in accordance with acceptable norms; the body of a saint inculcates the parameters for bearing one's bodily frame in men and women, whose performance of holiness is determined by sexual difference. The bodies of monastic women and men lay at the intersection of the secular and religious communities. While in many saints lives, the resolve to remain a virgin on the part of a young Christian woman destabilizes the hierarchies within a household, a case made in Ælfric's *Eugenia* is that her untarnished reputation as a virgin reconfigures patriarchal hierarchies, bringing about their Christianization. The Life of Eugenia was conducive to perpetuating Anglo-Saxon ideals of honour held in aristocratic families, whose daughters were dedicated to monastic houses as oblates to continue in their virginity throughout lifetime. The Life does not as much idealise renunciation as reconfigures secular and monastic values resurfacing from tensions between religious and secular communities of late Anglo-Saxon England. Eugenia's body represents a palimpsest that records the process of identity construction not just through a conversion of a female individual to faith but also through a conversion, from one patriarchal community to another, of a female individual who remains inextricably entangled in the conflicted secular and religious forms of representing women and their religious experience. Eugenia developed two cultural bodies: the first one was gendered according to the values of secular society, the other is gendered through the incorporation into Christian patriarchy, in which the body of a saint is conventionally masculine regardless of his or her biological sex. Ælfric's treatment of Eugenia resolves this tension, not only defining space for Eugenia's femininity, but also integrating the secular and monastic values in the Life.

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E. M. Forster and the English Ways
of Ex(Sup)pressing Emotions

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Abstract: E. M. Forster's interest in emotions as well as in ways of expressing and suppressing them was an important theme of his essays. "Notes on the English Character", in which he presents the idea of "the undeveloped heart", are probably the best known of them. Forster finds "the undeveloped heart" characteristic of the British, especially men of the upper classes, educated in public schools.

The issue plays an equally important role in Forster's fictional works. The ways and means of ex(sup)pressing emotions are often used in his novels and short stories as a useful element of characterisation and tool in development of the plot. They become especially valuable devises in those texts in which representatives of different cultures come into contact or oppose each other (e.g. the English and the Italians in *Where Angels Fear to Tread*, or the English and the Indians in *A Passage to India*), often, though not always, resulting in the conflict of unreasonable emotion vs. emotionless reason.

The essay attempts to reconstruct Forster's understanding of emotions (concentrating on their forms and expression in Great Britain opposed by those of Italy and India) as based on the essay and present the ways the novelist uses ex(sup)pressing emotions in the structure of his works (discussed on selected excerpts).

Keywords: Britishness, English, character, expression, suppression, emotions

Edward Morgan Forster's views on emotions and especially the ways the English handle them can be reconstructed from his essay "Notes on the English Character", first published by the *Atlantic Monthly* in January 1926 and then reprinted in the collection *Abinger Harvest* in 1936. It is fairly obvious that Forster saw literature as an important element in his vision of emotions – he repeatedly claims that the English literature is proof that the English cannot be devoid of emotions of which they are so often accused by foreigners (Forster 1996, 7). However, it is hardly as certain whether he intended the essay to be used as a skeleton key in reading his own works of fiction, which is what I intend to do. The present essay aims at reconstructing Forster's understanding of English emotions and presenting on a limited number of selected examples (for the sake of brevity, it is not our aim here to present a complete list of all such instances) how the writer applied his concepts in his own novels, play, or short stories.

In his essay, Forster sees public schools as responsible for the way the English handle their emotions. He makes it clear that his remarks do not apply to other British nations such as the Scots and the Irish, in which societies public schools do not play the same role. The idea seems somewhat exaggerated and probably tells us more about Forster's personal childhood experiences than about the English national character as such. In his opinion public schoolboys "go forth into [the world] with well-developed bodies, fairly developed minds, and undeveloped hearts" (1996, 5). It is the "undeveloped heart – not a cold one" that is responsible for the difficulties English face in the sphere of emotions. Forster expands this statement as follows in a passage which was ultimately not included in the published version of the essay:

> The English character … is not cold. Partly from education, partly from shyness, partly from a belief that emotion is most honoured if reserved for an appropriate occasion, the English character often suppresses it. But it possesses it: criticise its method if you like. Call it undeveloped. But don't call it cold (1996, 406).

Consequently, an Englishman can feel but he is afraid to feel, "he must bottle up his emotions or let them out only on a very special occasion" (1996, 5) and he often chooses not to react rather than to risk reacting in an inappropriate way because, generally speaking, "feeling is bad form" (1996, 5).

The ideal approach consists thus of suppressing rather than expressing emotions.

It is an ideal, however, which is often misunderstood by foreigners whose attitude towards emotions is significantly different. Forster moves on in his essay to criticise this English attitude quoting an anecdote involving an unnamed Indian friend; one might guess that he refers here to Syed Ross Masood. The "friend" compares the English attitude to that of the people of the South, who do not "measure out their emotions as if they were potatoes" (1996, 6 – it is supposed to be a quotation from the aforementioned "Indian friend"), an attitude which Forster in turn compares to "slopping emotions about like water from a pail" (1996, 6). The difference is, as Forster concludes, in the use of emotions resulting from the difference in attitudes. In his opinion the English see their emotions as a finite resource, which is hardly comprehensible for the Southerners, and he ultimately finds this English attitude wrong, agreeing that emotions may be endless and the English may "express them copiously, passionately, and always" (1996, 7).

Further remarks concern English emotional "slowness". Once more Forster uses an anecdote proving that "the Englishman appears to be cold and unemotional because he is really slow" (1996, 7) in reacting and/or expressing his emotions. The story refers to a coach the passengers of which were French and English. In a moment of a nearly missed accident the French reacted immediately and vigorously while the English sat calmly. Yet when the coach reached an inn an hour later and the Frenchmen had already forgotten about the incident, one of the Englishmen had a nervous breakdown. Forster's conclusion is as follows: "when a disaster comes, the English instinct is to do what can be done first, and to postpone the feeling as long as possible" (1996, 7). Yet again it is a complete suppression of emotions that is the expected ideal behaviour and Forster seems quite taken in by this ideal, as it is usually more efficient. As a result, however, in an average Englishman "there is plenty of emotion further down, but it never gets used" (1996, 14).

Ultimately, the suppressing of emotions results in what Forster attempts to define as "unconscious deceit", "muddle-headedness", or "self-inflicted muddle". In order to clarify the concept Forster uses an example from Jane Austen's *Sense and Sensibility*, in the second chapter of which Mrs John Dashwood convinces her husband that he should not give his step-mother and step-sisters any money even though he promised their father to support them (Austen 1994, 5–11). The Dashwoods are not villains, there is nothing

dramatic or violent about their sin, and yet they do wrong in the end even though it takes them much time to do it and they fail to notice when they collapse morally (1996, 12–13).

The "self-inflicted muddle" is, consequently, the ability to confuse one's own mind so completely as to behave in a mindless, irrational, or even immoral and harmful way, apparently without any awareness of the fact. The "muddle" very often begins with a rational or even noble intention which is gradually thwarted and altered in such a way as to end up as a parody or even the opposite of the original intention while the process is, in the mind of the muddled person, fully rational and even noble. In the example taken from Austen's novel Mrs John Dashwood is absolutely convinced that her husband's relatives do not actually need any financial support while it is her duty as a mother to protect the family possessions for the sake of her children.

It is quite telling that speaking about both the English "undevelopment of the heart" and "emotional slowness" Forster uses foreigners (respectively the Indians and the French) as a mirror in which the English must be reflected in order to see and understand themselves. As a matter of fact, Forster does not see much of a chance of improvement that could possibly result from such an introspection, a point which he expands in a comment on the English attitude towards criticism. An Englishman never considers that "he is capable of improvement; his self-complacency is abysmal" (1996, 9). The "tolerant humorous attitude" with which an Englishman confronts his (usually foreign) critics "is not really tolerant, because it is insensitive, and not really humorous, because it is bounded by the titter and the guffaw" (1996, 9). Forster ends his essay on an optimistic note, claiming that "in the next twenty years we shall see a great change and that national character will alter into something that is less unique but more lovable" (1996, 15). The conclusion, however, does not sound very convincing and Forster seems to soften his own criticism, calling his remarks "notes on the English character as it has struck a novelist" (1996, 15).

I realise that I may be accused of reading more in Forster's essay than what is actually there. I must also admit that the published version of the text does not support my further concepts in an obvious and clear manner. The published version, however, is not the only one in existence. The essay,

although dated 1920 in the collection *Abinger Harvest*[1], was actually written in or before 1913 and it was certainly first presented to a "group of Indian students at Cambridge during the autumn term of 1913", as it is confirmed by memoirs of one of the students quoted in the notes of Elizabeth Heine, the editor of this particular volume of the Abinger Harvest edition (Forster 1996, 404). The 1913 text is much longer than the published version and it contains several passages later removed, of which the following, in which Forster addresses the Indian students, seems the most important:

> You will be coming across Englishmen all your lives and it is right that you should ask yourselves what manner of men they are, and I being by profession a novelist, have to ask myself the same question. In order to portray English people in fiction, I have had to consider what manner of men they are in life. I have come to a few conclusions which I should like to lay before you (1996, 404).

Forster's remarks are thus presented as the result of considerations which preceded his writing. He actually made them public when his career as a novelist was almost over, even though at the age of 35 he was hardly an old man. Consequently, it seems justified to assume that the vision of the English attitude towards emotions presented in the essay was the vision which Forster had applied in his works before the discussed essay was conceived. Let us then try to see if and how these conclusions are reflected in Forster's own works. We shall look into selected texts for three elements – the self-inflicted muddle, the slowness of emotion, and the undeveloped heart which fails to deal with emotions properly and makes one unable to read and react to other people's emotions. The purpose of the following presentation is not an in-depth analysis, it is rather meant as indicating the presence of the aforementioned elements and their ubiquitous character in Forster's works.

The muddle is quite obviously the easiest to spot. In *Where Angels Fear to Tread* (1905), the first novel that Forster completed and published, both the main plot and several subplots are based on the muddle which the English characters make themselves and for themselves. The Italian characters, however, are usually innocent bystanders or the victims. Lilia's Italian

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[1] It might be a typo as the essay was actually first published in 1926.

love affair and marriage are largely the results of her fully justified though pointless attempts to teach her unteachable mother-in-law a lesson. Each successful step Lilia makes seems (at least to her) fully rational but by the time she dies giving birth to a nameless son, she successfully manages to corner herself in a loveless marriage in a foreign country the language of which she does not speak and the culture of which leaves her indifferent.

Yet this is only the first of the sequence of self-inflicted muddles in the novel. Miss Abbott's superficially charitable though rather obviously equally pointless attempt to save Lilia's son from the "godless" Italians spurs Mrs Herriton to intervene and send a rescue party consisting of her two children. The intentions of Miss Abbott may be (with certain reservations) considered noble, even if foolish. It is quite striking, however, how completely she (and all other Englishmen involved in the rescue operation) disregards the emotions of others: the Italian relatives of the baby, especially its father.

The intentions of Mrs Herriton are anything but noble: she feels she must protect the opinion she enjoys in the neighbourhood and if it takes adopting a baby with whom she is actually not even related, she is ready to take the challenge. Caroline Abbott shames her into action. It is also quite probable that Mrs Herriton manages to convince herself that it is what she wanted all the time and believed the right and proper thing to do. The muddle expands, engulfing still new characters, all of whom are perfectly convinced that their aims and motives are actually noble and pure. Ultimately, it all ends rather literally in a catastrophe, two coaches collide in the dark and the baby is killed in the accident.

The ability to make a muddle is not limited to women in Forster's fiction. In *The Longest Journey* (1907), Rickie Elliot makes a muddle for himself when he meets Agnes Pembroke and falls in love not so much with the real person who is actually both indifferent to him and unworthy of his love (which is immediately obvious to his best friend Stewart Ansell) but in an imaginary ideal of which he in turn considers himself unworthy. The muddle expands when Rickie steps in to replace Agnes' late fiancé and is ultimately forced into marriage by her scheming brother. Even the death of their daughter is not enough to make him break away from the muddle he got himself into, he is freed from this toxic relationship only when Agnes attempts to drive away his half-brother Stephen. One should remark here that Agnes' motives are also (from her point of view) noble and just – she merely attempts to protect her husband from a troublesome relative.

Similar elements may be traced in the plot of the third of Forster's novels, *A Room with a View* (published in 1908), which tells the story of the muddle made by Lucy Honeychurch when she refused to accept the fact that she fell in love with a young man who "would not do". The gravest sin of the young man in question, George Emerson, is rather appropriately his inability to keep his emotions in check when he sees and kisses Lucy on the hillside at Fiesole. Trying to escape not so much George himself but rather her own emotions which she cannot control, Lucy only gets deeper and deeper in the muddle. In the process she is gladly assisted by her muddled cousin Charlotte Bartlett and two equally muddled closeted homosexuals: the reverend Beebe and Cecil Vyse. Lucy actually goes as far as to accept the proposal of the latter. It is only the clear-headed and very un-English Mr Emerson who forces her to go "out into the muddle she had made herself" (Forster 1977, 204) and accept her own emotions, and the costs of trying to escape from them.

A self-inflicted muddle strangely similar to that presented in Jane Austen's novel quoted above appears in *Howards End*. The late Mrs Wilcox bequeathed the eponymous house to Margaret Schlegel. Mrs Wilcox's husband and children, however, when they learn of the will, decide after a discussion that the best course of action is to destroy the will and it is consequently burned. The decision, however, continues to haunt the family through the novel and, ultimately, Margaret Schlegel becomes the owner of Howards End when she marries Mr Wilcox. It is, however, the death of one of the characters, Leonard Bast, that becomes necessary to force the Wilcoxes to face and accept the reality. The muddle is, consequently, an extremely important element in the structure of each of the four novels Forster wrote in the first decade of the 20th century.

The examples of the English "slowness of emotion" are less numerous and this characteristic quality does not play an equally significant role in the structure of Forster's novels. One may mention here Caroline Abbott's and Philip Herriton's inability to recognize and express their own feelings for what they actually are in *Where Angels Fear to Tread*. The famous murder scene in Piazza Signoria in *A Room with a View* (Forster 1977, 41–45) may be another example. George Emerson first rescues Lucy Honeychurch, who faints at the sight of blood, and only after a long while does he start to analyse his own emotions evoked by the murder. He is to some degree excused because Lucy desperately tries to distract him by somewhat muddled attempts at conversation. Lucy seems at this point completely unaware of the emotional

impact of the scene she has just witnessed. Her main concern is to make sure that no one ever hears about her collapse in the square. Cases of slowness of emotion can be detected also in *Howards End*, especially in the behaviour of the Wilcoxes, e.g. Henry Wilcox's slow acceptance of the situation following the death of Leonard Bast and the part Mr Wilcox himself played in the event. It is also the case in *A Passage to India*; the most notable example in this novel is the behaviour of Adela Quested after the alleged rape.

It is, however, the undeveloped English heart which plays the most important role in Forster's fiction. It reveals itself in two ways – the inability to express and even understand one's own emotions combined with the conviction that one is always the best off suppressing them, and the inability to read and react properly to the emotions of others, especially when the others come from a different culture (most often Italian or Indian, but also vaguely defined "natives", as it is in the short story "The Life to Come"). Forster's characters have been variously divided into binary pairs of "people of the room" and "people of the view", "Medieval" and "Renaissance" characters, those who can and those who cannot be saved, to mention but a few of proposed divisions. It is their undeveloped hearts, however, that allow us to draw a line between one group and the other in these binary oppositions, regardless of which nomenclature we accept. It should be pointed out here that the division is hardly ever rigid. Forster quite fortunately avoids simplification in his character drawing. In every novel we can find characters who ultimately defy the readers' expectations. In *A Room with a View* such characters are e.g. the liberal and benevolent reverend Beebe ultimately turning against Lucy in the final scene of the novel and the muddled and cold Charlotte Bartlett who unexpectedly helps the lovers come together.

Most of the main characters in Forster's fiction suffer from this condition to a smaller or greater degree. Oddly enough, Forster does not find his characters with fully developed hearts sufficiently interesting to make them the main heroes or heroines of his works. Stewart Ansell, Mr Emerson, and Mrs Moore play important roles in the respective plots but they are always secondary characters. The writer focuses instead on these characters who have the potential to change and go through the process of the development of the heart. It is precisely this process which forms the backbone of all Forster's novels. We may list here Lucy Honeychurch coming to terms with her own love (and the muddle she made trying to escape it), Henry Wilcox understanding the value of emotions (more broadly anything which cannot be evaluated

and sold for cash), Rickie Elliot who liberates himself from the vicious influence of Agnes Pembroke and her brother, and Maurice Hill who ultimately succeeds in embracing his own sexuality, liberating himself from the sterile relationship with Clive Durham. Maurice's choices and emotional development are presented in opposition to those of Clive who "becomes normal" and accepts the boundaries set by his society, suffering as he does from the "undeveloped heart".

However, it is quite often so that we find a character for whom the process of development proves too much. This turn of events is employed more often in the short stories, the very size of which does not allow for a more detailed presentation of the process of change. Such characters may retreat to the safety of their original position as is the case of Mr Lucas, the main hero of "The Road to Colonus". Others, such as Harold, the main hero of "Albergo Empedocle", retreat into madness or choose suicidal death as Lionel March in "The Other Boat".

The undeveloped heart may also be seen clearly when the English meet foreigners. In the early "Italian" novels this role is rather limited and their presentation somewhat general. Gino Carella from *Where Angels Fear to Tread* seems the only fully developed – "round", to use Forster's own terminology introduced in *Aspects of the Novel* – Italian character. Somewhat more complex Italian characters may be found in short stories, such as Gennaro in "The Story of the Panic" or the nameless Sicilian in "The Story of the Siren", but in each case the scope of the development is limited by the length of the text. Forster usually concentrates on his English characters, the Italians are important only inasmuch as they reveal the emotional limitations of the English such as Mr Leyland in "The Story of the Panic". The Italians may also help in the process of emotional change, as it happens in the novel *A Room with a View*, in which the nameless Italian driver, who apparently knows better than Lucy who she looks for in the hills by Fiesole, directs her towards George Emerson.

The Italians in Forster's fiction often seem like children whose ability to express emotions comes directly from nature, they do not need to regain the ability because they never lost it. However, they are not presented as ideals in their manner of handling emotions, either. As it has been already stated, Forster wisely avoids any too far-fetched conclusions just as he avoids representing the cultural differences as the conflict of unreasonable emotion vs. emotionless reason. The Bosnians depicted in Forster's only completed play

The Heart of Bosnia were not quite as lucky to escape being presented as governed quite exclusively by emotions, but Forster saw his failure and this play, a rare case in his oeuvre, was neither staged nor published.

