Issue 2
December
2016

White Rose
College of the Arts
& Humanities
Universities of Leeds, Sheffield & York

Student Journal

Journal

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Journal

A Body, a Nation: The Enigma of the Body and Nation in T.S Eliot and Wyndham Lewis

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Julia Kristeva in *Revolution in Poetic Language* suggests that the body is 'always already involved in a semiotic process'[1]; the body is a complex site for cultural discussion and this can be exhibited in many ways. That is to say that the body is, from birth, semiotic because of the social structure into which it is born. Therefore, by reading the body, one can also read the corresponding social and discursive pressures. This is one of the ways in which modernist writers articulate nation in their texts. In *What is Carnal Hermeneutics,* Richard Kearney addresses the idea of interpreting the body according to the sensory. He writes that 'flesh (sarx) is the medium (metaxu) that gives us space to discern between different kinds of experience […]'[2] He refers to the importance of flesh as a medium in the relationship between sensation and interpretation, asserting that the body, through its senses, is full of carnal signs bridging the gap between the internal and the external. This produces a reversibility of sensation in order to interpret it and make sense of it. In other words, in a text, the body becomes the flesh through which sensations are conveyed to the reader so that they can be interpreted.

Maurice Merleau-Ponty presents ideas of gestalt in *The Phenomenology of Perception* (1998) and the dualism of the sensory in giving and receiving, which brings an experience into being by connecting the external touch with the internal sensation. In this way, the body is advanced beyond a semiotic in literature as it is an embodiment of discourse. This study will use these ideas in its analysis of gender and nation in the texts *The Waste Land* (1917) and *Sweeney Among the Nightingales* (1920) by T.S. Eliot and *A Soldier of* Humour (1927) and the essay *Our Wild Body* (1910) by Wyndham Lewis. Nation is defined in the Oxford English Dictionary as 'a large body of people united by common descent, history, culture or language, inhabiting a particular space or territory.'[3] This study will explore how the concept of nation is embodied in the male and female in these texts. These texts were chosen for this study as they address the bodily and the sensory in the modernist movement and their place in terms of gender and nation. They view the body from various, and often contradicting, perspectives. Eliot talks about a post-war nation whilst Lewis talks about particular nations (such as the English nation and the American nation) to make assertions of power structures. In some places the gendered body functions as an embodiment of

1 Julia Kristeva, 'Revolution in Poetic Language', in *The Norton Anthology of Theory and Criticism,* ed. by William Cain, Laurie Finke, Barbara Johnson, Vincent Leitch, John McGowan, Jeffrey Williams, (New York: Norton & Company, 2001), pp. 2169-2178, here p. 2170).
2 Richard Kearney, 'What is Carnal Hermeneutics?', in *New Literary History,* vol. 46, (2015), pp. 99-124, here p. 102.
3 *Oxford English Dictionary,* nation - definition of nation in English | Oxford Dictionaries, 2016

the nation, whilst in other instances it is a symbol of the pressures of nationhood. Yet, both texts demonstrate the enigmatic and fluid roles assigned to the gendered body and to the bodily nation.

The melancholy of returning to the nation torn by war despite its victory is expressed in the male bodies of *The Waste Land.* Bodies are scattered throughout the five parts of the text, whilst dejection and death override the joy of victory. The body is used as a locus to contemplate nation and gender. The parts of the male body that Eliot focuses on in *The Waste Land* are failing. Michel Foucault's ideas of the corporeal body will aid to interpret this aspect of the body's malfunctioning. In his essay *Docile Bodies,* Foucault refers to the performativity of the body. He asserts that corporeal style, or acting out of the body, makes it possible to examine how individuals live in their bodies in order to analyse their social relations and that 'the human body was [...] a machinery of power.'[4] The body's description as a machine is symbolic of the progression of the nation through the Industrial Revolution and colonisation and is therefore representative of political power. Advances in technology and machinery contributed to Britain becoming the most powerful country in the world in the nineteenth century. Similarly, the representation of the body as a machine infers that that the body has the ability to symbolise power. This is in itself a modernist idea in that the body can represent external power or lack of it.

In *The Waste Land,* the lack of coherency within a modern identity following the Great War can be seen in the disjointedness of the body and senses in the text. In *The Burial of the Dead*, the male body is a physical symbol for the post-war nation, and so is the figure of a returning soldier. In juxtaposition with the soldier, the character of hyacinth girl in the text is used as a symbol of a sensory experience of the body as she comes from the garden, 'arms full, and your hair wet […]'.[5] Her wet hair and full arms can be seen as a sign of fertility as the lady in the garden creates imagery of Eve in the garden.[6] After returning from the encounter in the hyacinth garden, the failing of the bodily connection to the senses is expressed through the lines 'I could not / Speak, and my eyes failed, I was neither / Living nor dead, and I knew nothing.'[7] Shell shock and post war trauma in soldiers has caused the body to fail in the most basic of its instincts: connecting the corporeal and the sensory. Despite victory, the male body here signifies the collapse of the nation after the Great War. Andrew Bennett writes 'the senses are the most immediate experience we have of the body – in this they are, so to speak, the body of experience itself.'[8] As the power of nation is embodied in the soldier, the corporeal failure of the soldier's body contradicts the assumed power of a victorious nation.

There is no fixed gender of the voice in the poem and it deviates in perspective throughout without continuity. This displacement of national identity due to the war and the loss of the corporeal statement of power mean the nation no longer has a fixed voice but is rather an assortment of fragmented thoughts and voices that lack coherency. The violence of The Great War has distorted the

4 Michel Foucault, ed. Paul Rabinov, 'Docile Bodies', in T*he Foucault Reader*, (London: Penguin Books, 1991), pp. 179-187, here p. 182.
5 T. S. Eliot, 'The Waste Land', in *T.S Eliot Collected Poems 1909-1962,* (Faber & Faber Ltd: London, 1963), p. 64.
6 Nidhi Tiwari, *Imagery and Symbolism in T.S Eliot's Poetry*, (Atlantic Publishers: New Delhi 2001), p. 133.
7 Eliot, *TWL*, p. 64.
8 Connor, Steven Literature, Technology and the Senses, in *The Cambridge Companion to the Body in Literature*, ed. by David Hillman and Ulrika Maude, (Cambridge: Cambridge University Press, 2015), pp. 177-196, here p. 179.

nation's bodily experience. Even looking at the 'heart of light' is met with silence as it cannot draw the male out of the darkness.[9] The light in the female body signifies hope due to its ability to bring new life into the world. The male body's lack of response to that hope after a sexual experience, synonymous with procreation, would suggest despair about the future of the nation, affected by the everyday violence in wartime Britain and the inability to look forward to the future optimistically.

Images of men returning from war in *The Waste Land* are found in the line 'A crowd flowed over London Bridge' and 'each man fixed his eyes before his feet.'[10] This imagery suggests that the soldiers were unable to meet the eyes of the people in London due to the atrocities committed on the battlefields; it detracts from the representation of the victorious nation to the harsh reality of the Great War, which was soldiers returning from war with both damaged bodies and minds. The failure to adjust and to connect with the gestalt aspect of connection with the internal mind and external physicality of life is emphasised by this. Merleau-Ponty writes that 'the body is our general medium for having a world.'[11] For Merleau-Ponty our body is the prerequisite of experience. Thoughts and experiences are dependent upon the sensory rather than the body being reliant on internal thought. However, the text here suggests that this cannot be achieved in the male body of the soldier as it is no longer able to receive sensation to interpret the reality of the new nation. Therefore, he is unable to engage with its changing social circumstances.

The theme of a damaged nation is taken further in *A Game of Chess* and complicates the reflection of modernist society and the role of the woman's body within it. The section begins with the words 'The Chair she sat in, like a burnished throne.'[12] The line places the female body in the position of leading the embodied male nation as if led by a Monarch. However, although the female body continues to represent hope for a rebuilt nation following the war in this way, its ability to carry out this role is impaired in the text as the chair being 'like' a throne implies that the ascent to this position is fraudulent as it is not actually a throne, merely a chair purporting to be one. The female body is used to stimulate a reaction from the male body by connecting the external touch with the internal emotion, as suggested by Merleau-Ponty, in order to lead the nation into the future.[13] The decadence of the modernist era is shown in the way that 'strange synthetic perfumes' are used by the female that 'drowned the sense in odours [.]'[14] The use of the word 'synthetic' to describe the perfume suggests the forced attempt to engage the male body and its senses. Yet the effort is marked as futile because instead of engaging the male body the scent overwhelms it.