The dangers resulting from the undeveloped English heart were finally presented in the greatest variety of options in Forster's last novel, *A Passage to India*. Forster presents here a vast array of English types exhibiting a variety of behaviours which are usually observed by the Indians – both Muslims and Hindus – with amused detachment. The novel, however, is the most balanced of all Forster's works as far as the presentation of the various communities is concerned. Even though criticism of the English is an important issue in the novel, the Indians are not shown merely as superior, closer to nature, or more emotionally open, as was the case of the Italians in the earlier works. The Indians also have their own peculiar personal traits of character which make it difficult for them to reach communication either within their own communities, Hindu and Muslim, or with the English. The ultimate failure of friendship between Dr Aziz and Fielding, expressed in the final words "No, not yet … No, not there" (Forster 1978, 312), is brought about by erroneous actions of both gentlemen and the communities to which they belong.

It is obviously debatable to what extent Forster's vision of English emotions was actually precise and correct. Forster's personal experience was at that time largely limited to his own middle class. When he writes in the final paragraph of the discussed essay "what new element the working classes will introduce [to the English character] one cannot say" (1996, 15) he means most likely "I cannot say because I just do not know". It is the middle class to which his comments apply the most. It is precisely the class that he presents in all his novels. The seemingly lower class characters such as Leonard Bast and Alec Scudder are, on closer inspection, members of the middle class, even if it is more likely lower middle class. Although we may question the general value of Forster's concepts concerning the English character, we should accept the fact that they describe the part of English society which Forster knew first hand. There is no point, however, in debating the fact that what he presented in his essay as the English character and the English attitude towards emotions was the vision he believed to be real and at the same time in dire need of change which he tried to propose through his writings.

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Doris Lessing's Narrative Technique as a Means of Artistic Creation of the World of Conflict and Reconciliation in *The Memoirs of a Survivor*

Mira Czarnecka

Abstract: The subject of the article will be the analysis of the narrative of conflict and reconciliation in *The Memoirs of a Survivor,* a dystopian novel by Doris Lessing, a postmodernist British author, and the description of the stylistic effect of disintegration and then fusion into unity achieved by the writer. For the purpose of the analysis the theory of narrative presented by Mieke Bal will be employed. The key tenets of the theory of narrative relevant to my task will be presented and then further elucidated by examples from the novel. This will be followed by an analysis of selected excerpts with a view of putting theory into practice. In the course of the analysis, among others, the following three strings of concepts of the above mentioned theory of narrative will be used: narrative, narrative text and narrative levels; perceptible narrator, character-bound narrator, external narrator; focalization, focalizator and character-bound focalizator. The analysis will be conducted with an aim to demonstrate that the narrative strategy employed by the author, that of the multiple voices speaking, results in the artistic creation of a broken world, which is, however, brought to unity as the narration ends, flowing into one voice.

Keywords: multiplicity, voices, narrative, conflict, reconciliation

In my article I will analyze the narrative technique employed by Doris Lessing, a postmodernist British author, in *The Memoirs of a Survivor*, a story of "the collapse of the old society" (Lessing 1976, 106). For the purpose of the analysis I will employ the theory of narrative, as presented by Mieke Bal (2012). I will start by outlining the story and the composition of the novel. I will then present the key tenets of the theory of narrative relevant to my task and then I will

further elucidate them by examples from the novel. This will be followed by an analysis of selected excerpts with a view of putting theory into practice. In the course of the analysis, among others, the following three strings of concepts of the above mentioned theory of narrative will be used: narrative, narrative text and narrative levels; perceptible narrator, character-bound narrator, external narrator; focalization, focalizator and character-bound focalizator. The analysis will be conducted with an aim to demonstrate that the narrative strategy, that of the multiple voices speaking, employed by the author, results in the artistic creation of a broken world, which is, however, brought to unity as the narration ends, flowing into one voice.

One of the major British post-war writers, Doris Lessing, in describing her artistic development, acknowledged the influence of the works of great realists of the 19th century, such as Dostoyevsky, Balzac and Tolstoy (Lessing 1957 cited in Rubenstein 1979). The writer started as an admirer of psychological realism and her first novels followed its conventions. However, as her fiction grew in complexity, she found the realistic narrative method inadequate and started searching for new ways of "communicating the complex nature of consciousness" (Rubenstein 1979, 11). On the dust jacket of *The Golden Notebook*, published in 1962, Doris Lessing described her novel as an attempt to "break a form; to break certain forms of consciousness and go beyond them". By saying this, she not only referred to doing away with the traditional form of narrative, but also to establishing a new relationship between mind and reality (Rubenstein 1979, 11). Doris Lessing's continued experiments with the form and expression found further manifestation in her later novel, *The Memoirs of a Survivor*, published in 1974.

As the title suggests, the novel is written as a type of a memoir, with the central figure being the unnamed narrator. However, the memoir does not give the readers a realistic account of the past events but invites them to enter alternative visionary worlds – both mythic and individual. The narration deals with the reporting of events going on in the three spaces, constituting the novel's world. The realistic background to the story is the life in the society pestered by the collapse of social rules and communication systems and by the breakdown of language. This self-consciousness of the status of language and narration dominates the story (Taylor 1982, 227). Katherine Fishburn, in *The Unexpected Universe of Doris Lessing. A Study in Narrative Technique*, took up, among others, *The Memoirs of a Survivor* as a subject for the analysis of Doris Lessing's narrative methods. She identified them

as techniques of narrative guide-leader, recognition and re-cognition. In this model, the narrator is an intermediary between the outside and the inner worlds, the first being a realistic, and the other, a fantastic one. The recognition consists in the readers being invited to recognize both worlds as their own, while the re-cognition is a process of readers comparing the worlds and deciding in which one they would prefer to live (Fishburn 1985, 42, 43, 49).

The action of *The Memoirs of a Survivor* is set in the future, in a place which, although not identified, is undoubtedly London – a big city in the south-east of England with an underground. There are many references to this public facility in the text: "They were living in the underground" (Lessing 1976, 152), "[T]hey would have the children smoked out of the underground" (Lessing 1976, 155), "the Underground gang" (Lessing 1976, 173), "'Kids' from the Underground" (Lessing 1976, 177) and "the gang of children from the Underground" (Lessing 1976, 170). The city is deprived of all the gains of civilization; none of the municipal systems work, the government exists but is no longer able to control and govern, the air has become toxic, food is scarce, official channels of communication are replaced by propaganda, and people abandon their homes to join travelling gangs.

The story is narrated by a "guide-leader" (Fishburn 1985, 38), whose name is never revealed and only a single incident informs the reader that she is a woman. This happens when one of the heroines addresses the Narrator in the following way: "Will you visit us? I mean Gerald says it is all right. I asked him, you see? I said to him, can *she* [emphasis added] come, do you see what I mean?" (Lessing 1976, 113). The Narrator is able to report the story, looking back on the events of the turbulent times, speaking as a "Survivor" and giving to the whole the form of a "letter to the past" (as cited in Greene 1994, 142). The first sentence of the novel, "We all remember that time" (Lessing 1976, 7), gives hope that there are other survivors. Although the identity of the "We" is never clearly established, the reader is led to believe that these can be both the witnesses of those difficult times and the audience to whom the story is related (Fishburn 1985, 39).

The narrator watches the process of disintegration from her flat. What happens inside the flat, conforms to traditional notions of time and place. Likewise, the events in the street happen in the present and influence the characters of the novel as they develop. They speak of the absurdities of the times, the terror of the disintegration of life and the uncertainty of what

is to come. At some point, however, the Narrator becomes aware of a new reality:

> Yet there did come that moment when I had to admit that there was a room behind that wall, perhaps more than one, even a set of rooms, occupying the same space as, or rather overlapping with, the corridor (Lessing 1976, 11).

That this world belongs to a psychological rather than a physical realm the reader infers from the Narrator's words that it occupies "the same space" as the corridor (Greene 1994, 141–144). In that way the third dimension, "the space behind the wall" (Lessing 1976, 143), violating the traditional concepts of time and space, is introduced into the story.
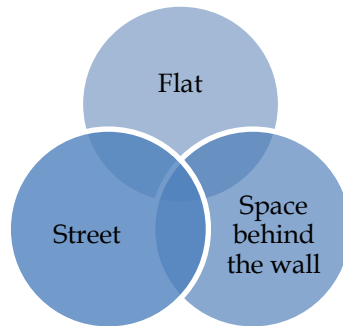
Figure 1. Graphic presentation of the three dimensions present in the novel.

The Narrator is able to penetrate beyond the wall and enter a visionary world:

> One morning I stood with my after-breakfast cigarette … and through clouds of blue coiling smoke looked at how the yellowness of the sun stretched in a foreshortened oblong, making the wall itself seem higher in the middle than at its ends. … and then I was through the wall and I knew what was there (Lessing 1976, 15).

The first visit turns out to be a joyful experience: "I felt the most vivid expectancy, a longing: this place held what I needed, knew was there, had been

waiting for – oh yes, all my life, all my life" (Lessing 1976, 15). After a few days the visit is repeated: "And again the wall dissolved and I was through" (Lessing 1976, 16). The narration of current events begins when on the Narrator's doorstep appears a man with a girl, Emily Cartright, accompanied by her pet, half dog, half cat named Hugo, and leaves them under the Survivor's care. The life behind the wall turns out to be directly connected with Emily:

> It was a day or two after Emily came: I was beyond the wall, and I kept opening doors, or turning the corners of long passages to find another room or suite of rooms. … Everything I looked at would have to be replaced or mended or cleaned for nothing was whole, or fresh (Lessing 1976, 25).

Despite the fact that the next visit behind the wall begins in a similar way, it leads to a new type of emotional experience, which the Narrator will ascribe from that moment on to the scenes which she calls "personal": "Moving through the tall, quiet white walls … I came on a room … which I knew … and it was in such disorder I felt sick and I was afraid. … I began cleaning it" (Lessing 1967, 39). "It was the first of the 'personal' experiences" (Lessing 1967, 40) described by the Narrator. Personal scenes represent destructive emotions, without any hope of improvement: "[T]he 'personal' was instantly to be recognized by the air that was its prison …. [T]o enter the 'personal' was to enter a prison, where nothing could happen but what one saw happening" (Lessing 1976, 40). Those scenes are related to Emily's past, and in one case to her mother's past. The first scene shows an evening ritual of putting children – Emily and her younger brother – to bed: "This small child was of course the Emily who had been given into my care" (Lessing 1976, 43). The "personal" scenes remain in contrast with "impersonal scenes", which bring hope and a chance for change, although it requires work: "The impersonal scenes might bring discouragement or problems that had to be solved … but in that realm there was a lightness, a freedom, a feeling of possibility" (Lessing 1976, 40).

In total, the Narrator visits the world behind the wall eighteen times, and the last visit forms a closure to the story, marking the end of the physical world which she inhabits: "It all came to an end" (Lessing 1976, 189). I will return to that scene later on, as it is central to the story and it is a moment when the final unity, the subject reconciliation, is achieved. I will now introduce

the theoretical framework which I will use to analyse the narrative technique employed by Doris Lessing in the novel.

In his *Narrative Discourse. An Essay in Method*, Gérard Genette (1980) provided the first systematic description of the theory of narrative. Arguing that in written narrative, the temporal plane of the story is converted into the spacial plane of the text, he identified three elements organizing the spacial structure of narration: *Order*, a temporal order of the succession of the events in the story and a pseudo-temporal order of their arrangement in the narrative; *Duration*, a duration of a narrative compared to the duration of the story; and *Frequency*, the relations of frequency between the narrative and the diegesis (Genette 1980, 35, 87, 113). He further defined *Narrative mood* as a regulation of narrative information, its two chief modalities being: *Distance*, as narrative can seem to keep at a greater or lesser distance from what it tells, and *Perspective*, the point of view which narrative seems to take on with regard to the story (Genette 1980, 162). The author differentiated between a narrative of events, being a transcription of non-verbal into the verbal, and a narrative of words, its two major forms being recopying and rewriting (Genette 1980, 165, 169). Through connecting distance to the narrative of words, Genette identified narratized or narrated speech, narrative of thoughts and narratized inner speech, as the most distant techniques, and transposed speech, in indirect style and free indirect style, as an intermediate solution, and further, immediate speech – interior monologue – in which the narrator gives floor to his character, as the most direct one (Genette 1980, 171–175). Elaborating on the *Perspective*, Genette differentiated *Mood*, i.e. the point of view which orients the narrative perspective (who sees), *Voice*, i.e. the narrator (who speaks) and *Focalization*, i.e. the focus of narration. The researcher further distinguished between: *nonfocalized* narratives, narratives with *internal focalization* and narratives with *external focalization* (Genette 1980, 186–190). In the foreword to Genette's work, Jonathan Culler pointed out that the notion of focalization, as presented by the author, was further developed by Mieke Bal, who continued research into the theory of narrative (Genette 1980, 10).

In *Narratologia. Wprowadzenie do teorii narracji*, Bal presented her narrative model devised along three layers: *narrative text*, *story* and *fabula*. The *narrative text* is a text in which an agent or a subject relates to the reader a story via a specified medium (language, image, sound, construction or a mixture of the four), the *story* is the contents of such a text and a source of the concrete manifestation, shape and the colouring of the *fabula*, while the *fabula* is a system

of logically and chronologically connected events, provoked or experienced by actors and presented in a specific way. *Actors* are agents who undertake action (Bal 2012, 3–4). The *narrative situation* is determined by two elements, a *narrator* and a *focalizator* (Bal 2012, 18). The first element, the *narrator*, is a fictional representative, an intermediary appointed by the writer; if it never declares himself/herself as a character in the story, he/she is the so called *external narrator* (NZ), and if it can be identified as one of the characters, he/she is the *character-bound narrator* (NP) (Bal 2012, 7, 22). The second element, the *focalizator*, is a point from which the elements are seen. It can merge with the point of view of a character (i.e. be a part of the *fabula*, resulting in *internal focalization*) or it can be placed outside it (bringing about *external focalization*) (Bal 2012, 151). Focalization performed by the character (FP) may change, move from one character to another, even if the narrator remains the same (Bal 2012, 153). A major part of Bal's narrative model deals with the narration of words, its key elements being *narrative levels* and *personal* and *impersonal language situation* (Bal 2012, 48, 51). I will now apply Bal's theory to the analysis of Doris Lessing's narrative technique in *The Memoirs of a Survivor*, and in doing so, I will discuss its elements in more detail.

The Narrator of the story forming the novel's plot, the Survivor, discloses her identity in the text and calls herself an "I", which makes her a perceptible narrator (Np) (Bal 2012, 27). "*I* [emphasis added] shall begin this account at a time before we were talking about 'it'" (Lessing 1976, 9). At the same time, the Narrator, or the narration agent, appears in the story as a character, thus becoming the character-bound narrator (NP) (Bal 2012, 22). In the text, the Narrator frequently addresses the prospective readers of the memoirs directly, informing them about important events, signalling changes, explaining things or seeking understanding.

The story begins with the already quoted words: "*We* [emphasis added] all remember that time" (Lessing 1976, 7). As the story continues, the Narrator frequently turns to the reader in a direct way: "*I* [emphasis added] was beyond the wall, and *I* [emphasis added] kept opening doors, or turning the corners of long passages to find another room or suite of rooms" (Lessing 1976, 25), "*But more of this later* [emphasis added], when I describe 'the Ryans' in their proper place" (Lessing 1976, 107), "Things continued to be easier between Emily and *me* [emphasis added]" (Lessing 1976, 125), "*I* [emphasis added] sat listening. *I* [emphasis added] sat by myself … it was that hot final summer" (Lessing 1976, 131), "*I think this is the right place to say* [emphasis added]

something more about 'it'" (Lessing 1976, 135) and "*Perhaps I would have done* [emphasis added] better to have begun this chronicle with an attempt at a full description of 'it'" (Lessing 1976, 136).

All the quoted excerpts are examples of the narrator's personal language situation, which draws on the language of direct interaction between the speaker and the listener (Bal 2012, 51). Its typical textual markers are the use of 1st and 2nd personal pronouns as well as of 1st and 2nd grammatical persons. Not all past tenses are possible. As far as deixis is concerned, demonstrative pronouns *this* and *these*, adverbs of place *here/there*, adverbs of time *today, tomorrow* are used. Other indicators of personal language situation include words and phrases in their emotive function, e.g. *Oh!*, words and phrases used in their connotative functions, such as direct forms of address, direct orders and questions, e.g. *Please*, modal verbs and adverbs indicating the uncertainty of the speaker, e.g. *maybe*. The instances of the personal language situation indicators, in the quoted excerpts, are the following: *We*, *I*, *But more of this later*, *me*, *I think this is the right place to say*, *Perhaps I would have done*. In all those cases, the Narrator, who is at the same time an actor, addresses the reader directly; hence, in terms of Bal's theory of narrative, we are dealing here with a personal language situation on the first narrative level (Bal 2012, 52–53). The resulting stylistic effect is that the reader hears one recognizable and clear voice with which he or she identifies and also gets drawn into the events of the story.

The speech of actors can be reported on the first narrative level, so that the narrator embraces it as his or her own. Its most frequent example is indirect speech, when the narrator quotes with maximum precision the words which were supposedly uttered by the actor (Bal 2012, 53). Other markers of indirect speech are the presence of the reporting verb, usually in the past tense, often followed by *that* and accompanied by the change of pronouns, tenses and sentence structure (Graver 1986, 173–174). Indirect speech is an example of an impersonal language situation, as the language concerns other speakers (Bal 2012, 51). The indicators of the impersonal language situation are the use of the third singular and plural personal pronoun and of the third person in general, the use of all past tenses, the use of demonstrative pronouns *that* and *these*, of adverbs of place, such as *in that place*, and of adverbs of time, such as *on that day*, *the following day*. No words and phrases in their emotive function, no direct forms of address, no direct orders or questions and no modal verbs are used.

In the story told by the Survivor, the use of indirect speech is very rare: "She *said* [emphasis added] to me, to Emily, and doubtless to herself, *that she was going* [emphasis added], yes, *she would go* [emphasis added] tomorrow" (Lessing 1976, 144–145). In the quoted excerpt, the indicators of the impersonal language situation are the following: the use of the pronoun *she*, the use of the past continuous tense form – *was going*, and the use of the future in the past tense form – *would go*. The use of *yes* and *tomorrow* mark the narrator's strategy of flavoring the string of words with personal features of June's style, whose speech has been reported, thus betraying the focalization performed through her eyes.