The female body's ability to stabilise the damage done by war to the nation is unsuccessful as the male body is not able to respond, despite the seductive efforts of the female body. This is reflected in the passage of speech where the female asks the male to 'Stay with me. / Speak to me. Why do you never

9 Eliot, *TWL*, p. 64.
10 Ibid., p. 65.
11 Maurice Merleau-Ponty, *The Phenomenology of Perception*, (Routledge: London 2002), p. 146.
12 Eliot, *TWL*, p. 66.
13 Maurice Merleau-Ponty, *The Phenomenology of Perception*, p. 148.
14 Eliot, *TWL*, p. 66.

speak? Speak.'[15] The only response the female body gets to this is 'I think we are in rats alley / Where dead men lost their bones.'[16] In *Shell Shock: War and the Modernist Imagination*, Bonikowski writes that, as well as bodily injuries, war affects the psychosis of soldiers in such a way that they are unable to make a connection with sensory experiences because of the disruption of the ability to assemble them into a coherent structure.[17] Soldiers were harmed so badly they were unable to connect to their experiences and to engage with the world they returned to. The extent of damage to the nation is shown in the male body in these lines. It portrays the female body as pleading to the male for a connection to the internal through the bodily experience. However, this is unsuccessful because the male body is trapped in memories of the war. Therefore, despite the potential of the female body in bringing hope for the recovery of the nation, the trauma of war is too great to overcome. The role of hope assigned to the female body by a patriarchal society in relation to nation is questionable as the text suggests that this function is, in fact, not realistically achievable. By assigning an impossibly idealised role to the female body, the text infers that the female body is powerless to change the nation and, in turn, questions the legitimacy of the role assigned to it.

Eliot complicates the female body further in this text as he detracts from the image of the female body as a saviour and then renders it as a commodity. The modern post-war woman emerging from the text – a wife who waits for her husband to come back from the war – is an example of one of the emerging roles played by the female body in modernity. The woman is told by her friend to get herself some teeth to make herself presentable for her husband as he 'wants a good time' having been to war.[18] The friend goes on to advise her that if she doesn't give her man a good time 'there's others will'[19]. This suggests the commodification of the female body for male pleasure and its potential disposability; once not functioning properly, it can be easily replaced by another female body. Although the woman lacks sexual desire since her abortion, she is still pressured to perform the role of dutiful wife for her husband. Her body is damaged through childbirth and miscarriages for the animalistic desire of men. The woman is expected to satisfy her husband's sexual desire and, if that results in pregnancy, then it is something that she will need to deal with. The female body is shown to be the property of her husband in this way and the text questions how far women are expected to push their bodies for the male body. With the female body being easily disposable, it loses its value and is reduced to carrying out a duty to the male body. This diminishes the modern female and her contribution to the nation as she is objectified, merely a servant to the desires of the male body.

Animalistic desires of the male are also portrayed in Eliot's poem *Sweeney Among the Nightingales* (1920). In this poem, Sweeney is described like an animal. His 'arms hang down' which is ape-like and he

15 Eliot, *TWL*, p. 67.
16 Ibid., p. 67.
17 Wyatt Bonikowski, *Shell Shock and the Modernist Imagination: The Death Drive in Post-World War I British Fiction*, (Farnham: Ashgate, 2013), p. 1.
18 Elliot, *TWL*, *p.* 68.
19 Ibid., p. 68.

has 'zebra stripes' on his face.[20] The description blurs the line between human and animal thus obscuring his human attributes. The animal-like features indicate the lack of ability to think rationally and display the inherent connection to nature. Therefore, his mind is weak and powerless in confrontation with his primitive, bodily desires. Following the war, the rationality of the mind and the power of the physical body has been severed indicating a nation that has been reduced to its primal, uncivilised state. It is an allusion to the unthinkable violence in the Great War which has damaged the nation and stripped back civilisation in male bodies to its primitive ancestors.

Sexual intimacy and therefore sensory experience between bodies is degraded by the portrayal of Sweeney's male body as animalistic. However, although Sweeney is tempted by the exotic female bodies on offer, shadows of *The Waste Land* hover over him; the inability to engage with the temptation marks him as the 'silent vertebrate […]' who 'Contracts and concentrates, withdraws.'[21] The classification of him as a category of animal dehumanizes him as the inability of the male body to engage with its senses is what differentiates it from animals. As a result, Sweeney loses his voice, becoming silent, as well as his recognition as a man and therefore loses agency. The decline is developed further when Sweeney encounters Rachel who, in a similarly animalistic vein, 'tears at grapes with murderous paws.'[22] By creating animal imagery of the female body in this way, Eliot equalises male and female bodies and suggests that in terms of nation, both males and females are equal and neither can save the other. This complicates the role of the body as it proposes that the female body and its bodily instincts of sex are no different from the male. Therefore, the dynamic contradicts Eliot's ideas of the female body as both the saviour and a commodity in the modern nation.

Like Eliot, Wyndham Lewis connects nationalism with the concept of a neglected body. In contrast to Eliot's suggestion that the embodied nation was unable to connect to its sensory experiences, Lewis writes that the English idea of the body is repressed by modernity and civilisation. Lewis asserts that the English equate one's awareness of the body with physical cleanliness and exercise. He writes that the English are proud of their baths, but that this is merely 'to drown' their bodies in and that exercise is to 'indebt it to science and tame it.'[23] The use of these vivid images of drowning and taming the body suggest repression. This has led the body to 'become anaemic' metaphorically in terms of spirit, when it is in fact wilderness that needs to be explored, not repressed.[24] The body is referred to as wilderness here because of the lack of inhabitation of this physical space. By encouraging the nation to get in touch with their bodily and sensory experiences, Lewis contradicts Eliot's ideas of the intellectual deterioration inherent to the animalistic body by suggesting that, instead of being unable to think rationally, it will enable the nation to connect with the modern world.

Lewis compares the Englishman to the Frenchman and to the Continental man. By continental, Lewis differentiates between the man from France and the man from elsewhere on the European

20 T.S Eliot, 'Sweeney Among the Nightingales', in *T.S Eliot Collected poems 1909-1962,* (Faber & Faber Ltd: London, 1963) p. 59.
21 Eliot, *Sweeney,* p. 59.
22 Ibid., p. 59.
23 Wyndham Lewis, 'Our Wild Body'*, The New Age* (1910), pp. 8-10, here p. 8.
24 Lewis, *OWB*, p. 8.

continent. Again, this contributes to the embodiment of nation as the man is known by his nation. He calls the Frenchman's body the child of the mind, writing that, as the fathers 'become friendly […] natural that the children should also'[25]. By making the intrinsic link between body and mind as a father and son, Lewis propagates the idea that a son should follow his father and be more open to physical contact. Furthermore, the depiction of the body and mind as a family unit alludes to the dependence of one upon another. This follows Merleau-Ponty's ideas of the sensory as a two way relationship in the sense of touch by giving a sensation and at the same time receiving a sensation which then becomes comprehension. He writes that 'all meaning was *ipso facto* conceived as an act of thought, as the work of pure *I* […]'[26]. Merleau-Ponty in this passage emphasises the importance of the bodily self and perception of the world in order to bring meaning to it. The 'I' is what brings something into being. In this text the embodiment of the nation in the man makes it an entity by connecting the internal man with the external nation.

In effect, Lewis brings the bodily into being as opposed to making it a sign or a vessel to carry meaning by making the body and mind dependent upon each other, thus creating the point of connection between the two. By doing so, he suggests that the sensory experience is an inextricable part of the national identity. He uses the example of the two English stockbrokers who were in touch with their sensory experiences when they were young as they played together but, as grown-ups, they 'never touch at any point of their physique […]'[27]. The distance between them is symbolic of the way in which the nation is disconnected by the neglect of awareness of the bodily and sensory. In adulthood, the stockbrokers have forgotten the importance of the physical touch that created the connection they had as children and distances them. Lewis compares this to the Frenchman's 'hospitality of the body' in which the Frenchman allows another to be 'at home in his body' by giving him full access to the tactile as well as visual senses. However, though walking side by side with other nations, the Englishmen remain detached. They are unable to bridge the gap between the sensory and the visual and, by extension, to bring the nation into being as an entity.

Lewis proposes using the phenomenological experience of being by blurring the boundaries between anger and laughter. By doing this, the text elevates the primitive nature of the body and suggests that the seemingly animalistic urge to fight is repressed by the so-called civilised society. He writes that by fighting, a man 'feels, at the contact of his victim's chin or nose, his anger ebbing' but then 'realises the futility of the pretext that had led to the struggle.'[28] The fight brings the internal feelings of discontentment into being by giving them an external physical sensory experience. Eventually, this process leads to the understanding of the situation and the irrationality of the negative feelings. This text illustrates the way in which the primitive nature of the body functions to bring emotions into being, complicating the idea that the body is a mere sign for interpretation. In contrast, the Frenchman's

25 Lewis, *OWB,* p. 9.
26 Merleau-Ponty, p. 147.
27 Lewis, *OWB,* p. 9.
28 Ibid.

animalism is described as 'neither attractive nor dignified' but is said to be a catalyst in 'the healthy state of mind shadowed forth.'[29] Though Eliot's assertions of primitiveness suggest a nation in decline, Lewis's ideas of embracing the primitiveness of the body are viewed as a way of recovery for the nation.