Another way to report the speech of actors on the first narrative level is to cite it with maximum precision and attention to detail, but with the omission of the reporting verb and other markers of indirect speech form. This construction is characterized by a strikingly personalized style, which can be attributed to an actor, and a number of details greater than would be justified by the story being told (Bal 2012, 55). Indicators of a personal language situation of an actor and of an (im)personal language situation of a narrator add up and interfere (Bal 2012, 55). In such a situation, it is impossible to distinguish clearly between narration levels (Bal 2012, 57). This method of speech presentation is even more indirect than indirect speech and can be called apparent indirect speech (in the Polish translation of the quoted source, it is labeled as *mowa pozornie zależna*). The Narrator uses this form of speech presentation very frequently. In the quoted excerpt, I have marked the indicators of actor's personal language situation by printing them in italics:

> I did try the word out on June: 'Gerald's harem,' I said; and her little face puzzled up at me. She had heard the word, but had not associated it with anything that could come close to her. But yes, she had seen a film, and yes, Gerald had a harem. She, June, was part of it [emphasis added]. She even giggled, looking at me with those pale blue eyes that seemed always to be swallowing astonishment (Lessing 1976, 146).

The third form of representing the speech of actors on the first narrative level is narrative text. There are some objective difficulties with discriminating between this form and apparent indirect speech, as both those forms are characterized by representing the actor's words with maximum precision and at-

tention to detail, as well as the lack of a reporting verb and *that*. What follows, we can discriminate between those two forms only if there are clear indicators described above that we are dealing with the representation of the actor's words; otherwise we assume that it is a narrative text. In the narrative text, the actor's words are represented not as a text, but as a language act (Bal 2012, 57):

> What he wanted was to have her back. He wanted her to go up with him, to live with him, as queen, or chief lady, or brigand's woman, among the children, his gang. And she did not want this; she most definitely did not want this (Lessing 1976, 175).

When an actor addresses another actor, we are dealing with an actor's personal language situation on the second narrative level. The change of the narrative level is additionally marked in the text by the introduction of the reporting verb, colon or quotation marks (Bal 2012, 52). An example of the personal language situation on the second narrative level is direct speech. This form of presentation can also involve words which have been only thought (Bal 2012, 50). The author of the memoirs frequently quotes other persons' words as well as her own thoughts:

> At which the child brightened up at once, and she said, turning her attention to me with difficulty: 'Will you visit us? I mean Gerald says it is all right. I asked him, you see? I said to him, can she come, do you see what I mean?'
> 'I'd like to very much,' I said, having consulted Emily with my eyes (Lessing 1976, 113).

In the quoted excerpt, the Narrator also becomes an actor (NP), participating in events. In relatively few cases in the narrative, the narrator does not define himself/herself as a character in the story, thus being an external narrator (NZ) (Bal 2012, 21):

> A man shouted: 'I'll call the police myself, and you can have it out with me afterwards. We have to do it, or the whole neighborhood will go up in flames one of these nights.'…
> Someone shouted: 'They're off.' …

'Shame,' called a woman from the crowd. 'They're scared, poor little mites' (Lessing 1976, 163).

The Narrator also quotes her thoughts: "'Yes, of course!' one would think. 'That's it. I've known that for some time. It's just that I haven't actually heard it put like that, I hadn't grasped it…'" (Lessing 1976, 8).

The majority of direct speech instances used in the narrative of *The Memoirs of a Survivor* are included in the narrative text without being introduced by the reporting verb or are given in quotation marks and embedded on the first narrative level. According to Bal's terminology, these are examples of the actor's personal language situation on the second narrative level. The instances of direct speech, very frequent in the text of the *Memoirs*, are a representation of the language act and, being such, contribute to the dramatization of the story (Bal 2012, 49, 53): "We would take rooms in the guesthouse, and Emily would 'help with the chickens'" (Lessing 1976, 33), "June was not well. Our question brought out of her that this was nothing new, she hadn't been too good 'for quite a time.' Symptoms? 'I dunno, jst feel bad, you know what I mean.'" (Lessing 1976, 137), "She 'jst didn't feel good anywhere at all, it comes and goes, reely'." (Lessing 1976, 138).

Although the story is mainly told by the Narrator, the subject Survivor, the reader is not limited to seeing everything through the Narrator's eyes. The point of view from which we look at the events varies; as a result, the reader gets a fuller and a more multifaceted picture of the situation. In Bal's terminology, such a point of view construct is called focalization and the agent performing the focalization is given the name of a focalizator (Bal 2012, 151, 153). When a character in the story becomes also a focalizator, he or she is called a character-bound focalizator (FP). In the course of the story, besides the point of view of the Narrator, we get the points of views of other characters: June, Emily, Gerald and several other persons.

In the quoted excerpts (Lessing 1976, 137, 138), the Narrator described June's health problems. In the first one (Lessing 1976, 137), in the two initial sentences, the Narrator and the focalizator are one person, the subject Survivor, and in the third sentence, the focalization moves from the Narrator (FP) to June (FP1). This is marked by the use of her idiosyncratic speech as well as of the 1st personal pronoun. The focalization and the idiosyncrasies of speech belong to June, also in the second quoted excerpt (Lessing 1976, 138). In "She was radiant with amazement, not seeing me or her surroundings,

and I knew she was saying to herself: But he's chosen *me, me…* and this did not mean *And I'm only thirteen!*" (Lessing 1976, 77), the focalizator in the second sentence is Emily, which is demonstrated in the use of 1st person pronouns. In still another example (Lessing, 1976), the focalization moves from the Narrator (FP) to Gerald (FP1), which is visible in the use of *well*, *if* and *perhaps* and of the question structure:

> These were the children Gerald had decided must be rescued by his household. Where would they all fit in? *Well* [emphasis added], somewhere, and *if* [emphasis added] they didn't, there was that other big house just across the road, and *perhaps* [emphasis added] Emily and he *could run the two houses between them* [emphasis added]? (Lessing 1976, 156)

By giving in that way the ground over to other characters (June, Emily and Gerald), Lessing is able to introduce a multiplicity of voices, despite there being only one narrator in the story.

To sum up, my analysis of the narrative technique employed in *The Memoirs of a Survivor*, illustrated by selected examples, demonstrates that the narrative in the novel is dominated by the Narrator's direct addresses to the reader and the use of apparent indirect speech and direct speech. Although the readers are presented with a long narrative, which can be expected in the memoirs writing, the technique consisting in the presentation of the personal language situation of actors, flavored by distinctive idiosyncrasies of their speech (cf. June) as well as shifts in focalization results in the effect of a multiplicity of voices speaking. To further prove this point, I will analyze in detail a longer passage being a representative sample of the described narrative technique.

The passage I have chosen for the analysis is a scene when the Whites, Survivor's neighbors, are leaving their flat and saying goodbye to her and Emily:

> The Whites, as if nothing had happened to our world, were off on a journey, and Janet was saying: 'Oh quick, do let's go, let's go, Mummy, Daddy, it's horrid being here when there's no one left.'[1] … I stood silent, watching the Whites fuss and arrange, seeing my past, our pasts: it looked comic [2]. It *was* comic [3]. We always had been ridiculous, little, self-important animals,

acting our roles, playing our parts…it was not pretty, watching the Whites, and seeing oneself [4]. And then we all said goodbye, quite in the old style: *it was nice to know you, I hope we'll meet again* [emphasis added], all that kind of thing, as if nothing much was happening [5]. They had discovered that a coach was going out of the city that afternoon, ten miles to the north, on some kind of official business [6]. Not for the use of ordinary citizens, but they had bribed and urged their way into being on this coach, which would set them down a mile from the airport, with their luggage [7]. *An official flight was scheduled for the extreme north this afternoon* [emphasis added]: again, while no ordinary person could ever get on such a flight, the head of the department and his family might just manage it, if they had the money – *astronomical, of course* [emphasis added], not for fares but, again, for bribes [8]. What bartering and promises and threats and appeals must have gone into this journey, what a fearful effort – and all of it entirely in the new style, our new mode, that of survival, of surviving at all costs – but not a trace of this showed in their manner: *Goodbye, goodbye, it was nice to have you both as neighbours, see you soon perhaps, yes I do hope so, goodbye, pleasant journey* [emphasis added] [9] (Lessing 1976, 171).

Table 1 gives a summary analysis, by sentence, of the use in the passage of the four elements of the presented narrative technique: method of speech presentation, narrative level on which the speech is presented, personal or impersonal language situation and the subject of focalization.

No	Sentence	Method of speech presentation	Narrative level	Personal/Impersonal language situation	Focalizator
1	The Whites, as if nothing had happened to our world, were off on a journey, and Janet was saying: 'Oh quick, do let's go, let's go, Mummy, Daddy, it's horrid being here when there's no one left.'	Narrative text and direct speech	First and second	narrator's personal language situation, actor's personal language situation	character-bound narrator and focalizator [NP-(FP)] and character-bound focalizator (FP1)
2	I stood silent, watching the Whites fuss and arrange, seeing my past, our pasts: it looked comic.	Narrative text	First	narrator's personal language situation	character-bound narrator and focalizator (FP)
3	It was comic.	Narrative text	First	narrator's personal language situation	character-bound narrator and focalizator (FP)
4	We always had been ridiculous, little, self-important animals, acting our roles, playing our parts…it was not pretty, watching the Whites, and seeing oneself.	Narrative text	First	narrator's personal language situation	character-bound narrator and focalizator (FP)
5	And then we all said goodbye, quite in the old style: it was nice to know you, I hope we'll meet again, all that kind of thing, as if nothing much was happening.	Narrative text and direct speech	First and second	narrator's personal language situation and actor's personal language situation	character-bound narrator and focalizator (NP-FP) and character-bound focalizator (FP1)
6	They had discovered that a coach was going out of the city that afternoon, ten miles to the north, on some kind of official business.	Apparent indirect speech	First	narrator's personal language situation and actor's personal language situation	character-bound narrator and focalizator (NP-FP) and character-bound focalizator (FP1)
7	Not for the use of ordinary citizens, but they had bribed and urged their way into being on this coach, which would set them down a mile from the airport, with their luggage.	Apparent indirect speech	First	narrator's personal language situation and actor's personal language situation	character-bound narrator and focalizator (NP-FP) and character-bound focalizator (FP1)
8	An official flight was scheduled for the extreme north this afternoon: again, while no ordinary person could ever get on such a flight, the head of the department and his family might just manage it, if they had the money – astronomical, of course, not for fares but, again, for bribes.	Apparent indirect speech	First	narrator's personal language situation and actor's personal language situation	character-bound narrator and focalizator (NP-FP) and character-bound focalizator (FP1)
9	What bartering and promises and threats and appeals must have gone into this journey, what a fearful effort – and all of it entirely in the new style, our new mode, that of survival, of surviving at all costs – but not a trace of this showed in their manner: Goodbye, goodbye, it was nice to have you both as neighbours, see you soon perhaps, yes I do hope so, goodbye, pleasant journey	Narrative text and direct speech	First and second	narrator's personal language situation, actor's personal language situation and narrator's personal language situation	character-bound narrator and focalizator (NP-FP) and character-bound focalizator (FP1)

Table 1. The use of narrative elements in the selected passage.

The exact calculation of the number of occurrences of particular narrative elements is given in Table 2:

Method of speech presentation	No of instances	Narrative level	No of instances	Personal/Impersonal language situation	No of instances	Focalizator	No of instances
Direct speech	3	second level	3	actor's personal language situation	3	character-bound focalizator (FP1)	3
Indirect speech	0	first level	0	actor's impersonal language situation	0	character-bound narrator and focalizator [NP(FP)]	0
Apparent indirect speech	3	first level	3	actor's personal language situation and narrator's personal language situation	3	character-bound focalizator (FP1)	3
Narrative text	6	first level	6	narrator's personal language situation	6	character-bound narrator and focalizator [NP(FP)]	6

Table 2. The calculation of the number of instances of particular narrative elements in the selected passage.

The breakdown given in Table 2 reveals the following paradigm: frequent occurrence of direct and apparent indirect speech, combined with an actor's

and narrator's personal language situation (six instances) and a lack of indirect speech forms (zero instances); focalization performed by the character-bound narrator and focalizer (six instances) and character-bound-focalizer (six instances), accompanied by shifts in focalization; narration conducted by a perceptible character-bound narrator, combined with the narrator's personal language situation (six instances) and absence of external narration (zero instances). Despite the fact that the passage comes from the novel titled the *Memoirs* (which under normal circumstances would entail the dominance of the voice of narrator and the relating of events in the indirect speech), the technique of the frequent use of the personal language situation and focalization by character-bound focalizators as well as extensive employment of direct and apparent indirect speech forms result in an artistic creation of a veritable cacophony – a multiplicity of voices speaking – exemplifying the conflict behind the tale. The conflict continues for some time but then the events start to take on an unexpected turn.

On the narrative level, the events of the finale are related by the Survivor. The narrative technique employed by Lessing is that of a narrative text and narrator's personal language situation (marked for example by the use of "I"). The focalizator and narrator are one person: "but no, I did not see that, or if I did, not clearly," "No, I am not able to say clearly what she was like," "I only saw her for a moment," "all I can say is… nothing at all" (Lessing 1976, 190). At one moment, there appears a sign which alarms the Narrator: "Then, one morning, a weak yellow stain lay on the wall, and there, brought to life, was the hidden pattern" (Lessing 1976, 189). The Narrator has a feeling that something important will happen soon, so she calls her companions to join her. It is for the last time in the story that we hear her speaking in the direct voice: "Emily – Emily! Gerald and Emily, come quickly. Hugo, where are you?" (Lessing 1976, 189). On the plane of events, the Narrator, Emily, George and Hugo go through the wall and enter an imaginary world, being a colorful collage of all the possibilities that the Survivor experienced on her former visits in the space behind the wall. The people they meet there are also a fusion of former worlds, including Emily's father and mother and the children of the street. An iron egg forms a part of the scenery and when it falls apart a patterned carpet appears out of it. It comes back to life each time one of the persons surrounding it finds a matching piece. The new world is a whirling colorful whole:

> [T]hat world, presenting itself in a thousand little flashes, a jumble
> of little scenes, facets of another picture, all impermanent,
> was folding up as we stepped into it, was parceling itself up,
> was vanishing, dwindling and going – all of it, trees, and streams,
> grasses and rooms and people (Lessing 1976, 190).

As the multiple voices of a broken world, manifest in the narrative of conflict, flow into one narrating voice of the Narrator and the characters of the novel, the Survivors, enter the new order of world: "[A]nd they all followed quickly on after the others as the last walls dissolved" (Lessing 1976, 190), the final unity through synthesis is achieved on the narrative and imaginary level, and the world undergoes a final reconciliation.
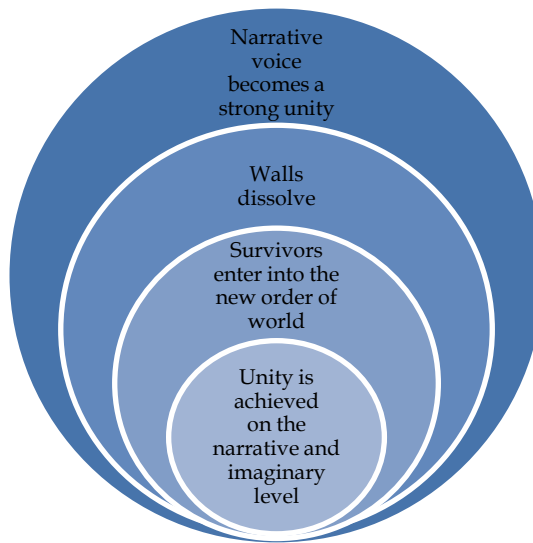
Figure 2. Final reconciliation.

To sum up, in my article I have presented the key tenets of the theory of narrative with regard to narrative text analysis, as proposed by first Gérard Genette and then Mieke Bal. I have applied Bal's theory to the analysis of narrative in *The Memoirs of a Survivor* by Doris Lessing. In my research, I have focused on the four elements of the narrative technique employed by the author: method of speech presentation (direct, indirect and apparent indirect

speech and narrative text), narrative level, and personal/impersonal language situation and focalization. I have analyzed selected excerpts from the novel with regard to the application of those elements by the author and the stylistic effect which this brought about. I have argued, and to my best belief proved, that the narrative technique employed by Doris Lessing in the novel via the initial effect of the multiplicity of voices speaking works toward the artistic creation a broken world which is, however, brought to unity as the narration, flowing into one voice, comes to a closure and the final reconciliation on the narrative and imaginary levels is attained.

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Written On the Male Body.
A. Hollinghurst's *The Swimming-Pool Library*

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Abstract: Published in 1988, Alan Hollinghurst's debut *The Swimming-Pool Library* is undoubtedly his most carnal novel. The exclusively male characters of the story operate within a world where the usual social hierarchy of class, education, and economic status is suspended, or rather – renegotiated through the bias of another set of factors: condition of body, size of penis, sexual role etc. Certain categories, such as age or race, gain new importance and fresh meanings, and they create alternative power relations which result in unexpected shifts and minglings. Hollinghurst emphasises the dichotomies between the clashing spheres of the protagonists' lives: the "official", rational domain of the public (i.e. institutions, socialized selves, visible surfaces), and the "underground", untamed, dark realm of the body, rebellious and often ruthless in its pursuit of desires. The novel adds a historical dimension to the debate on male bodies by discussing the changing nature of "the homosexual form of existence" which realizes itself differently in the ideal of Ancient Greece, the romantic dream of the pre-war era, and the contemporary, commercialized exploitation of the body-machine, perfectionist, and pornographic.

Key words: Hollinghurst, *The Folding Star*, homosexuality, body, power relations

Upon its publication, Alan Hollinghurst's debut novel *The Swimming-Pool Library* caused a huge stir. Its publication year, 1988, was when Margaret Thatcher's government introduced a controversial addition to the Local Government Act of 1986, commonly referred to as "Section 28". The amendment stated that a local authority "shall not intentionally promote homosexuality or publish material with the intention of promoting homosexuality"

or "promote the teaching in any maintained school of the acceptability of homosexuality as a pretended family relationship" (The National Archives 2016). This had direct implications for Hollinghurst's novel, which the author acknowledges himself: as local councils were banned from spending money on anything said to promote homosexuality, "*The Swimming-Pool Library* was held up as an example of the sort of book that a public library might not be able to stock, which gave it a prominence it might not have had otherwise" (Hollinghurst 2011).