Lewis carries on the theme of conflating the lines between laughter and anger in his short story *A Soldier of Humour* (1927). The body and the mind in this text are dichotomised in order to show the versatility of the body in the embodiment of the nation. Lewis uses the embodiment of the American nation in order to demonstrate this. Kerr Orr describes himself as a 'large blond clown' and his body as 'large, white and savage.'[30] Though a clown would suggest entertainment, the size and savageness of his body suggests violence. Yet this contradiction is bridged by 'large strong teeth which I gnash and flash when I laugh.'[31] Ordinarily, gnashing teeth are a sign of anger but Lewis takes imagery of the wildness in the gnashing teeth and attributes it to the contradictory emotion of laughter. The juxtaposition of these images blurs the lines between the grotesque and the humorous by emphasising laughter as a physical experience, aligned with the experience of fighting. Both states connect the physical with the emotional in creation of a bodily experience.

Kerr-Orr attributes his ability to experience the physical bodily sensation to his mother. Similarly to Eliot's assertions of the female body as a facilitator for the recovery of the nation, the wildness of Kerr Orr's body is facilitated by his mother, enabling him to 'feed the beast of humour that is within me […]' by giving him money.[32] Both Eliot and Lewis acknowledge the utility of the female to further the nation and its patriarchal structure by encouraging it to be able to engage with the sensory and bridge the gap between the physical and psychological. Kerr-Orr's laughter is referred to as 'uncivilised' in nature, and then juxtaposed to the 'French esprit'[33]. By comparing the wild nature of his laughter to the civility of the French mind, the text creates meanings contradictory to those contained within Lewis' essay *Our Wild Body*. It suggests the French body is restricted by social etiquettes of civilisation. Furthermore, the animalistic reference to humour being a 'beast' which needs feeding questions the effects of humour and the body. Calling it a 'beast' suggests an uncontrollable being which may easily overpower the body. Therefore, the text suggests that the body may become captive to humour to the detriment of other sensory and psychological experiences highlighted in the Frenchman of Lewis' essay.

The effect of nation on the body is demonstrated in the character of Valmore, a naturalised American citizen. His pride at being an American citizen shows in the change of his demeanour when he talks with a New York accent. He is said to have been 'injected' with 'a personal emotion' as he looks at Kerr Orr with 'eyes of the forty-eight States of the Union'[34]. The eyes of the American subject project power over Kerr-Orr; by using the word 'injected', the text indicates that, like drugs, the emotion of nationalism can be inserted into a body and have an empowering effect upon it. It emphasises the strength of America after the Great War and that nationalism contributed to their strength in this regard.

29 Lewis, *OWB*, p. 10.
30 Wyndham Lewis, 'A Soldier of Humour', in *The Wild Body and Other Stories* (Penguin Books: London, 2004) p. 5.
31 Lewis, *ASOH*, p. 5.
32 Ibid., p. 6.
33 Ibid.
34 Ibid., p. 15.

However, it is also representative of the infiltrations of migrants who were given citizenship in the aftermath of the Great War and the way the power of the nation insinuated down to them as well through the process of naturalisation. It echoes *Our Wild Body* in that it embodies nationalism in the male body and makes it a physical presence rather than a mental concept. This is further emphasised when Kerr-Orr wants to make Valmore look like a fool for taking pride in being an American citizen, even though he earned his citizenship through naturalisation, not birth. His manner of achieving this however, relies on his American friends whom he praises that 'Optimism, consciousness of power […] surged out of them […]'[35]. This, again, shows the confidence of the American nation which emanates from the bodies of Kerr-Orr's friends. By the end of the war, Britain was heavily indebted to America financially. America's industrial strength and assistance was one of the reasons for the victory in the Great War. The power relation between Britain and America after the Great War is reflective in the power relations between Kerr-Orr and his friends demonstrated in this text. The perception of optimism, progressiveness and power is projected by Kerr-Orr on to his friends. Unable to defeat Valmore in his own body as the American body overpowers it, Kerr-Orr requires his friends' American bodies to use as armour in order to defeat him. Therefore, the American body here is a site of national pride which generates the capacity to overshadow all other bodies within its vicinity.