The reason why *The Swimming-Pool Library* drew so much attention is that, arguably for the first time ever, a mainstream British novel of undisputed literary value was openly dealing with male homosexuality in a graphic and unreserved way. The plot revolves around the main character's unbridled promiscuity, and every chapter includes sexual content. *The Swimming-Pool Library*, winner of 1988 Somerset Maugham Award and 1989 American Academy of Arts and Letters E. M. Forster Award, is undoubtedly Hollinghurst's most carnal novel. The aim of this paper is to show how the body functions as the organizing, pivotal element of the book, its meaning going far beyond the literal. Firstly, the plot emphasises the dichotomy between the public and private spheres of the characters' lives. Just like the body is divided by cultural codes into parts that are visible, representative, and others that are intimate, shameful, and have to remain concealed, the "official" rational domain of the characters' socialized and institutionalized selves is juxtaposed with the "underground", the untamed realm of sexuality, a world governed by a different set of standards and values. Hollinghurst extends this division into spaces where the novel is set, creating two distinct universes in which the characters operate. Secondly, the characters' bodies become the field on which relations of power are played because hierarchical divisions and personal evolutions are "embodied" and realized corporally. Finally, Hollinghurst uses the metaphor of the body to comment on the political and historical aspect of gay identities, and on the changing nature of "the homosexual form of existence".[1] The author expresses a critical view on the contemporary gay culture, commercialized and pornographic.

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[1] A term taken from Henning Bech's 1997 book *When Men Meet* describing a number of features (i.e. recognitions, experiences, behaviours) which constitute the core of the homosexual collective identity (Bech 1997, 153).

1. The Two Worlds Apart

In an interview for *The Paris Review*, Hollinghurst admits that the opening page of his novels is always crucial to the whole structure of the book: "I've always had the feeling that the first page should somehow contain the whole book in nuce, that it should symbolize important things about the book, and this re-quires a great deal of calculation" (Hollinghurst 2011). This is definitely the case with *The Swimming-Pool Library*. The novel opens with a scene set in the London Underground. The narrator and protagonist, 25-year-old William Beckwith, is coming home on the last train. Opposite him sits a couple of London Transport maintenance men who are about to start work, and William wonders with amazement how their lives were "inverted": they become active when regular travellers go home and fall asleep. The description of their work is loaded with sexual innuendos: gangs of these men, with … blow-lamps and long-handled ratchet spanners (Hollinghurst 2006, 1) move along the labyrinth of tunnels and sidings unknown to the commuter, and their activ-ity remains invisible to the daily users of the tube. This image is a deliberate allusion to the gay cruising culture. Just like the tube is an alternative world for the workers, a flip-side of the "official" bright world, at night, parks and back streets become the realm of gangs of other men, who seek sexual gratification and act according to their instincts and codes of behaviour very different from those valid in their socialized lives. Hollinghurst makes the point that in the 1980s gay nightlife is still a clandestine, vampire-like existence. It is an alternative world that thrives on the margins of society and remains unseen by society. It is governed by desires and exposed to differ-ent dangers and disillusionments. In the underground scene, one of the work-ers catches the narrator's attention, as he is a "severely handsome black of about thirty-five" (1). Will starts fantasizing about the man; however, his disappointment is imminent as the man turns his hand over and reveals his wedding ring.

The London Underground is the first location in a series of settings that reveal their two-layered nature, the official utility doubled with surrep-titious sexuality. The eponymous "swimming-pool library" is a slang term that Will and his friends coined for the changing-room of the swimming-pool in Wykeham prep school which Will attended. At thirteen, Will was appointed a librarian, a prefect responsible for the pool, and it was there that Will and the other boys had their first sexual experiences:

> On summer nights … three or four of us would slip away from the
> dorms and go with an exaggerated refinement of stealth
> to the pool. In the changing-room soap … erased the violence
> of cocks up young bums. Fox-eyed, silent but for our breathing
> and the thrilling, gross little rhythms of sex – which made us gulp
> and grope for more – we learnt our stuff. … Nipping into that
> library of uncatalogued pleasure was to step into the dark
> and halt (140–141).

The narrator admits that the nickname "library" was "a notion fitting
to the double lives we led. 'I shall be in the library,' I would announce,
a prodigy of study" (141). Will brought these habits into his adult life.
The second swimming-pool important to the plot is the one in the Corinthian
Club, where Will goes regularly to pick up boys. He describes it as "a gloomy
and functional underworld full of life, purpose and sexuality" (9) and admits
that more than once he "had ended up in a bedroom of the hotel above with
a man [he] had smiled at in the showers." Just like in the school years, the pool
has a double nature, a secret, underlying purpose, and the most important
things happen not in the actual pool, but in the back premises of the showers
and changing-rooms.

Although Will is a man fully apprehending and even exploiting his homo-
sexuality, the "double life principle" applies to all situations concerning his sex
life. His first boyfriend, Arthur, hides in Will's apartment for weeks after being
involved in a crime, and none of Will's friends know about what has hap-
pened. His second boyfriend, Phil, works and lives in an elegant hotel,
but when they go to his room it is never through the main entrance. Holling-
hurst highlights the dissonance between the civilized surfaces and the rough-
ness of what hides beneath: upon his first visit to Phil's, Will is shocked
how the huge and elegant Edwardian façade of the hotel sharply contrasts
with the undecorated plainness of its back parts, and the horrible area of store-
rooms, rumbling boilers and … laundry baskets [which] was like the sub-
terraneous parts of the worst schools we used to play matches against" (103).
Other instances of the symbolically divided "two worlds apart" include Will's
visits to a porn cinema where one enters from the street by pushing back
the dirty red curtain in the doorway and "this tussle with the curtain …
seemed [to Will] a symbolic act" (48). The cinema occupies the basement
of a splendid house which for Will is a kind of emblem of gay life: "the *piano*

nobile elegant above the squalid, jolly *sous-sol*" (48). Finally, one of the key scenes of the book, when Will is sexually assaulted by Abdul, the Wicks's Gentlemen's Club cook, happens in the kitchen of the club. Will always entered the club through the main gate, and the hall with an "imposing stairway, lined with blackened, half-familiar portraits" (34). This time, however, he enters through the back door in "a narrow chasm" behind the building, making his way past trash "bins and milk-crates" hardly visible "in the alleyway's blackness" (261).

By spatially organizing the action of the novel in this particular way, Hollinghurst emphasises the unbridgeable gap between different areas of the protagonists' lives. The body and its pleasures do not belong to the social, official space, and Hollinghurst shows the tabooization of the body in contemporary Western culture by pushing it away from the public eye into the world of dingy, narrow streets, dark passageways, back corridors, and shabby basements. Not only does this world have a spatial distinctiveness, but it is also governed by a different set of rules. The usual hierarchy of class, education, and economic status is suspended, or rather – renegotiated through the bias of another set of factors related directly to the body. This has been acknowledged by several scholars. Henning Bech opens his book *When Men Meet: Homosexuality and Modernity* with a recount of Rita Mae Brown's expedition to a gay bathhouse:

> She notices how the usual hierarchy is replaced here by another – condition of the body, size of penis, age – and the tension, competition, anxiety that go along with it; but also the possibility of total abandon in the darker rooms, of losing oneself in anonymity and carnal desire. … She is struck by the silence and the direct way these men look at each other and engage in each other, but also by the security and the ease with which they accept refusal (Bech 1997, 1).

Dennis Altman praised the "democratic brotherhood" of gay bathhouses, "far removed from the male bondage of rank, hierarchy and competition that characterise much of the outside world" (Altman 1982, 79–80). In his article "Is the Rectum a Grave?" Leo Bersani replied to him by describing the gay bathhouse as

one of the most ruthlessly ranked, hierarchized, and competitive environments imaginable. Your looks, muscles, hair distribution, size of cock, and shape of ass determined exactly how happy you were going to be during those few hours, and rejection, generally accompanied by two or three words at most, could be swift and brutal, with none of the civilizing hypocrisies with which we get rid of undesirables in the outside world (Bersani 2010, 12).

Hollinghurst seems to adopt Bersani's rather than Alman's stance, and his main character operates according to clear principles: unattractive people have no place in Will's life, and they deserve no courtesy. Upon his visit to The Brutus Cinema, where "It was important to sit near the back … but also essential to avoid the attentions of truly gruesome people" (49), Will is approached by "one of the plump, bespectacled Chinese youths who, with day-return businessmen and quite distinguished Oxbridge dons, made a haunt of places like this" (51). Will whispers to the boy "Leave off, will you," but when that does not work, he says loudly and firmly: "If you come anywhere near me again I'll break your neck" (52). On the other hand, in Will's world, certain features such as young age or black skin are on top of the hierarchy and result in palpable privileges. Will cherishes lower-class boys who may have no money or education but who are sexually attractive. This privilege does not, however, penetrate into the social sphere of Will's life, and does not make them equal. Will treats his boyfriends with care and tenderness proper to caring for children, or (at one instance) he likens his boyfriends to the servants that his aristocratic family had, but he never considers any of his boys as potential partners, they are basically not sophisticated enough. The two worlds stay apart.

2. Bodily Evolutions

As it was mentioned in the Introduction, Hollinghurst uses the metaphor of the body not only to show the dichotomies between the protagonists' social or official lives and their intimate lives, but also to illustrate their personal development and changing power relations. In fact, how Will evolves throughout the novel literally takes on a physical dimension and is reflected in what happens to his body. At the beginning of the narrative Will is quasi-omnipotent: confident in his beauty and charm, he spends his time picking

up teenage boys in nightclubs, parks, or at the swimming-pool. His interests in life are purely aesthetic, he only cares about his own and his boys' physical attractiveness. He is narcissistic, enamoured with his own image (he constantly looks in mirrors or at a favourite photograph of himself in which he is particularly good-looking). Will's personality is further revealed when he is contrasted with the second most important protagonist: the 83-year-old Lord Charles Nantwich. When Will meets Charles for the first time and helps him during a heart-attack incident, the episode only further boosts his self-esteem (he fancies seeing himself as a life-saving hero). Will looks down on other people, including Charles, who is old and clumsy, his only friend James, who is less attractive or successful, and his multiple lovers, whom he fancies but – as I have mentioned before – whom he does not consider sophisticated enough to become his partners.

When Will takes on the task of writing Charles' memoirs, he has no idea that he is being manipulated into a scheme. Will's conceit is played upon by Charles, who wants to educate the young man on the role that Will's grandfather played in persecuting homosexuals in the 1950s, and to burst his bubble of ignorance and illusion of power. Will suffers the first humiliation when he goes to the suburbs to find a boxing club where Charles' old friend, Bill Hawkins, is a coach. On the way he tries to pick up a local boy, but for the first time is rejected, as the boy says Will would have to pay to have "a nice piece of bum" like his. Will reacts with anger, resenting the boy's "ability to resist me, and that I had no power over someone so young" (134), but this episode actually reflects Will's uneasiness in a place clearly outside his world. It also signalizes his lack of knowledge (concerning Charles' support for young boxers including Bill) which foreshadows further compromising discoveries, as well as the beginning of his gradual loss of power.

The next episode is more poignant. Will goes to Sandbourne, an East End housing estate, to trace his fugitive black lover, Arthur. On the way there, he is "amazed it was the city where I lived" (169) and experiences a shock seeing a single-decker bus showing the destination Victoria and Albert Docks, as for him V&A could only be associated with art. He imagines romantic visions of an alternative childhood he would have had in the docks, full of sexy stevedores flexing their muscles and showing off their tattoos. On the train he is reading an elegant, limited edition of a classic piece of modernist, aesthetic literature, Ronald Firbank's *The Flower Beneath the Foot*, and his vision of the surrounding world is filtered through it. He creates his own fantasy

version of Arthur's world, which follows the same patterns of idealisation, falsification and distortion as the 19th and 20th century's visions of 'the Orient.' When he first notices a group of skinheads, they too evoke a phrase from Firbank – "Très gutter, ma'am" (170) – and, encouraged by his past sexual adventures with a skinhead in Camden, Will fantasizes about their rough sexuality. The dreaming tone of this passage ends abruptly. Will is assaulted and beaten up, and in a symbolic scene his precious book is destroyed by the perpetrators, smashed with a heavy boot seconds before the same boot slams Will's face to break his nose. The brutal scene of destroying the book and mutilating the body represents a turning point of confronting Will's fantasy world with reality. His identity is shaken and starts falling apart as he experiences a split between his inner world and the outside. He hears his own voice "as though they had played to [him] on a tape recorder" (172), and when the attacks happens, he repeats "It was actually happening. It was actually happening to me" (174). After his beauty is spoilt, he considers his "injured appearance unbearable," concluding: "I became the sort of person that someone like me would never look at" (176). When discrepancies appear between his self-image and the ideal he believes in, he loses coherence and stability of his subjective self.

Will's loss of security is compounded by a set of events: he learns about one of his former lovers, little Des, ending up in hospital after being burnt and tied up by a sadistic taxi driver, and about James getting arrested after a policeman seduced him to charge him with importuning. At the same time, while reading Charles' diaries, he discovers that in 1954 Charles was imprisoned on charges of homosexuality and the prosecutor who brought it about was Will's grandfather. When he understands Charles' scheme, he rushes to the Wicks's Club hoping to talk him, and there he runs into Abdul, the club's black cook and one of Charles' protégés. Will met him upon his first visit to Wicks's, and found him attractive and potentially applicable for his usual routine of having a socially inferior partner for a quick adventure. Abdul invites him to the kitchen and then "vehemently fucks him on the kitchen table." Hollinghurst meticulously describes Will's sensation of "gurgling with pleasure and grunting with pain, my cock chafing beneath me against the table's furred and splintered edge" (262). In this scene Will is subjugated and exploited, and his body is abused and objectified. For the first time throughout the novel he is penetrated only, and in a rough way: Abdul uses kitchen corn oil as lubricant, and after the quick and violent sex he tells Will

to "fuck off out of here" (262). Will is disrespected and castigated for his grand-father's deeds. It also turns out that Abdul is the son of Taha, who was Charles' servant and boyfriend while he worked in Sudan. Taha was brought to England and continued to work for Charles, but he was beaten to death by racists while Charles was in prison. Abdul's sexual assault can be read as a metaphor of a more general revenge on the oppression inflicted by Great Britain, both on homosexuals and on Britain's colonial subjects. Alan Sinfield comments on the scene: "it is as if the oppression of empire is being returned to its point of origin; the empire fucks back" (Sinfield 2001, 97).

Will's final destitution takes place when he decides to see Phil in the hotel where the latter works as a waiter. In the lobby he is attracted to a wealthy Argentinian guest, Gabriel, who invites him to his room. However, the lover turns out to be obsessed with pornographic conventions, costumes and sex toys. He dresses up in leather and wants to violate Will with a gigantic pink dildo (275). Again, Will is not in control of the situation, he is ridiculed and framed in a film-like grotesque situation. The scene is also a mocking comment on the 1982 Falkland conflict: at the beginning of the encounter Will feels apologetic about the British military offensive but Gabriel just responds "That's all right. You can suck my big cock" (274), as if the sexual service was supposed to compensate for Argentine's humiliation. However, when Will refuses to play along, Gabriel says: "I could whip you for what you did to my country in the war" (275). Again, a historical game of power relations is reduced to and realised upon Will Beckwith's body, just as British imperialism is reduced to the pornographic magazines which are produced in Argentina (a magazine called *Latin Lovers* is mentioned), but which Gabriel has to buy in Great Britain because they are unavailable back in his country. When Will finally escapes Gabriel and heads straight to Phil's room to comfort himself in "the only true, pure, simple thing I could see in my life at the moment, … his love all bottled up and kept for me" (171), he discovers Phil naked with Bill Hawkins in an intimate and emotional pose. Abashed and disoriented, Will slowly withdraws, abandoned and compromised. This is how the plot draws to an end, but Will's body may yet suffer a final, terminal blow: the novel is set in a period just before the outbreak of AIDS, and the closing line of the story suggests that Will is not willing to change his hedonistic lifestyle.

3. Political Bodies

The last part of this paper discusses how *The Swimming-Pool Library* comments on the political and historical aspect of gay identities, and the changing nature of "the homosexual form of existence." As the Argentinian episode has already shown, the body in Hollinghurst's novel carries political connotations, which is also the case in the context of the discrepancy between the public and the private mode of living. In a speech entitled "Bodies in Alliance and the Politics of the Street," Judith Butler states:

> [B]odies lay claim to a certain space as public space. … [P]olitics is no longer defined as the exclusive business of public sphere distinct from a private one, but it crosses that line again and again. [Bodies] lay claim to the public, find and produce the public through seizing and reconfiguring the matter of material environments. … [T]hey are themselves modalities of power, embodied interpretations, … productive and performative (Butler 2011).

In fact, corporal and carnal relations between the protagonists may be interpreted in political terms, not only as games of personal hierarchies and subjugations, but as metaphors of imperial dominance. Will's and Charles' idealisation of black men has been denounced by David Alderson (2000, 32–33) as camouflaged disdain. The black boyfriends are admired for their ability to effortlessly combine innocence and sexuality but this actually means that they are idealised in their primitivism. This echoes the perceived primitivism of the colonised male subject, whose sexual potential is a result of attributing to him a greater degree of animality. One of the more controversial features of *The Swimming-Pool Library* is consistent objectification of black men, whether they become objects of Will's opportunism or of Charles' patronage (Sinfield 2001, 96).

The political signification of elderly Charles' and young Will's "sexual excursions into different racial communities" (Lane 1995, 230) may be understood in a broader sense – as a continuing British fantasy of a colonial splendour which finds its realisation in a stagnating attitude towards race and empire. Christopher Lane (1995, 230–231) argues that "at the heart of Hollinghurst's novel is a profound crisis about Britain's present and future identity" which stems from "a paralysing conviction about its imminent global rejuvenation that Salman Rushdie has derided as 'the phantom twitching

of an amputated limb'". The ancient Roman Baths which can be found in Charles' basement can be interpreted as reminder of a sequence of colonisations (Sinfield 2001, 96) and also of "the transitory nature of Imperial power, no less true of the British Empire, of which Charles was a functionary, than of this Roman" (Cooper 2002, 197).

References to Greek and Roman heritage in *The Swimming-Pool Library* have more than one role: they reveal a continuity of gay subculture (the paintings on the Roman Bath's walls are of naked young men in homoerotic poses) but also the way in which admiration for the male body has evolved and historically changed. In Hollinghurst's novel, the beauty and harmony of the naked body praised in Antiquity is juxtaposed with its modern exploitation by the pornographic industry, and by consumerist lifestyle. In Antiquity, the ideal body reflected the ideal soul, it actually "embodied" certain spiritual values, such as strength, balance or courage. The contemporary body is more like a machine – it is perfectionist but soulless, and has been commercialised with the intention of making maximum profit. Hollinghurst is critical of the present and expresses his nostalgia for the times prior to gay liberation. Although, in *The Paris Review* interview, he admits that the liberation movement's gains are colossal and irrefutable, and that he much prefers living in the liberal present, he argues that with the advent of the newly emancipated gay culture an element of romance has been removed:

> You used to hear older people slightly lamenting the new freedoms, saying it was so much more exciting in the old days when being gay was illegal and one was inducted into a world of signs and hints and codes. The illicit nature was part of the thrill, and that made it feel perhaps more intense (Hollinghurst 2011).

In the book, this attitude is reflected in Will's nostalgia for school times. He "still dreams of that changing room" where there was never any "cloying, adult impurity in the lubricious innocence of what we did" (Hollinghurst 2006, 141). David Alderson (2000, 36) claims that the school's freedom and pleasure are contrasted with Will's moral, legal, commercial freedoms, and notices that "the form which sexual explicitness has predominantly taken in the contemporary situation is presented in Hollinghurst as a violation of those socially integrated, yet eroticised relations of earlier times which

centred on the innocence of their object." Indeed, Will's sexual adventures include anonymous sex, regular visits to porn cinemas, and violent, objectifying ways of dealing with his much younger lovers; for example, when he forced his boyfriend Phil to piss himself, and then "pushed him to the floor" into the abundant puddle "and fucked him like a madman" (163). Alderson points to the pornographic, that is the reductively sexual, standardised and fetishistic quality of contemporary desires, and concludes that "its sense of an irrecoverable past and a present whose freedoms are compromised very closely anticipates Hollinghurst's response to the development of a self-conscious, urban gay scene" (Alderson 2000, 40). Indeed, the 1980s gay male sexuality became increasingly linked to capitalism and consumerist lifestyle. Kaye Mitchell notices how the contemporary aesthete "becomes a collector of sexual experience and, in a more crudely capitalist way, of men" (Mitchell 2006, 45). According to Mitchell, sex is commodified through the practice of cruising, which has also been argued by Tim Edwards: "the homosexual pick-up machine is, in fact, equally accurately seen as a reflection of the internalisation of industrial, capitalist values of efficiency and productivity in turn defined in terms of primarily male sexual activity" (Edwards 1994, 95). *The Swimming-Pool Library* contains a number of bitter and off-putting gay-club episodes, and to an extent Hollinghurst's attitude can be compared to E. M. Forster's disenchantment with civilized modernity. In "Terminal Note" to *Maurice*, Forster laments the impossibility of escape from contemporary urban life into a forest, a cave or a "deserted valley for those who wish neither to reform nor corrupt society but to be left alone" (Forster 1987, 254). Hollinghurst's prose inherits much from Forster, including the recurrent setting of his novels in the idyllic pastoral English countryside. The author's limited enthusiasm towards modernity and contemporary gay culture is a common theme in his subsequent novels.

Conclusion

The aim of the paper was to demonstrate how "body" functions as a vehicle for multiple meanings in *The Swimming-Pool Library*. First, body is the metaphor for clear-cut division between public and private spheres of the characters' lives. It also reigns in the latter, a parallel world organised around carnal desires which ignores social conventions and has developed its own set of rules, rituals, standards and values. Hollinghurst himself confirms that in *The Swimming-Pool Library* he addresses the idea that "gay men are linked

across barriers of class and race by sexuality," although the novel is set in a world "in which the forces of class are still extremely powerful" (Driscoll 2009, 142). Secondly, the characters' evolution is reflected and realized corporally: their bodies incur the consequences of their social oppression, as well as their loss of status or power. This concerns not only personal stories but also broader power relations, as bodies have a political meaning. Finally, the changing status and imagery of the body in different epochs corresponds to the changing values and behaviours of the gay community. Historical references (to Antiquity and early 20th century England) as well as the characters' yearning for the bodies they encountered in their youth express nostalgia which is intrinsically linked to queerness.[2] This serves as a pretext for Hollinghurst to paint a bleak image of contemporary gay culture, where idealisation of the masculine body has shifted from the sphere of aesthetic and romantic fantasy to a matter-of-fact, commodified acquiring of new experiences, as if building a portfolio of sexual partners.

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[2] This connection is thoroughly investigated by Gilad Padva, who sees nostalgia as means of empowerment and subversion: "Both nostalgia and queerness challenge the hegemonic definition of appropriateness and the demand for causality and linearity, and negate dominant classifications, identifications, hierarchies, and structures of meaning. … Moreover, nostalgia and queerness, with their vitality, colourfulness, and somewhat unruly and utopian nature, … are ways of imaginatively fulfilling desired authenticities, particularly for those who find themselves marginalized, out of the straight and narrow" (Padva 2014, 229).

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Cognitive Sciences and Iain Banks's Novels:
The Wasp Factory and *Use of Weapons*

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Abstract: The aim of this paper is to discuss Iain Banks's *Use of Weapons* (1990) and *Wasp Fac*tory (1984) in the context of the presentation of the workings of the human mind in both novels – paying special attention to the relationships this presentation has with the major breakthroughs made in the field of cognitive sciences. Thus, I will provide a brief analysis of how the discoveries made in cognitive sciences have transformed common ideas about consciousness and humanness. Subsequently, I shall analyse the way in which Iain Banks examines the workings of the human mind, as well as investigates the topic of humanness. In this essay I shall argue that Iain Banks's novels are preoccupied with discussing and demolishing dualisms, such as mind/body, emotions/reason, or nature/culture: this phenomenon is, according to me, likely to be correlated with the ideas popularised by the discoveries made in the field of cognitive sciences.

Key words: Iain Banks, cognitive sciences, mind, consciousness, dualism

The ideas concerning the indispensability of collaboration between scientists and humanists are not new: in 1959, Charles Percy Snow, a British scientist and novelist, published his famous lecture entitled *The Two Cultures*, in which he postulated that the 20th century is permeated by a deepening mutual incomprehension between scholars representing sciences and humanities.[1] According to Snow, the 20th century witnessed the spreading of the belief in the mismatch between materialist and biology-oriented worldview of science on the one hand, and the humanist investigations into socio-cultural

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[1] More in: Charles P. Snow, *The Two Cultures*, 1959 (London: Cambridge University Press, 2001).

themes on the other. Nevertheless, the 1950s saw the rise of an intellectual movement, known nowadays as the cognitive sciences (Miller 2003, 141), which may be regarded as one of the reasons for the science–humanities dichotomy to be brought into question. The growing interest in the workings of the human mind was caused by developments in the nascent fields of neuroscience and computer science, the field of artificial intelligence included. George A. Miller (2003, 143), one of the founders of cognitive psychology, states that

> by 1960 it was clear that something interdisciplinary was happening … What you called it didn't really matter until 1976, when the Alfred P. Sloan Foundation became interested. The Sloan Foundation had just completed a highly successful program of support for a new field called 'neuroscience' and two vice-presidents of the Foundation, Steve White and Al Singer, were thinking that the next step would be to bridge the gap between brain and mind. They needed some way to refer to this next step and they selected *cognitive science*.

Thus, the fascination with the brain, and the mind, has been growing. Due to advances in biology and computer science, the human nervous system could finally be studied in detail, and, in fact, the last decade of the 20th century was dubbed the Decade of the Brain (Nalbantian 2011, 3). Developments in research on brain functions have been capacitated by sophisticated technologies; cognitive psychologists are engaging in studies and experiments designed to elucidate and reassess the intricacies of human thought processes, philosophers are focusing on the matters of cognition, while anthropologists are making attempts at explaining the evolution of cognitive capacities (Cave 2016, 12).

In other words, grand developments in cognitive sciences led to the rise of various novel approaches applied to explaining human behavior, such as cognitive psychology, neuroscience, or evolutionary psychology. In the study of the human mind and its products, the borders dividing the scientific and humanistic disciplines became blurred. Already in the 1970s, Miller argued that in cognitive science "at least six disciplines were involved: psychology, linguistics, neuroscience, computer science, anthropology and philosophy" (2003, 143). I shall not delve, however, into the investigation

of different scientific approaches applied to the workings of the human mind: my point is rather to draw attention to the fact that in the last few decades, in sciences and humanities alike, a growing focus on the mind can be observed. This fascination has also entered the public domain, "attracting enormous attention and interest: hardly a day passes without some aspect of cognitive research being reported in the media" (Cave 2016, 13). Since the human brain has begun to be studied in an in-depth manner, its nature has become more and more puzzling, raising questions such as: how exactly does an absurdly heavy, energy-consuming snarl of nervous tissue create art, technology or the feeling of fear? How does it incite the sense of self? How does it contribute to the emergence of culture?

Mind and its products, such as literary fiction, religion, science or technology, has fallen subject to cross-disciplinary research, while attempts at breaching the divide between humanities and science have multiplied. According to Terence Cave (2016, 16), this current, interdisciplinary dialogue on cognition itself may be regarded as a bridge between C. P. Snow's 'two cultures': "neuroscientists talk to experimental psychologists, who themselves talk to philosophers and linguists; all of them, from their different viewpoints, are capable of throwing light on the immensely complex object of study that we call human thought or human cognition and its products". Literature, regarded by Cave (2016, 14) as "the most revealing *product* and *symptom* of human cognition, an outgrowth of one of the most fundamental of human cognitive instruments, namely language itself", has also been analysed from the cognitive perspective: memory studies have proven that the functions of the human brain may serve as a "reliable basis for linking literature and the allied arts to the basic human condition" (Nalbantian 2011, 2), and publications such as, for instance, Patricia Churchland's *Neurophilosophy: Toward a Unified Science of the Mind-Brain* (1986), Antonio Damasio's *Self Comes to Mind: Constructing the Conscious Brain* or Patrick Hogan's *The Mind and Its Stories: Narrative Universals and Human Emotions* (2003), have provided a new terrain for transdisciplinary studies of human affects, consciousness and memory. Works like the *Memory Process: Neuroscientific and Humanistic Perspectives* (2010), Mary Thomas Crane's *Shakespeare's Brain: Reading with Cognitive Theory* (2001), or William Flesch's *Comeuppance: Costly Signaling, Altruistic Punishment, and Other Biological Components of Fiction* (2009) illustrate that written works are nowadays being discussed from the point of view of natural sciences, as it is now common knowledge that biological phenomena,

such as consciousness, affects or recall, are involved both in the production and in the reception of written works.

Literature has always grappled with the topic of what it means to be human, as it has always investigated the major changes in scientific paradigms, questioned technological advancements, and attempted at predicting how human life can be influenced by these transformations in the future. In the second half of the 20th century, ideas of humanness were changing rapidly due to the discoveries made in the fields of bio(techno)logy and artificial intelligences as well as thanks to the developments made in the nascent, cross-disciplinary field of cognitive sciences. My aim is, however, not to offer an outline of a cognitive approach capable of providing an analytical framework for literary works, but to argue that contemporary fiction itself has been altered and influenced by the discoveries made in cognitive sciences, as mediated both by scientific works, and by reports in popular media, since – as I have already mentioned – cognitive sciences have become a significant part of the public domain.

At this point, it is important to note that many of such brain studies related reports are without doubt inaccurate, exaggerated, superficial and overly enthusiastic. It could not, however, be otherwise, since their point is to attract the public attention; and my argument is that they have attracted the attention of Iain Banks (1954–2013): a Scottish writer of both mainstream and science fiction. Banks's works are, in my opinion, permeated by a vivid fascination with the workings of the mind, offering multiple investigations into what makes us human. The writer in question is preoccupied with analysing and demolishing dualisms, such as mind/body, emotions/reason, or nature/culture.

Therefore, I will discuss Banks's *Use of Weapons* (1990) and *Wasp Fac*tory (1984) in the context of an intellectual zeitgeist generated by the developments in cognitive sciences. Combining references to cognitive studies with literary theory, I shall discuss the way in which Iain Banks's literary oeuvre corresponds with the post-1950s cognitive revolution. I believe that the application of a cross-disciplinary approach may shed new light upon the novels discussed, as Banks's descriptions of the workings of the human mind may be argued go in line with the discoveries made in the field of cognitive studies. In order to achieve my aim, I am going to draw on insights from cognitive sciences – with emphasis laid on the discoveries that cross over into the public domain, since media interest in brain studies has contributed to transferring

some of the ideas to other contexts: in this particular case, Iain Banks's fiction. This is the approach I decide to adopt, at the same time emphasising the fact that such transfers – be it within the scope of Banks's novels, or my academic paper – require simplifying scientific concepts, or presenting them in a perfunctory way.

To sum up, I am going to discuss Banks's fiction focusing upon its presentation of the workings of the human mind – paying special attention to the relationships this presentation has with the major breakthroughs made in the field of cognitive sciences. I am going to relate to chosen ideas from the field of brain studies, some of which became well-known at the time when Banks wrote his novels, but some of which became popular later on, or even very recently. While with certain ideas Banks could not have been acquainted, my argument here is that the fiction in question – apart from being inspired by cognitive studies – has a universal quality because of its focus on characters' psychology and the intricacies of consciousness. The novels' characters behave and think like real humans; hence, they may be analysed with the application of concepts drawn from the field of brain sciences and cognitive literary criticism. By no means, however, do I wish to argue for the inadequacy of non-cognitive approach as regards Iain Banks's literature – my point is rather to outline a possible new approach to the author's fiction.

Banks published his first novel, *The Wasp Factory*, in 1984. Since then, he was writing on a full-time basis, and *Consider Phlebas*, published in 1987, started his popular science-fiction series called *The Culture*. The writer's two outputs, speculative and mainstream fiction, are published under different names: Iain M. Banks and Iain Banks, respectively. Nevertheless, the border separating the two branches of Banks's writings is illusory, as it is easily breached by the presence of ceaseless overlaps and intertextual references (Colebrook 2010, 1). In fact, in *Complicity: A Reader's Guide* (2002), Craig Cairns states that Banks's novels are themselves connected by references to doubling or split personae, while Martyn Colebrook (2010, 2) observes that Banks's "authorial practice and presentation of identity are oriented around the structuring principle of the Double, which seems an appropriate image for an author who has gained success under two names and whose work is highlighted for its consistent bridging of gaps between the *high* and the *low*, the *popular* and the *literary*".

Banks vividly uses the motif of the double in *Use of Weapons*: the novel consists of two story lines, both of which form a fragmented biography

of Cheradenine Zakalwe, a Culture's mercenary, whose job is intervening in the politics of foreign societies. The Culture itself is a federation of intelligent species inhabiting thousands of galaxies. It is fully self-sufficient and run by technology: from bioengineering and omnipresent electronics, through sentient drones, to super powerful and omniscient machines, called Minds, who rule the Culture in its entirety. In *Use of Weapons*, one story line recounts the protagonist's present, while the second serves as a recollection of his past presented in a reverse chronology: midway through the backward-moving narrative, the reader discovers that Cheradenine was brought up in an aristocratic family, together with two sisters, Livueta and Darckense, as well as with his cousin, Elethiomel. The young men were engaged in a conflict, which provoked Elethiomel to betray his adopted family in order to gain political power. As a consequence, Elethiomel waged a civil war against Cheradenine, which he finally won, due to his cruel and cunning methods: he had sent Cheradenine a chair constructed of Darckense's bones, consequently forcing his opponent into depression and despair. The parallel line of narration recounts Zakalwe's mysterious quest to find his sister Livueta and ask her for forgiveness. Not until the last pages of the novel do we learn, however, the truth about the novel's protagonist: in one of the final scenes it is explained that the man widely known as Cheradenine Zakalwe is in fact Elethiomel, who has appropriated his cousin's identity, having transformed his guilt-ridden memories into self-serving fictions.

The issue of doubleness is undoubtedly present in *Use of Weapons* as far as narrative and character construction is concerned. It could, however, be argued that Banks applies the motif of the double not only to transgress the border separating "the *popular*" and "the *literary*" (Colebrook 2010, 2), or in order to engage in intertextual play with Scottish literary tradition, which is by critics associated with a prominent usage of the figure of the double (Middleton 1995, 20). In fact, in an interview with James Robertson, Banks claimed that he was "very dubious" about saying that his writings should be interpreted as Scottish works (1989/1990, 26–27). It may hence be argued that Banks explored the topic of dualisms in order to discuss and question popular dichotomies, such as mind/body, emotions/reason, science/humanism, or nature/culture. In other words, I would like to present Banks's interest in the figure of the double as stemming from his interest in the human mind, human consciousness, or the preoccupation with the general concept of what distinguishes us as humans.

One of the dualisms well established in culture is the mind/body dualism, which implies that the body equals physical matter while the mind does not. Even though mind and body have been already driven apart by Plato or St. Paul, it is Descartes who dignified the dualism in question by depriving the mind of any physical features. For centuries, a breach had existed between matter and idea, as well as between mind and material substrate. However, as the studies of consciousness have been brought into a biological context, the mind/body problem, otherwise known as substance dualism, gradually dispersed: cognitive sciences provided a counterbalance to the long-established prevalence of a traditional rationalist idea of the body as a container for the independent mind, as well as offered an alternative to the postmodernist view that the body can be compared to a blank slate to be culturally inscribed by disembodied discourses. Consciousness is no longer an ontologically distinct substance, "but rather an emergent property of matter put together in a sufficiently complicated way" (Slingerland 2008, 10). While according to 'first generation' cognitivist studies the human mind could be likened to a computer, or a thinking machine, "current 'second-generation' approaches insist … on the continuity between body and mind (Cave 2016, 28). In other words, it has become clear that the mind and its sense of self are the products of processes happening in the material body. These concepts are, in my opinion, present in Banks's *Use of Weapons*, where a drone tells Zakalwe that his "brain is made up of matter" and "organised into information-handling, processing and storage units" by genes and biochemistry (1992, 256). To Banks, the human brain equals pure materiality, out of which grow all the ideas we possess about the self and the world we are immersed in. Consciousness is not reserved for biological organisms. In order for it to exist, one primary condition has to be fulfilled: matter has to reach a sufficient level of complexity. Therefore, in *Use of Weapons* Banks presents a universe populated by various machines capable of thinking, feeling, and originating creative ideas: the reader comes across multiple sentient drones, intelligent pieces of armor, or super-advanced computers called the Minds. As one of the drones notes: a computer's mind is very similar to the human mind, since it "is also made up of matter, but organised differently" (256). Banks's fiction undoubtedly exhibits a preoccupation with the idea of consciousness arising from matter, and not understood as an outcome of possessing some inherent, immaterial substance.