Kerr-Orr applauds his own intelligence and his ability to manipulate words and language to gain advantage over Valmore in his argument. However, the description of the argument is reminiscent of a physical fight. For example, Valmore 'changed his position in the argument […] begun by attacking.'[36] Throughout the argument they 'changed about alternately' and at one point had 'a breathless moment.'[37] The language here demonstrates the inextricable connection between mind and body. Though Kerr-Orr's mind is working during the argument, his body is reacting to the words which are said and this gives the effect of a contest between the mind and the body. Kerr-Orr's reference to Valmore as a 'poor bum' has a stark physical effect on Valmore of 'paralysing' him and robbing him 'of speech' thus enabling Kerr-Orr to emerge victorious. [38] These words have the effect of severing the gestalt in Valmore as the internal perception of self as an American becomes disconnected from the external physicality of his migrancy alluded to by these words; he loses the moment of connection between them that completes him. However, the victory of Kerr-Orr's words and the exchange has a more profound effect on his own body in the physically intense, orgasmic effect of laughter in his body. Kerr-Orr 'howled like an exultant wolf' and his 'penetrating howl […] shook the walls of the room.'[39] The imagery of the howling wolf connotes the primitive and wild self of *Our Wild Body* and the liberty which is experienced by unleashing the wildness within it.

35 Lewis, *ASOH,* p. 37.
36 Ibid., p. 19.
37 Ibid.
38 Ibid., p. 20.
39 Ibid.

Conclusion

Eliot's poems provide an illustration of the cultural roles attributed to the male and female body in a post war nation. At first glance, it may be assumed that female body in Eliot's poems is assigned these roles as an aid to the progress of the male embodied nation. However, in both of Eliot's poems, this position is questioned as the female body's ability to heal a nation is challenged due to the inability of the male body to respond to the female body upon stimulation both physically and mentally. The commodification of the female body and the animalistic desires of the male body suggest a regressive rather than progressive nation. Therefore, if the female body cannot heal, and there is little possibility for the male embodied nation to be healed, then the texts suggest that, the nation is irreparable and regressive, despite its victory at war.

Lewis, on the other hand, argues that the body in its primitive form (that is, when released from societal confinements) is in touch with reality and this is the way to 'cure' the illness of the neglect of the body. The body and sensory experience is deemed to be superior in society. Therefore, by crossing the boundaries of civilisation and entering the realm of the absurd, the body is capable of creating a better nation. It contradicts Eliot's assertions that the primitiveness of the body is a symbol of inability to perceive the world adequately. Rather, the connection with the primal instincts of the body in relation to the sensory and bodily is essential in understanding the perception of being in the world.

Eliot's and Lewis' texts, consecutively, assigned the body with a variety of roles. They are presented both as a whole and in fragmented parts in the texts, yet each has significance in terms of gender and nation. The body is used as a vehicle of discourse and its association with the preservation or disconnection from the gestalt gives it significant political agency.

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Book Review: Sam Edwards, *Allies in Memory: World War II and the Politics of American Commemoration in Europe c. 1941-2001* (Cambridge: Cambridge UP, 2015).

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Even as the Second World War was taking place, memorials to honour American soldiers were being constructed in Britain and France. The story of this Anglo-American memorialisation, which continued in the decades following the conflict, appears to have been largely ignored in favour of studies on national commemoration. However, Sam Edwards' *Allies in Memory: World War II and the Politics of American Commemoration in Europe c. 1941-2001* aims to offer a 'fresh perspective on the commemorative response to World War Two' by tracing the transatlantic commemorations of the Second World War (p. 9). The book strives to uncover a 'story of Europeans and Americans, a story of contest and compromise, a story of transatlantic cultural politics' (p. 2). This review will begin with an overview of the contents of the book and then discuss the themes explored in *Allies in Memory*. It will highlight how *Allies in Memory* innovatively explores how US commemorations 'encountered the landscape and, most importantly, the *people* of Europe' (p. 9). It will examine the importance of the local groups and of the American veterans in shaping and influencing American commemorative sites in Britain and France. Finally, this review will consider the contribution of the book to the debate surrounding the commercialisation of the legacy of the Second World War in Europe.

The book is formed of two main sections. The first outlines the inter-war relationships between the nations and notes the transatlantic attitudes that existed before the Second World War. This section also considers the initial post-war period and the formation of commemorative sites in France and Britain and how these efforts were developed by a variety of groups. The second half of the book deals with the growing American influence in the development of later commemorations. Edwards explores the increasing presence of American veterans who were actively visiting and expanding sites of remembrance and the commercialisation of the legacy of the war in Europe. He uses a wide variety of sources to chart the changing efforts to remember American soldiers in Britain and France. These include the plans for building memorials, correspondence between nations via military and political groups and local communities, speeches, newspaper articles and the memorials and commemorative events themselves. This wide variety of sources from across the three nations gives a fascinating multi-dimensional perspective on the construction of commemorative sites in a global context.

Allies in Memory uniquely considers American commemorative sites from an international perspective. Many academic works surrounding the building of memorials and the memory of conflict

have been explored in a national context.[1] Edwards' previous collaborative work *D-Day in History and Memory* examines the memory of the Normandy Landings from national perspectives. Individual scholars discuss the ways in which various nations distinctly remembered the events of 1944.[2] Only in the conclusion does Edwards write about the wider international context of commemoration.[3] He argues that 'despite the production and persistence of nationally specific D-Day narratives, this volume also demonstrates the often interlinked nature of remembrance practices'.[4] He has clearly chosen to develop upon this idea of the interconnectivity between American and European commemorative activity in his latest work. In *Allies in Memory,* Edwards demonstrates how the construction of transatlantic memorials reflected the international climate in which they were being formed. The post-war years saw the formation of the Marshall plan which led Britain to politically encourage commemorative activities as signifiers of their strong friendship with America. Meanwhile, the USA's bid for alliance during the Cold War represented a time when relations were strong between the nations. Edwards shows how commemorative cooperation was encouraged and how memorials could even help 'to shape this emerging idea of an Anglo-American special relationship' (p.59). On the other hand, interactions between Gaullist and American officials surrounding the building of memorials emphasised the 'Anti-American' desire of the French wishing to assert their nation's own role in the liberation (p. 111). Rather than simply reflecting the political needs of a particular nation, Edwards shows how these transatlantic memorials reflected international politics and post-war global relations.

The book discusses how American memorials built in France and Britain could act as collaborative projects involving government officials, local people and veterans. Edwards innovatively shows how 'representatives of the different groups frequently joined efforts in order to achieve their ambitions' (p.8). The Anglo-American memorials in East Anglia are used as examples of this collaboration of memorial traditions and ideas. The stained glass memorial at Elveden for instance, highlights a combination of an American 'commemorative vocabulary' in the context of an English church setting, which thereby made the American soldiers 'honorary villagers' (p. 45). Edwards shows that these sites are a mixture between the 'ideas firmly established in the tradition of American war commemoration' (p. 43) with 'imagery inspired by the conventions of English pastoralism' (p. 46). The book adds valuable evidence to the discussion surrounding the significance of Europeanisation during the post-war period by demonstrating how France and Britain influenced the production and the use of the American memorial sites. As Pells suggests, 'the relationship between Europe and America in the last half of the twentieth century has not be as one-sided as European politicians and intellectuals have usually

1 See *Commemoration in America: Essays on Monuments, Memorialization, and Memory,* ed. by David Gobel and Daves Rossell, (Charlottesville: University of Virginia Press, 2013) and Adrian Gregory, *The Silence of Memory: Armistice Day, 1919-1946* (London: Bloomsbury, 1994).
2 *D-Day in History and Memory: The Normandy Landings in International Remembrance and Commemoration,* ed. Michael Dolski, Sam Edwards, and John Buckley, (Denton, University of North Texas Press, 2014).
3 Dolski, Edwards and Buckley, *D-Day in History and Memory,* pp. 263-264.
4 Ibid.

charged'.[5] Pells explores how both Europe and America appear to have been influenced by each other, which resulted in 'a complex interaction between different and increasingly heterogeneous cultures and societies'.[6] Edwards' work further highlights these interactions, showcasing how a mixing of traditions and national ideas surrounding commemoration were visible in the American memorials of the post-war period.

Edwards stresses the importance of a local level interest in commemoration amongst French people which could override official and political hostilities. This serves to emphasise the importance of local attitudes in the construction of American memorials. Despite anti-American sentiment emanating from political leaders under De Gaulle, local people in Normandy continued to enable and encourage American memorials to be built (p.127). Edwards describes how the Mayor of Normandy agreed to 'provide the maintenance' for veteran memorials during the war and how local people aided post-war memorial building 'to help secure their own regional recovery' (pp.95-201). He suggests that this represents a local level connection between American veterans and the people of Normandy. Edwards believes that Anti-Americanism 'was already firmly established by the 1930s' and local connections were able to override the political concerns surrounding memorial building both during and after the war (p. 90). It suggests that in particular for areas such as Normandy, 'unity in these locations had a reality born of actual and individual contact' (p.124). The book compliments studies such as those by Kuisel, which show the complexities of 'how the French perceived America and how they responded to Americanisation'.[7] *Allies in Memory* clearly 'complicates the idea of the 1960s as a decade of passive French Anti-Americanism' (p. 10). Edwards suggests that anti-Americanism could be highly variable, particularly when looking at local French attitudes to the Normandy Landings. The book is significant in showcasing how Europeans and Americans could sometimes share memorial traditions and influence each other, even when political hostilities between nations were apparent. It also demonstrates the importance of analysing commemorative attitudes and practices at grassroots level.