I believe that Banks's preoccupation with materiality and substance monism can be associated with the influence the cognitive revolution had on culture. Humans, as presented in the *Use of Weapons*, are heavily body-oriented, and they tend to value pleasures of the flesh: thanks to "genofixing" they can live virtually forever, producing pleasure-inciting and pleasure-enhancing drugs in their bodies, and being able to commit most of their time to joyful activities, such as travelling, games, sports or sex. Therefore, the Culture's citizens could be described as exponents of hedonistic philosophy. In one of the descriptions Banks states:

> Their machines could do everything else much better than they could; no sense in breeding super-humans for strength or intelligence, when their drones and Minds were so much more matter- and energy-efficient at both. But pleasure... well, that was a different matter.
> What else was the human form good for? (260)

The writer often provides detailed descriptions of visceral and emotional experiences of his characters, and in *Use of Weapons* one of the Culture's drones states that "sensory stimulation", which equals "feeling touching, tasting, smelling, hearing, and seeing", allows for the emergence of sentience (256). At the same time, the most critical moments in Zakalwe's life are all related to feelings, experienced simultaneously on sensory and psychological levels:

> He tried to remember the garden and the smell of flowers, the way he sometimes did whenever the fighting started to seem just too futile and cruel to have any point whatsoever, but for once he could not conjure up that faintly-remembered, beguilingly poignant perfume, or recall anything good that had come out of that garden (instead he saw again those sun-tanned hands on his sister's pale hips, the ridiculous little chair … and he'd wanted to weep and scream and tear it all down with his own hands …) (338–339).

In fact, events rich in emotional content pertain "sharp and fresh" in Zakalwe's memory, regardless of how many years have passed. Non-emotionally charged events, however serious they might be, become "dim

and vague as something seen through the storm of snow" (283). In general, Iain Banks focuses on describing experiences possessing high emotional salience, no matter whether the episodes in question are actually happening in the character's lives or just being recalled by them.

For Banks, men are material, while their affects, recollections and a sense of self are all products of biological processes. With the cognitive revolution, consciousness, memory, reasoning or emotions have begun to be more often interpreted as products of the wildly complex human biology. For instance, scientists studying memory concluded that each single remembrance is a complex memory of sensory and motor interactions (Damasio 2010, chap. 6). In other words, sensory experiences are indispensible for memory. They also constitute substrate for the emergence of emotions: and emotions themselves, contrary to what was proposed in the traditional James-Lange "read out" theory,[2] shall not be analysed separately from the so-called reason. Consciousness is not purely cognitive: feelings are indispensible for the emergence of awareness, or for what Jaak Paanksepp and Lucy Biven (2012, chap. 1) call *affective consciousness*. As Edward Slingerland (2008, 12) notes, referring to various discoveries made in the fields of cognitive studies and neuroscience:

> In the field of behavioral neuroscience, a picture of human reasoning and decision making has emerged that strongly suggests a constitutive role for emotions and other somatic biases, and in economics there has been a shift away from abstract rational-actor theories toward models incorporating inherent cognitive biases and "fast and frugal" heuristics.

As I have already noted, emotions play a vital role in *Use of Weapons*: "reverberating guilt" accompanies Zakalwe throughout the whole novel, inciting and permeating the protagonist's memories (Banks 1992, 148), as well as ultimately leading him to the appropriation of his cousin's identity. In other words, an unbearable feeling of guilt, and all the visceral-emotional reactions related to it, force Zakalwe to ultimately reconstruct his sense of self. Thus,

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[2] Proposed over a century ago, the James-Lange theory postulated that affects are created when the neocortex analyses the physiological expression of emotion within the brain. In other words, if an individual smiles, the higher cognitive part of the brain (the neocortex) reasonably "reads out" the physiological response as a particular emotion, which in this particular case equals joy. Therefore, consciousness is, in general, a faculty of the so-called reason (Panksepp and Biven 2012, chap. 1).

it may be argued that Banks's work goes in line with the contemporary scientific reluctance towards the emotion/reason dualism, since the Scottish writer presents bodily sensations and affects as crucial ontological experiences, constituting a building block of "being", or allowing for the (re)construction of the protagonist's self-awareness.

On the one hand, men know that they are purely material and biological beings, while on the other hand they tend to exhibit a strong, common belief in the immaterial mind or soul which makes them truly human (Slingerland 2008, 26). As Paul Bloom argues in *Descartes' Baby: How the Science of Child Development Explains What Makes Us Human* (2004), the reason for this belief is a natural human propensity for dualism. To phrase this argument differently: the bulk of nervous tissue, called the brain, contributes to the emergence of consciousness, together with the existence of dualistic thinking, which in turn gives rise to a potent illusion that possessing a transcendental soul differentiates us from mere matter (Slingerland 2008, 281–282). Hence, dualisms advocated by Plato and Descartes were not accidental, but they rather constituted the development of

> [a]n intuition that comes naturally to us, as bearers of theory of mind: agents are different from things. Agents actively think, choose, and move themselves; things can only be passively moved. The locus of agents' ability to think and choose is the mind, and because of its special powers the mind has to be a fundamentally different sort of entity than the body.

In other words, the theory of mind is a universal tool used to understand reality "in terms of agents, their states of mind, and the sequences of their actions" (McCauley 2011, 185), and it clearly contributes to the fact that humans fall victim to dualistic illusions.

At this point I would like to refrain from analysing *Use of Weapons* in more detail, and to focus on Banks's debut novel, *The Wasp Factory* (1984) instead. I justify this choice by the fact that my paper aims at providing an outline of, or an introduction to, the discussion of the connections existing between Banks's literature and the developments made in cognitive sciences, and an in-depth analysis of one particular novel could not provide enough relevant material. Undoubtedly, *The Wasp Factory* and *Use of Weapons* bear close resemblances: both are organised around the themes of the workings of human

mind and the emergence of consciousness, both offer the stories of characters constructing their personal narratives, and both investigate the topic of dualisms. Nevertheless, I assume that *The Wasp Factory* may serve as a good exemplification of Banks's views concerning the general human propensity for dualist thinking, complementing the discussion of *Use of Weapons*, and thus constituting a useful illustration of the possible relationships between literature and the cognitive sciences.

The Wasp Factory is narrated by Frank Cauldhame, a teenager living on a secluded island together with his father, Angus. At the beginning of the story, Frank discovers that his insane brother, Eric, has escaped from the asylum and is now on his way home. Anticipating Eric's imminent arrival, the reader gradually gets acquainted with the story of the main protagonist: in early childhood, Frank has been attacked by a dog, which has bitten off the boy's genitals, leaving him forever impaired. Frank possesses no birth certificate and is subject to home-schooling, so he spends most of his time on the island: blasting things (and animals) with self-made bombs, hunting, drinking alcohol, and attempting to make telepathic contact with Eric.

Most importantly, Frank is the creator of the Wasp Factory: a complex device comprising of an old clock-face equipped with twelve branching corridors, and used in order to predict the future. Frank places wasps in the Wasp Factory: depending on which corridor the wasp chooses, it dies in a different manner (be it, for instance, drowned, consumed by fire, or eaten by a spider). Frank regards the wasps' deaths as prophecies relating to his, and his relative's, existence. As the novel progresses, the reader learns the truth about the main protagonist: surprisingly, he is a not an adolescent boy, but a girl. The story about the dog's attack was invented by Angus, a mad scientist who subjected his daughter Francis to chemical treatment in order to make her male. Angus hated women, and he made Francis/Frank hate them too: as a consequence, the teenager strongly believed in an illusion of boyhood.

Now that I have provided a brief summary of the story, I shall discuss the way Banks refers to the topic of dualistic thinking in *The Wasp Factory*.[3] As I have already mentioned, the novel is set in the confined space of a small, secluded island, which offers almost laboratory-like conditions to observe

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[3] Banks's obsession with doubleness has been noticed by Paul Kincaid, who observes that "every member of the Cauldhame family seems to be both damaged and doubled" (2013, 29). Frank has his mirror in Eric, Angus in his ex-wife, Agnes, and Frank's little cousin Paul in the family dog, Saul.

Frank's personal development, and this possibility is further augmented by the fact that the novel assumes the form of a first-person narrative. Via limiting the representation of reality to Frank's perspective, Banks points to the fact that the brain, with all the illusions it creates, is the only way to access and interpret reality. Frank's brain makes him convinced that he is a powerful, knowledgeable young man, who possesses, for instance, telepathic power over his mad brother. At a certain point of the novel, he states:

> I felt my stomach clench itself involuntarily and a wave of what felt like fiery excitement swept up from it … I felt it transport me, from one skull through another to another. Eric! I was getting through! I could feel him … (Banks 1998, 126).

In addition to believing in his extraordinary spiritual powers, Frank perceives the island he lives in as the world of animate matter, where catapults live "breathing with you, moving with you, ready to leap" (27–28), a kite "slices its tail and flexes its hollow bones" (91), while the Wasp Factory "tells" when something important is going to happen (7). Frank definitely possesses the universal cognitive tool, called the theory of mind, which facilitates categorising the surrounding world into agents and objects, and he does not refrain from ascribing things with intentions and sentience: the most prominent example being the future-predicting, omniscient Wasp Factory itself.

As I have already mentioned, the theory of mind contributes to the fact that people think in a dualistic manner, and naturally divide their own being into the mind and the body, valuing the first over the second. In the late 1970s and in the 1980s (when Banks published his first novels), Darwinism had already become the predominant account for explaining human nature, while cognitive sciences were developing staggeringly fast. This contributed to the gradual abandonment of the idea of a "ghost in the machine", or the mind-body dualism. At the same time, various dualisms became the subject of a heated scientific and philosophical debate, and people also realised the propensity for dualistic thinking is inborn, together with the human inclination to believe in possessing an immaterial mind.

As Edward Slingerland (2008, 287) observes:

> We will apparently always see meaning in our actions –
> populating our world with "angry" seas, "welcoming" harbors –
> and other human beings as unique agents worthy of respect
> and dignity, and distinct from objects in some way that is hard
> to explain in the absence of soul-talk, but nonetheless very real
> for us … we are apparently designed to be irresistibly vulnerable
> to this illusion – in this respect, Appearance *is* Reality for us hu-
> man beings.

In *The Wasp Factory*, appearance is reality for Frank: he believes in his impaired masculinity, and in the superior, transcendental powers his mind possesses. Throughout most of the novel, these self-created illusions offer him a possibility of ascribing some order to the cruel, chaotic world which surrounds him. In fact, scientists argue that human cognitive capacities exist not to discover the truth about the world, but to let us survive and adapt to the environment. Of course, people can eventually learn to accept that "ideas, as physical states of matter within our brains, can interact with one another … but there is no superphysical soul or self, outside of the chain of physical causation" (Slingerland 2008, 257). The illusion of the self as spirit, soul, or disembodied mind is, however, as powerful, as it is natural. It equips us with a feeling of uniqueness, power and of having influence over reality. The cognitive, dualist paradox lies in the fact that the illusion of the disembodied mind is inescapably real for the human being, and develops out of his biological capacities (Slingerland 2008, 281).

Paul Kincaid (2013, 35) observes that "because *The Wasp Factory* shows us only one reality, as alienating and disconcerting as that may be, the question of which reality is privileged does not arise". The illusion becomes the truth, both for Frank, and for the reader. At the surprising end of Banks's novel, the protagonist states: "I *am* still me; I *am* the same person, with the same memories and the same deeds done" (1998, 183), even though everything he has believed in was "a lie … a disguise I should have seen through, but in the end did not want to. I was proud; eunuch but unique; a fierce and noble presence in my lands, a crippled warrior, fallen prince" (183). Frank comments upon human existence by stating that "our destination is the same in the end, but our journey – part chosen, part determined – is different for us all, and changes even as we live and grow" (183–184). Hence, Banks notices a paradoxical dualism of human nature: people create and delve into

their own illusions, but at the same time the sheer material existence, with all the forms it takes, has universal features. Who we are is conditioned by biology: it is dependent on what the body, the brain included, experiences. Personal feeling and reasoning is the only means of access to the world: in *The Wasp Factory* Banks implies that it is impossible to escape from the subjective, limited point of view. Banks observes that it might be very troubling to hold a view that all living creatures are just physical systems generated by mindless, purposeless processes, while self-consciousness is just one of numerous illusions which the brain produces. Humans are natural dualists, accepting their biological origins, but nonetheless believing implicitly that they are something more than mere matter. It may be argued that Banks wonders whether a propensity for dualism is what makes us human: and, in fact, the investigation into humanness is a theme that permeates Banks's writings, mainstream and science-fiction alike.

Nowadays, quite the contrary to postmodern relativist philosophy, body and brain are not perceived as blank slates onto which cultural norms, discourses and ideologies are being inscribed. As Slingerland (2008, 15) notes, cognitive science has cast doubt upon the assumption that "humans are fundamentally linguistic-cultural beings, and that our experience of the world is therefore mediated by language and/or culture *all the way down*". We can already prove that there are universal cognitive structures which humans share regardless of their culture. What are, however, these universal traits? What is humanness? Cognitive sciences, together with computer science and animal studies, have incited a potent discussion of what makes a human being. This discussion is not essentialist: it is already common knowledge that a species-specific general "essence" does not exist. Instead, as Donald Brown argued in *Human Universals* (1991), there are features of psyche, behavior or culture which are unique to humans. As Daniel Dennett (1995, 486) added, some of these universals arise directly from the natural cognitive facilities of the human brain, but a huge part we observe are just the best solutions to problems of survival: the so-called "Good Tricks".

Humanness is constantly being defined and redefined anew: for instance, as for the qualities that differentiate humans from other beings, multiple traits once believed to be unique for our species have also been discovered among animals. Morality, sense of self, and culture are no longer phenomena reserved for the human being. Chimpanzees, for instance, have them all: the developments in cognitive science contributed to a deeper understanding that what

we once considered as unique is not even rare. Nevertheless, the cognitive capacity for language, and, hence, for storytelling, tends to be mentioned as a uniquely human trait. We are the only ones who write books about the world, and who transmit knowledge in stories. We can create fictional worlds and fictional characters, which are the reflections of the real. Via language, humans offload knowledge onto the external world, which i.a. allows for technological advancement and socio-cultural life unprecedented in its complexity. As Melissa Hogenboom states in a *BBC* online article on July 6, 2015, "when you pull together our unparalleled language skills, our ability to infer others' mental states and our instinct for cooperation, you have something unprecedented. Us". In other words, humans apply their biological capacities, such as the theory of mind, in order to understand the mental states of others, to integrate experiences into a coherent narrative of our life, to create the sense of self, understand the past, and predict the future. They are capable of storytelling.

In an interview with Colin Hughes published in *The Guardian* on August 7, 1999, Banks stated: "I love plot, I love stories … I don't want any of this postmodern shite, pal. I want a story, with an ending". Thom Nairn claims that an asset of Banks's work is his "fascination with the nature of stories themselves, and how and why they are told" (1993, 134). Banks tends to explore the impact of storytelling, and such is, actually, the case of both *Use of Weapons* and *The Wasp Factory*.

In line with arguments provided by William Flesch (2009, 9), an evolutionary psychologist, "being able to learn through the experiences that others narrate is essential to human adaptation in a highly various and tricky world", while Antonio Damasio (2010, chap. 11), a prominent neuroscientist, adds that storytelling belongs to natural cognitive functions of the brain, enhancing self-consciousness, as well as enabling highly social behavior indispensible for forming the fabric of culture. No longer do we believe that we are unique due to the fact that we possess morality, free will, soul, or self-consciousness. This proves that it is the ability to form narratives that makes us truly human. Flesch (2009, 11) also notes that as listeners or readers we get anxious about the fate of fictional characters as though we were caring about real people. In fact, both *Use of Weapons* and *The Wasp Factory* may be perceived as a conscious play with story-telling functions and goals. In *Use of Weapons*, Zakalwe is depicted in a favourable manner until the last pages of the novel, where the reader learns that he was in fact engaging in the story of the psychopath-

like Elethiomel, who remodeled his memories in order to compile a positive image of himself. In *The Wasp Factory*, Frank glues various (often disconnected) events from his, Angus's and Eric's life, as well as things of mere chance happening on the island, into a concise narrative. Like Zakalwe, Frank creates his own self-serving fiction. Hence, Banks appears also to be intent on accustoming the reader with the power of storytelling: he makes the protagonists' highly improbable narratives absolutely real and plausible, and this is why the truths discovered at each novel's end are so surprising. Since it may be argued that Banks treats literature as an analysis of humanness, while believing that humanness is closely related to the phenomenon of storytelling, it may also be postulated that the Banks presents and treats his characters as real people, subjecting them to the discussion of what it means to be human. Banks is aware of the impact narratives have on the reader's mind: meaning the reader's engagement, and his propensity to forget about the fictional aspect of literature.

The emergence of language, together with the ability to narrate, is closely related with superior social skills that people possess. Due to their biological capacities, humans can accumulate information and transmit knowledge in narratives, which allows for the existence of cultural life unprecedented in its complexity. I think it is crucial to note here that among scientists the nature/culture dualism has becomes invalid, since, as Antonio Damasio (2010, chap. 11) observes, "biology and culture are thoroughly interactive", and culture may be termed as a "biological revolution". What this means, however, is not that all culture's products share a natural origin, but that the emergence and existence of culture itself is capacitated by the powers of human biology. Banks seems to share this view: in his varied and multiple writings, Banks was preoccupied with examining, among other things, how we create consciousness, what makes us human, and what is the subsequent connection between human biology and the emergence of culture. Since this topic is very broad, in this essay I have limited myself to offering a concise outline of, or an introduction to, the discussion of the relationships between cognitive sciences and Banks's literary oeuvre.

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Review:
Neil Brenner (ed.), 2013. *Implosions/Explosions. Towards a Study of Planetary Urbanization* (Berlin: Jovis)

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An anthology of urban studies, *Implosions/Explosions. Towards a Study of Planetary Urbanization* builds upon the methodological foundations of the scalar turn, embedding the urban within a fluidly extending landscape, and continues the critical assessment of place-based approaches to the urban question. The latter, place-based and binaries-oriented explorations, have dominated the mainstream, traditional field of urban studies and their adaptations for cultural and literary research. They have provided a basis for such studies as John McLeod's *Postcolonial London: Rewriting the Metropolis* (2004), Jean E. Howard's *Theatre of a City: The Places of London Comedy, 1598–1642* (2007) – whose title evokes Lewis Mumford's classic, *The City in History* (1961) – *Babylon or New Jerusalem?: Perceptions of the City in Literature* (2005), a collective work coordinated by Valeria Tinkler-Villani, or Paul Newland's *The Cultural Construction of London's East End: Urban Iconography, Modernity and the Specialization of Englishness* (2008). Underneath the tumult of superficial disagreement and claims of paradigm shift, all of these publications recognize the *city* and a *methodological cityism* as the core concepts in their explorations. This recently published collective work follows in the tradition of critical urban theory but its ambition is to take up the thesis of "planetary urbanization" put forward and developed by Henri Lefebvre, in order to reopen a discussion with regard to a possible theoretical restructuring of urban studies. *Implosions/Explosions. Towards a Study of Planetary Urbanization* rests on a strong theoretical foundation, broadly derived from the subterranean stream of urban research involving the processes of territorialization and reterritorialization, Henri Lefebvre's approach and that focusing on the existence of a "planetary", "generalized", "global", "complete" urbanization. The collected studies aspire to supersede the long-established urban/non-urban divide. The anthology, coordinated by Neil

Brenner, seeks to provide a new foundation for contemporary urban studies from a theoretical standpoint and may affect literary as well as cultural studies on urbanism. Berit Michel's *Mapping the City – Narrating 'Complexity'* (2015) provides a good example of literary studies – notably his analyses of an 'augmented' cityscape – which seek for a new theoretical approach that would shatter the architectural outline of the city and forecast the demise of geometry. The chapters in Michael's book which evidently depart from place and geometry-oriented concepts focus on Jonathan S. Foer's *Extremely Loud&Incredibly Close* and *Tree of Codes*, on Mark Z. Danielewski's *House of Leaves* and on Norman Klein's *Bleeding Through: Layers of Los Angeles 1920–1986*.

The editorial project

There are numerous anthologies on the book market, often called "city readers." The 6th edition of *The City Reader* (2016), edited by Richard T. Le Gates and Fredric Stout, offers an updated version of an anthology whose beginnings go back to 1996. The layout is traditional, starting with a historical overview, followed by conceptualizations of the city – the key concept which remains at the core of the discussion – followed by concepts of space, politics, economy and governance, and urban planning and finally focusing on place-making and globalization. Gary Bridge and Sophie Watson select more abstract and less historical categories for their *Blackwell City Reader* (2010). Much greater emphasis is put on the process. Hence materiality is succeeded by mobility, division and difference. The Routledge *Global Cities Reader* (2006), edited by Neil Brenner and Roger Keil, is more specific in still another way, but converges around the history of global cities rather than attempting to formulate new theoretical foundations in urban studies. In editorial terms, *Implosions/Explosions. Towards a Study of Planetary Urbanization* (570 pages) seems difficult to categorize. This voluminous work is composed, after all, of 33 texts grouped into 7 sections, which were written at different times and in different geographical contexts. Eleven essays are "classic background texts", written between 1970 and 2007, including two by Henri Lefebvre ."From the City to Urban Society" and "Dissolving City, Planetary Metamorphosis" begin and conclude the book. The project, as the frame suggests, was not intended to provide a historical survey. Still, the editor has decided that some topics from earlier periods have acquired "renewed contemporary significance"(Brenner 22) and for that reason should be included in the collection. Fourteen "recent texts" were written between 2011 and 2013, while a further

eight were specially commissioned for the book. The newly produced essays introduce the research developed at the Urban Theory Lab since 2011 and cover topics that were not properly addressed in the preceding work (for instance colonization and everyday life). The aim of this broad temporal spectrum is to establish the legitimacy of the theoretical re-conceptualization that the book seeks to convey. However, this diversity is something of a façade, as all the more empirical texts, articles or essays are logically connected to the theory of planetary urbanization and the revival of interest in Henri Lefebvre's thinking within certain academic circles. Unlike many readers, *Implosions/Explosions* has an interesting and original editorial construction. However, its apparent substantive coherence has certain flaws. In references to the classic authors, the book becomes fairly repetitive, especially in its numerous returns to Henri Lefebvre, David Harvey, Edward W. Soja and Manuel Castels, whose conceptual work the reader should appreciate in the context of recent findings and approaches, notably those of the Urban Theory Lab team. As an editorial project, the book strives at uniformity, trying to subsume the collected texts under its overall theoretical agenda rather than accept the inevitable differences and nuances. Differences that do exist between authors and more general theoretical disagreements tend to disappear. There is a strong feeling that, trying to convey its theoretical project, the book refuses to offer space to the spectrum of existing discordant voices, as a result producing a somewhat distorted image of harmonious cohabitation.

The editorial project proposed by Neil Brenner is not easily classified as either a reader or a survey presentation of diverse contemporary research. What we are dealing with, therefore, is a "real-time" reader of planetary urbanization or simply a platform for the display of the findings of Neil Brenner's Urban Theory Lab team at Harvard and/or of Christian Schmid's ETH Studio Basel group in Zurich. Driven by a desire to stir up the stagnant waters of urban studies, the book provokes a discussion, if not a controversy, by imposing a smoothing-out logic on material that is more hybrid than it admits.

A plea for a new theory

The theoretical and the political intertwine in the editorial experiment coordinated by Brenner, Schmid and several of the book's authors (e.g. Stefan Kipfer, Kanishka Goonewardena, and Max Ajl) expresses the belief that there is a strong need for a new vocabulary of urbanization, i.e. that a new language

of description and analysis is required to grasp what is taking place globally in the 21ˢᵗ century. Concluding their joint project, Brenner and Schmid assert that the inherited "analytical vocabularies and cartographic methods do not adequately capture the changing nature of urbanization processes" and therefore emergent patterns "require the development of new analytical approaches ... including experimental and speculative ones ... new visualizations ... a new lexicon of urbanization processes and forms of territorial differentiation" (Brenner and Schmid 334). Finally, to be able to reflect on change comprehensively, urban studies must abandon, the authors claim, a whole array of outdated categories and concepts whose popularity in the techno-political sphere, as well as in cultural studies, is detrimental. The authors demand the removal of categories describing circumscribed locations, such as the "city", "polis", "megapolis", "edgy city", "divided city", and "town" along with the typical distinctions between "urban" and "rural" – as in the classic survey of English literature, *The City and the Country* by Raymond Williams – "centre" and "periphery", "centre" and "suburb." The same applies to the often investigated "boundaries", for example between the "haves" and "have-nots", as in Loren Kruger's *Imagining the Edgy City: Writing, Performing, and Building Johannesburg.* In sum, the authors enjoin us to replace the discrete with the continuous, the stagnant, *locum*-oriented with the process-oriented and dynamic approaches (Angelo and Wachsmuth 382–383).

The authors argue persuasively for a new vocabulary needed for the description of hitherto unknown urban processes, but are less convincing in their analysis. This causes certain difficulties, as a credible analysis of the changing and unstable geographies and socio-spatial differentiations seems to be the sole condition for their understanding. Hence, although intellectually challenging, Brenner's project can be criticized for its less impressive analysis of the forms and processes involved in the spatial development of the late capitalist economy – a process called "urbanization." It is mainly this process which the book refers to in terms of "implosion" and "explosion" as well as "spatial destruction" and "creation".

Visions of urbanization

Though converging around specific research results, in fact, the book speaks directly to a whole range of issues and addresses a broad spectrum of debates in urban studies. Notably, it offers important comments on the risks of treating the "city" as ideology. Aware of the ideological component, Brenner criticizes

the unpremeditated acceptance of causality between the examination (and the-orizing) of urbanity on the one hand and implementations of social policies on the basis of these theories. Several authors, Brenner in particular, point to the fact that organizations and public institutions easily absorb and dis-seminate concepts that become foundations for their political agenda. Some of the "techno-scientific" visions of urban development turn out to be partic-ularly influential, especially those that lead to a rapid concentration of invest-ment and inhabitants in prosperous metropolitan centres. Schmid empha-sizes the fact that cartographic depictions have never been innocent (426). At the same time, however, he observes that the redrawing of traditional divisions and propositions of new ordering systems in urban studies may function as eye-openers, revealing a positive potential that has not been fruit-fully explored. To conclude, what most of the authors recognize as dangerous is not so much the observation of urbanization on a planetary scale, but the fact that institutions and authorities are often driven by the underlying ideologies that the authors of the project would like to challenge. To expose the function of ideologies, urban researchers call upon a whole range of precursors, including Jürgen Habermas, Herbert Marcuse, Jean-Luc Nancy and Henri Lefebvre. It is Henri Lefebvre who reveals and criticizes the techno-scientific ideology of cartographic descriptions underlying expert opinion. Brenner, calling upon Lefebvre, reminds us that constructions of space are politically charged and, therefore, strategically vital. The new set of theoretical instru-ments, notably the concept of the urban without an "outside", enables Brenner and his colleagues to extend their political criticism by reconnecting the pre-viously ("urban age") separated forms of dispossession. This stance opens up a perspective for a broader critical evaluation of such processes as the dy-namics of land-use, e.g. accumulation by dispossession, which affects everyday life globally. In the wake of Lefebvre's proposition, the rights to the city, the authors of the project comply with the thesis that the revolution will be "urban". The difference, however, consists in the fact that what is "urban" has changes and the "urban condition" in the times of widespread urbanization is no longer limited to what used to be called the "city".

Cognitive maps and the empiricist tradition

Brenner's experimental project promotes a new concept of urbanity and it is more than natural that the next step should consist in submitting an alternative cognitive map that would supersede all the deficiencies

and misrepresentations propagated by the discourse of the urban age. However, instead of elaborating in detail on their alternative approach, Brenner and Schmid conclude their essay, "The 'urban age' in question", by "outlining a series of epistemological guidelines" (331–334) penned in line with their critique of urban age discourse. In accordance with the guidelines, the urban and urbanization are perceived as theoretical categories whose defence is, to some extent, based on an attack against researchers fascinated by empirical studies, and especially by their assumed "objectivity". Brenner and Schmid complain that their own task is "blunted by the entrenched empiricism that dominates ... contemporary urban social studies ... leading researchers to emphasize investigations and associated visualizations rather than interrogating the underlying conceptual assumptions" (331). In that way Brenner and Schmid express their suspicion of the "positivist-empiricist tradition" as following cartographic frames whose underlying ideology they fail to investigate. Instead of opening up new perspectives, empirical studies remain imprisoned in the same old system, a vicious circle embracing technocrats, experts and politicians who, in their own interest, prioritize research based on collecting empirical data through funding measures they actually control. In accordance with this critique, the insistence on "theorization", especially in the light of Brenner and Merrifield's writing (essays included in the anthology), stems from a subversive research position. For understandable reasons, this argument raises certain doubts concerning the relationship between theory and empirical facts in the book. An absence of facts and a disregard for fieldwork may and often does lead to excessive abstraction. As if in response to these queries concerning meta-theorization and its concrete applications, Nikos Katsikis (in his essay, "Two approaches to 'world management': C. A. Doxiadis and R. B. Fuller") discusses propositions divergent from Lefebvre and ventures beyond "the critical point of the urban revolution"(502), thus offering a reasonable solution to the paradox. At the same time, however, Katsikis warns against the mere data gathering that some erroneously equate with "substantive understanding".

A new approach to urban studies?

Recent geo-historical developments in particular, as the authors of the project assert, have effectively challenged the epistemological assumptions of urban studies inherited from the twentieth century. It is in reaction to this crisis that *Implosions/Explosions. Towards a Study of Planetary Urbanization* aims at recasting

the studies in a way that would allow the requirements of these new developments, often subsumed under the umbrella term of "complete urbanization", to be met. The epistemological shift already announced by Lefebvre becomes a point of departure for most of the studies included in the book and requires that, instead of the analysis of "urban form", the interest should shift to the "process" of extended urbanization. "*Urbs in rure*: historical enclosure and the extended urbanization of the countryside" by Álvaro Sevilla-Buitrago directly addresses the problem of extended urbanization by analyzing the constitutive moments in the historical process of implementing the policy of enclosures in England. Enclosures, the author claims, mark the beginning of an urban society, where the urban extends "beyond the immediate zones of agglomeration" (Sevilla-Buitrago 237). The essay traces the process of extension and concentration from the sixteenth to the nineteenth century, showing that the policy affected not only the consolidation of holdings in the country, but also the appropriation of commons on the "fringes of booming agglomerations" (Sevilla-Buitrago 252), in that way facilitating the growth of residential areas and industrial enclaves. Interesting for various reasons, the essay is perfectly balanced in juxtaposing theory and empirical data. On a more theoretical level, the urge to study urbanization as an extensive process is voiced in several chapters, leading to the appeal that all approaches isolating the city as a special entity are methodologically outdated. As a result, the well-known differentiations which also stand behind a collection of literary topoi, such as "city" *versus* "countryside" or "rural areas" (Schmid 405–406), should be abandoned as being no longer applicable and should be replaced by a new language and, accordingly, a new imaginary (Friedman 551). "Becoming urban: On whose terms?", written by John Friedman, addresses both the question of language and the imaginary. Although he sympathizes with the critique of the "untheorized" city produced by "state-isticians"(Friedman 551), his essay relies on thorough fieldwork research conducted in regoins of East, South East, and South Asia. Instead of the "bounded" city concept, the essay proposes an urban continuum with peri-urban zones of encounter. Dispensing with boundaries in attempts to quantify the city, according to Friedman, does not eliminate its spatial aspect. What he puts forward is the concept of "*assemblages* of certain measurable characteristics" (Friedman 552) and a cognitive map that would trace *degrees of urbanity.* As to the imaginaries, Friedman draws our attention to their constructedness, to the production of tailored imaginaries commissioned by authorities to boost investment and promote modernity.

Resistance to these policies in some circles as well as their acceptance are briefly commented on. What is perhaps more important is that Friedman's essay fills in a significantly persistent gap in the prevailingly theoretical, totalizing rhetoric of the book by referring to the individuals trying to inhabit the new urbanity though continually displaced in the planetary metamorphosing, dissolving urban clusters. He addresses the social effects of becoming urban in an ongoing process, finally suggesting that "what is ultimately important resides in the detailed stories: the specific actors and institutional settings", the "specificities that bring historical phenomena to life" (Friedman 559). The idea of an assemblage of stories ties in with existent social projects, e.g. tapestries, as well as with literary endeavors to grasp the fluid urban reality via individual story-telling. The book offers only partial answers to inquiries concerning the "urban condition" experienced and combated by ordinary individuals. At the centre of attention are zones of encounter rather than policies. Concentrating on processes of urbanization, the book fetishizes theory and remains insufficiently demanding on the urban experience, both the banal and the unexpected. A return to Henri Lefebvre's concept of "everyday life" and to Michel de Certeau's *practice* would allow for a better assessment of the changes in terms of their reception.

In conclusion, the work by Neil Brenner, Christian Schmid and the remaining authors opens a debate on recent strands of urbanism, proposing a fascinating if controversial approach to the study of urbanity. The proposition, perceived by some as a somewhat messy field, asks for comments, improvements and alternative propositions. Prevailingly theoretical, the essays retain a degree of scepticism as if trying not to follow the authoritative rhetoric of the urban age scholars. What the book deals with marginally is the place of the individual and social groups in the process of planetary urbanization. On the other hand, the essays avoid quoting empirical data excessively and cursorily refer to their fieldwork where, judging from what is available, there is ample material for comment. From the perspective of literary and cultural studies, the collection provides a useful point of departure for the study of urbanity in contemporary, post-millennial writing.

Multiculturalism and Multilingualism are not passé! PASE 2016 International Conference

The 2016 PASE conference, organized jointly by the Institute of English and the Institute of English Cultures and Literatures of the University of Silesia, had a clearly specified focus on "Multilingualism, Multiculturalism and the Self". Still, the organisers invited papers from linguists, applied linguists, literary scholars and e cultural scholars alike to confront a broad range of perspectives on the eponymous issues. The event was held in the "Meta" hotel in Szczyrk, where the mountainous setting offered the participants ample opportunities to reflect on the sublimity of nature vis a vis the volatility and fragility of human culture. The conference lasted three days – between 31ˢᵗ March and 2ⁿᵈ April 2016, definitely too little for an annual meeting of the Polish enthusiasts of English studies.

The event's significance was additionally emphasised by the presence of the ESSE President, Prof. Liliane Louvel, whose active participation throughout clearly demonstrated that ESSE, our parent association, appreciates what we do here in Poland. What Professor Louvel certainly appreciated during her stay in Szczyrk was the high academic standard of the conference and the professional level of its organization. She was one of the many guests of the conference who expressed their sincere thanks to the Organising Committee of PASE 2016 (Prof. Danuta Gabryś-Barker, Prof. Adam Wojtaszek, Dr Dagmara Gałajda and Dr Paweł Zakrajewski from the Institute of English and Prof. Jacek Mydla, Prof. Leszek Drong, Dr Małgorzata Poks and Dr Julia Szołtysek from the Institute of English Cultures and Literatures) and to a number of their colleagues from the English department at the University of Silesia who contributed enormously to the overall success of the event.

Over the three days of the conference its participants enjoyed as many as five plenary presentations by distinguished guests from several European universities. Professor Rafał Molencki, Dean of the Faculty of Philology, University of Silesia (*Multiculturalism, Multilingualism and the Self in Medieval English*), spoke about the early ethnic history of Britain as the story of successive waves of immigrants from the continent. Furthermore, he pointed out that medieval Britain had been a truly multicultural and multilingual

society. And yet he also emphasised that despite the overwhelming internationalisation of the English language in late Middle Ages, on the social level one could notice the growing sense of national identity and self-pride of the new English nation.

Professor Jean-Marc Dewaele from the University of London (*Why Multiculturalism and Multilingualism Enrich the Self?*), in his plenary lecture made a very convincing claim about the effect of learning languages and absorbing new cultures, which extends beyond the purely cognitive level. Namely, he insisted that learning languages can enrich the self in unexpected ways, expanding identity options and sharpening communication skills. Professor Dewaele's conclusion was that multiculturalism and multilingualism can make one a better person, and a better citizen: more creative, more open-minded, more empathic, more emotionally stable, more sociable, more tolerant, better equipped to learn new languages, more confident and less anxious in communication.

Professor Anthony Barker from the University of Aveiro (*Finessing the Multilingual World in Commercial English Cinema*), in turn, introduced us to the complexities and conventions of commercial English cinema, especially those to do with sound and language. His plenary talk started with the period 1927–1930 and the ground rules established for representing the world. Then Professor Barker enlarged on the conventions of the Hollywood studio era in such classic movies as *Casablanca* (1942) and *Bridge on the River Kwai* (1957), before turning to the emergence of a tentative self-aware internationalist cinema in the 1960s and 1970s. Finally, he reviewed some recent developments in cinema and considered what a truly multilingual cinema might look like, what commercial realities would still be brought to bear, but also what possibilities might exist for its wider dissemination.

Professor Claus Schatz-Jakobsen from the University of Southern Denmark (*On the Uses and Abuses of Literature for Culture and Life*) offered the participants of the PASE 2016 conference a wide-ranging presentation concerned with literary theory, culture and multiculturalism as well as uses and abuses of literature. In his plenary talk he paid particular attention to the modes of contemporary criticism which may serve our culture in training our moral imagination, and may be used for the enlarging of our sympathies – as examples of such critics he mentioned Martha Nussbaum, Wayne Booth and Rita Felski.

Last but not least, Professor Frank Ferguson from Ulster University (*Beyond the Hamely Tongue: Ulster-Scots Literature and Multiculturalism*) delivered a lively and informative presentation on Ulster-Scots culture in Northern Ireland. He pointed out that Ulster-Scots, as a minority language, has received much community and government interest and has been recognised as a significant constituent of Ulster's cultural vibrancy. Alongside this, there has been a scholarly recovery of the literature associated with this language. He argued that Ulster-Scots writing's grand focus on the interplay between vernacular and received or classic literary registers provided a means not merely to comprehend the unique cultural mix of the north of Ireland but the ability of this literature to move beyond the boundaries of Irishness and Scottishness in order to engage with a broad range of constructions of the self and to recognise intuitively varieties of otherness.

The rich culture and literature section of conference programme comprised as many as eighteen panels, each of which contained two or three presentations. The thematic range of the presentations was very wide, as might be expected in a conference of this type, that is one which reflects the current research conducted by English scholars across the country.

Literary presentations covered specific historical and theoretical issues: from medieval studies (e.g. Andrzej Wicher's paper on multi-cultural motifs in Chaucer) to contemporary fiction (e.g. Anna Walczuk's paper on transformations of selfhood in Muriel Spark, papers on Doris Lessing's fiction by Mira Czarnecka and Angelika Szopa, and Michał Palmowski's on post-utopianism in Michel Houellebecq's *Submission*).

The literary papers may have reflected the common generic distinctions (fantasy, children's literature, contemporary realistic and non-realistic fiction, British and American), but the focus was often on how literary traditions has been inflected in recent reworkings. For example, Ewa Wiśniewska-Steciuk gave a presentation on anthropological interests in the works of Ursula K. Le Guin, while Joanna Bukowska spoke about the quest motif in Kazuo Ishiguro's *Buried Giant*.

American studies were represented by a number of scholars, who addressed such topics as ethnicity and identity in native American narratives and self-narrative (papers by Monika Kocot and Edyta Wood) and the dilemmas raised by multiculturalism (a paper by Małgorzata Poks on Ana Castillo 1993 novel *So Far from God*). Finally, poetry was present (e.g. in Ewa Borkow-

ska's paper, which mounted its defence as culture's mainstay), as was Shakespeare, and appropriately so, this being the year of the great anniversary.

Many non-literary presentations addressed multi-cultural issues in areas specific to particular and local cultural contexts; however, there were presentations in the fields of film studies (e.g. Stankomir Nicieja's paper on multicultural America in Clint Eastwood's film *Gran Torino*) and beyond; and so conference participants were also updated on the current research trends in interactive entertainment studies (in papers by Agnieszka Kliś-Brodowska and Tomasz Gnat, on recent developments in videogame studies and artificial societies/cultures, respectively).

Geographically speaking, the range of the papers was multicontinental, as well as multi-ethnic: the Canadian context was discussed by Eugenia Sojka (in a presentation on intercultural drama and theatre and performance), while the Australian by Ryszard Wolny (in a talk on narratives of conflict and of reconciliation) and the British by Katarzyna Molek-Kozakowska (who spoke on multiculturalism in the public sphere). Irish studies were represented by a separate panel of the conference. All the three speakers on the panel took up recent writings by Irish authors (Dermot Bolger and Edna O'Brien) and placed them in a broad historical, social and cultural context, which shed much light upon the literary works. Presentations by Aleksandra Kędzierska, Beata Piątek and Izabela-Curyłło-Klag proved that Irish culture is fraught with political tensions, and contemporary multicultural issues are also political through and through.

Given the focus of the conference on identity and multiculturalism, these themes were present in most of the talks; however, some delegates addressed head-on the theoretical issues raised by multiculturalism. For instance, David Schauffler discussed in his paper the idea of the spectacle and liberal imaginary in the context of French thought as represented by "the generation of '68" (Guy Debord, Cornelius Castoriadis, and Claude Lefort).

The conference organizers are planning to publish a selection of the proceedings in two reviewed volumes of conference papers. One volume will be devoted to *Multiculturalism, Multilingualism and the Self: Literature and Culture Studies* and the other to *Multiculturalism, Multilingualism and the Self: Studies in Linguistics and Language Learning*. Both monographs will be published by Springer. Those papers which do not focus strictly on the conference theme

Multiculturalism and Multilingualism are not passé!
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may still be submitted to the PASE journal *Polish Journal of English Studies* (PJES) or to the University of Silesia journals. We hope that the publications will reflect the high quality of the presentations and the lively intellectual atmosphere of the entire conference.

Leszek Drong & Jacek Mydla
University of Silesia

Calls for Papers

V International Scientific Conference

Wisła, 20th–21st March 2017

We cordially invite to attend the V International Scientific Conference within the frames of the conference series A teacher and a student in The Pedagogical Theory And Practice – Contexts Of Changes on a topic of Diagnosis, support and development of a person throughout the life span – multidimensionality of problems.

Conference theme:

Due to the rapid changes taking place in the modern world it is advisable to reflect on the changes taking place in the theory and practice of diagnosis, as well as in the activities supporting the development of the individual in the course of life. Modern educational space highlights the changes concerning the perception of competence and personality of the teacher – educator, diagnostician and therapist, taking into account both the empirical research and the personality traits of a person who is directly shaping the knowledge and skills of students. This approach lays the foundation for asking questions about interdisciplinarity and the future conditions of work of various educational and therapeutic institutions, as well as the search for future directions of research activities that are to improve the effectiveness of the educational process, diagnostic- therapeutic process, and teacher–student relationship at all stages of education.

Conference aims:

- international exchange of experiences concerning diagnosing and support of development as well as interpreting rapid changes in the educational system;
- trying to define social expectations posed to the contemporary school, teacher and a student;

- integration of academics and non-academics involved in various types of research as well as educational projects concerning diagnosis and sup-port of the development throughout the life span.

Conference topics:

- Theoretical and practical aspects of diagnosis in the process of teaching, educating, and resocialization as well as caring for children and youth.
- Various aspects concerning support of development throughout the life span.
- The challenges of diagnosis and support of development – multidimension-ality of problems.
- New technologies in the process of diagnosis and support of development.

Conference site:

The conference will be held in Hotel pod Jedlami in Wiśle, ul. Beskidzka 17, Wisła 43-460 (2 km away from the train station 'Wisła Uzdrowisko').

Registration and fees:

All those wishing to participate in the conference are invited to send presen-tation abstracts and pay the registration fee.
The registration form is available at the conference website:

www.konferencja.kontekstypedagogiczne.pl

and should be submitted via the website by the 20th of February 2017.
The conference fee which is 490 PLN must be paid no later than the 10th March 2017. The fee covers participation costs, coffee breaks, two meals, conference dinner or bonfire (depending on weather conditions) as well as post-conference publication in a form of a book or in a peer reviewed journal *Konteksty Pedagogiczne* (*Pedagogical Contexts*).
After the notification of acceptance Second Circular will be sent.

Publication:

- submissions in Polish or English should be sent via e-mail no later than the 20th of March 2017;

- all the papers will be subject to a scrupulous review process, the outcome of which will determine whether or not a particular contribution will be included in the collection;
- submissions should be prepared in accordance with proposed guidelines (in the attachment);
- all papers should be sent in an electronic format (please include your name,
- affiliation, telephone no. and e-mail address);
- the volume of the article that is to be published (with summaries and keywords in Polish and English as well as bibliography) should not be larger than 10 pages (21 000 words).

Organizing Commitee:

Conference Chairman: dr Joanna Skibska
Conference Vice-Chairman: dr Justyna Wojciechowska
Conference secretary:
dr Ewa Kowalska
dr Katarzyna Ożańska-Ponikwia
mgr Roman Waluś

Współczesna literatura anglojęzyczna w Polsce
Łódź, 12–13 maja 2017

Szanowni Państwo,

w 2007 roku Katedra Literatury i Kultury Brytyjskiej Uniwersytetu Łódzkiego zorganizowała pierwszą konferencję „Współczesna literatura brytyjska w Polsce" podczas której, w gronie literaturoznawców i przekładoznawców, wspólnie zastanawialiśmy się nad obrazem współczesnej literatury brytyjskiej i zjawisk jej towarzyszących w oczach polskiego odbiorcy.

Dziś, dekadę później, zapraszamy Państwa do udziału w drugiej edycji naszej konferencji. Tym razem jednak poszerzamy pole widzenia i proponujemy przyjrzeć się literaturze anglojęzycznej – brytyjskiej, amerykańskiej i literaturze byłych kolonii brytyjskich – w Polsce.

W ramach konferencji chcielibyśmy wspólnie zastanowić się, jak, w świetle zmian politycznych, społecznych i kulturowych, jakie zaszły przez ostatnie lata w Polsce Europie i na świecie, przedstawia się dziś obecność tych literatur w naszym kraju.

Czy dziś, gdy Polacy stanowią najwiekszą grupę obcokrajowców w Wielkiej Brytanii, możemy mówić o wzmożonym zainteresowaniu brytyjskością i wzroście popularności literatury z Wysp Brytyjskich w Polsce? Czy „lista obecności" współczesnych pisarzy angielskich, szkockich i irlandzkich wzbogaciła się o nowe nazwiska?

Jak kulturowa i gospodarcza hegemonia Stanów Zjednoczonych wpływa na funkcjonowanie mediów i rynku wydawniczego w Polsce?

Czy i jak literatura postkolonialna z byłych kolonii brytyjskich – Indii, krajów afrykańskich, Karaibów czy Australii i Nowej Zelandii – jest obecna w Polsce?

Głównymi zagadnieniami konferencji będą:
- przekład literacki: współczesna anglojęzyczna proza, poezja i dramat w tłumaczeniu na język polski; analiza przekładu, w tym analiza porów-nawcza, krytyka przekładu, problematyka przekładu międzykulturowego, nieprzekładalność (np. elementów kultury brytyjskiej,   amerykańskiej

czy postkolonialnej dla czytelnika polskiego), przekład hybrydycznej angielszczyzny nowych literatur postkolonialnych,

- krytyka literacka: recepcja współczesnej literatury anglojęzycznej w Polsce, recenzowanie i obecność literatury anglojęzycznej w polskich mediach,
- promocja literatury anglojęzycznej w Polsce: znaczenie mediów w promocji literatury, rynek wydawniczy, współpraca instytucji i uczelni,
- obecność literatury anglojęzycznej w Polsce: spektakle teatralne, festiwale, wystawy, wieczory autorskie, wykłady, itp.

W ramach konferencji planujemy zorganizowanie warsztatów tłumaczeniowych i spotkań z uznanymi tłumaczami literatury – Barbarą Kopeć-Umiastowską, Jerzym Jarniewiczem, Maciejem Świerkockim i Krzysztofem Majerem.

Nasza konferencja ma charakter interdyscyplinarny. Do udziału zapraszamy literaturoznawców i kulturoznawców – anglistów, amerykanistów, polonistów, badaczy literatury postkolonialnej – oraz wszystkich zainteresowanych kwestią obecności, recepcji i krytyki współczesnej literatury anglojęzycznej w Polsce.

Językiem konferencji będzie język polski i angielski.

Konferencja odbędzie się w dniach 12–13 maja 2017 roku w gmachu Wydziału Filologicznego Uniwersytetu Łódzkiego, przy ul. Pomorskiej 171/173.

Zapraszamy do odwiedzenia strony konferencji:

www.englitconf.uni.lodz.pl

Opłata konferencyjna wynosi 350 zł i obejmuje: materiały konferencyjne, przerwy kawowe, uroczystą kolację w restauracji oraz koszty planowanej monografii.

Prosimy o przesyłanie propozycji wystąpień (ok. 300 słów) wraz z krótką notą biograficzną na adres: **litanglo2017@gmail.com**.

Na zgłoszenia czekamy do 10 kwietnia 2017.

Informację o przyjęciu referatów roześlemy do 15 kwietnia 2017.

Organizatorzy:

prof. dr hab. Jerzy Jarniewicz
dr Tomasz Dobrogoszcz
dr Joanna Dyła-Urbańska (sekretarz konferencji)
dr Monika Kocot (sekretarz konferencji)

Authors' Biodata

Jacek Olesiejko completed his PhD at the Institute of English Studies, Adam Mickiewicz University in Poznań. He teaches English Studies at the Faculty of English, Adam Mickiewicz University in Poznań, and at Samuel Bogumił Linde College of Modern Languages in Poznań. His doctoral dissertation was titled *Sin in Old English poetry: a study in tropological poetics*.

Krzysztof Fordoński, born in 1970, studied at Adam Mickiewicz University Poznan and University College Galway. He gained his MA in English studies in 1994, his PhD in 2002 at the Adam Mickiewicz University, Poznań, and DLitt at the University of Warsaw in 2013. Assistant Professor at the Department of Applied Linguistics, University of Warsaw. His main fields of interest are English literature at the turn of the 19th and 20th century, literary translation, and history of England and Scotland. The author published monographs of the novelists William Wharton (2004) and E. M. Forster (2005), edited a collection of the English language translations of the poetry of Maciej Kazimierz Sarbiewski (2010) and anthologies of English literature, and wrote numerous scholarly articles. He is also an active literary and audiovisual translator, author of translations of over thirty books, both fiction and non-fiction, as well as over 60 classic Polish movies.

Mira Czarnecka translates American and British contemporary fiction into Polish. Graduated from the Jagiellonian University in Kraków, with an M.Phil. in literature, currently working on a Ph.D. in linguistics at the University of Silesia. Her research interests focus on literary translation, and specifically on the translation of non-standard language. Her other interests include English for business and communication in business. Independent scholar. From February until July 2006, visiting scholar and tutor at the Purdue School of Engineering and Technology Technical Writing Center – IUPUI, Indianapolis, USA. Used to work as a corporate Business English trainer and academic teacher. Currently, in-house technical translator and English language teacher.

Marcin Sroczyński graduated from the Institute of Applied Linguistics (UW) in 2005, postgraduate Culture Studies (PAN) in 2010, and in 2012 completed his second MA at the Institute of English Studies (UW). Currently a PhD candidate in British Literature and Culture, his research project focuses on the dynamics of individual and collective gay identities in Alan Hollinghurst's prose. His academic interests include gender and queer studies, psychoanalytical criticism and post-Foucauldian critique of ideologies. He has authored articles on the works of A. Hollinghurst, A. Holleran, J. Winterson, and T. Pynchon, and has participated in conferences on literature, culture, and gender studies in Poland, Spain, the United Kingdom, and Germany, as well as in LGBT rights conferences in Warsaw, Stockholm, Zürich, and Vancouver.

Katarzyna Fetlińska graduated from the Institute of English Studies (UW) in 2014, and is currently a PhD candidate in British Literature and Culture. Her research project focuses on relationships between cognitive studies and post-war British fiction, while her other academic interests include philosophy of science, and the presence of biological sciences in popular culture. She has authored articles on the works of Iain Banks, and participated in several international conferences on literature. Apart from being a PhD candidate, she is a translator and a writer. She has published two volumes of poetry, and her works were translated into German, Czech, Lithuanian and Hebrew.

Information for Contributors

We invite our colleagues from Poland and abroad to contribute articles which would reflect their field of research and expertise. The articles will be blindly reviewed by two independent scholars prior to their publication. We hope to publish general issues as well as specific, topic-oriented ones. This first, inaugural issue is open to all scholars working in English studies.

The journal encourages previously unpublished submissions in linguistics, applied linguistics, literature, cultural studies and related aspects of history. Papers should be written in English. Conference reports as well as book reviews which address similar issues are also encouraged. Proposals of edited thematic issues are also welcome.

General Information

1. Submission of an article for *Polish Journal of English Studies* equals accepting the following:

   - the journal publishes scholarly articles which offer new, original materials and information;
   - the journal does not offer any royalties;
   - full versions of all articles are available in the online (primary) version on the website of the journal: www.pjes.edu.pl;
   - the journal and its contents are included in appropriate databases of scholarly journals;
   - the authors are fully responsible for any information, illustration etc. included in their articles.

2. Each submitted article is first evaluated by the editorial board. Articles which do not fit the range of subject matter of the journal, do not keep academic standards, or include grave errors may be subject to desk rejection in case of which the authors will be immediately notified.

3. Articles which do not follow the editorial guidelines will not be considered for publication. Please, acquaint yourself with current Notes for Contributors on our website before submission.

4. After the initial acceptance by the board each article goes through double blind review process. Consequently, contributors are requested to submit their work in a form which allows the removal of all data of the author.

5. Each review must include unequivocal evaluation of the submitted text and clear recommendation concerning its acceptance or rejection.

6. The editorial board selects reviewers appropriate for each contribution also not included in the currently published list of reviewers.

7. The names of new reviewers are consequently added to the list which aims at including all the reviewers in the history of the journal.

8. The contributor receives reviews as soon as they are available as retains the right to respond to them in writing.

9. In case of inconclusive reviews the editorial boards retains the right to make the final decision or seek additional review.

10. The authors of accepted articles are requested to respond to the reviewers remarks in writing and correct their articles as soon as possible.

11. The online version is considered the primary (reference) version.

12. "Ghostwriting" and "guest authorship" are considered scholarly unreliability and as such they will be revealed including notifying appropriate authorities.

Notes for Contributors

1. Articles should be no longer than 6,000 words (including all in-text citations, footnotes and the "Works Cited" section).

2. Abstract (150-200 words each) along with 5 keywords should be attached.

3. Biodata (note 100-200 words in length) listing the author's education, professional experience, academic affiliations and achievements, etc. should be attached.

4. Chicago style (author-date system) should be used throughout. Major failure to comply with this requirement will result in your essay being automatically rejected.

   More: http://www.chicagomanualofstyle.org/tools_citationguide.html

5. Reference follows this pattern (Kowalski 2013, 37) (Name Year, Page) – any more specific bibliographic data should be included in "Works Cited" section at the end of the paper.

6. Short quotations (no more than thirty words or three lines of poetry) should be run on (i.e. included within the text, separated by quotation marks) and enclosed within double quotation marks. Longer quotations (more than thirty words) should appear as a separate block, double-spaced and additionally indented left and right. They are not to be enclosed within quotation marks.

7. The number of footnotes should be kept to a minimum. When simply citing the source, always use in-text citations. Footnotes may be used only to expand some thought or concepts that transcend the main text.

8. Italics (and not underlining) should be used for titles of larger works such as books, journals, films, etc. and double quotation marks for titles of shorter works such as articles, shorter poems (which are not published in a separate volume), etc.

9. The editors reserve the right to copyedit and proof-read all papers accepted for publication.

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    They should NOT contain: title, abstract, keywords, "Works Cited" section, in-text citations.

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