This work highlights the role of American war veterans as significant players in the construction of memorials and commemorative culture in Europe. From the 1970s, 'there was now a more assertive American presence; veterans provided the money *and meaning*' (p. 163). Veterans 'formed up' in associations and they 'embarked upon a pilgrimage of the past' back to European sites (p.139). They 'assumed control' and created their own memorials to their comrades while also helping to shape the Second World War as a 'symbol of American greatness' alongside 'federal agents of official memory' (pp.163-165). Edwards goes beyond pre-existing studies dealing with the portrayal of the Second World War generation, by exploring their actual role in the memory making process and how they were part of the political and cultural Americanisation of the Second World War.[8] *Allies in Memory* builds on other explorations of the active role of war veterans. Scholars such as Proust have noted the political

5 Richard Pells, *Not Like Us: How Europeans have Loved, Hated and Transformed American Culture since World War II* (New York: Basic Books, 1997), p. xv.
6 Ibid.
7 R. Kuisel, *Seducing the French: The Dilemma of Americanisation* (London: University of California Press, 1996), pp. 152-153.
8 See Kenneth D. Rose, *The Myth of the Greatest Generation: A Social History of Americans in World War II* (London: Routledge, 2006).

importance of French Great War veterans.[9] More recently, scholars such as Makepeace and Oliver have investigated groups of veterans such as the Far East Prisoners of War.[10] They emphasise the veterans' own initiatives to gain compensation and recognition. *Allies in Memory* compliments these works by uncovering the importance of American veterans in asserting their own memories in European nations. The book raises further questions about the importance of American veterans in the memory making process, and signals the need to explore the important role of those who served in producing and using sites of commemoration.

Furthermore, as discussed earlier, *Allies in Memory* adds to the debate surrounding the rise of the commercialisation of the past which was visible in the transatlantic commemorations held at European memorial sites. Edwards contests the idea that this was a solely negative development or even that it was a new phenomenon in the 1980s. He views the commercialisation of these events as 'a product of post-Cold War concerns regarding the future of memory' (p.202). Edwards suggests that the 1980s were a time of 'the expansion but not the beginnings, of commercial commemoration' of the Second World War as a result of 'economic affluence', '1940s nostalgia' and the conflict slipping out of living memory (p.218). He explores these themes in relation to the case studies of the Normandy commemorations, and American commemorative events held in East Anglia. He argues that in East Anglia communities 'embraced commercialisation of memory' not 'to corrupt it', but to ensure its survival by adapting certain 'ideas and images regarding the wartime past' and by producing tourist materials (p.237). Exploring these materials is shown as valuable to understanding how the transatlantic narratives of the war became more Americanised and how local level commemoration adapted to change. Unlike scholars who feel that this commercialisation was solely negative and representative of an 'amnesiac culture', Edwards sees it as 'simply the production of memory in new and different forms' (p.215). These views contrast the arguments of scholars such as Robert Hewison, who argued that the 'heritage industry' and the commercialisation of history was a product of modern times which generated a sanitisation of the past in a declining society.[11] *Allies in Memory* successfully presents an alternative perspective on the rise of commercialised commemoration and highlights the importance of these activities to the international legacy of war.

Overall, *Allies in Memory* provides a fascinating overview of transatlantic commemoration of the Second World War since 1945. The book would appeal to anyone interested in war and memory, and to those fascinated by the influence of Americanisation and Europeanisation in post-1945 remembrance practices. Although the book explores a multitude of different themes, it excels in drawing attention to the idea of post-war commemoration as collaboration between different nations and groups. Those wishing to understand commemoration on different social levels and the interaction between veterans,

9 Antoine Prost, *In the Wake of War: 'Les Anciens Combattants' and French Society* (Oxford: Berg, 1992).
10 Clare Makepeace, 'For "ALL Who were Captured"? The Evolution of National Ex-prisoner of War Associations in Britain after the Second World War', in *Journal of War & Culture Studies*, vol. 7, no. 3, (2014), pp. 253-268 and Lizzie Oliver, '"What our Sons went through": The Connective Memories of Far Eastern Captivity in the Charles Thrale Exhibition, 1946-1964', in *Journal of War & Culture Studies*, vol. 7, no. 3, (2014), pp. 236–252.
11 Robert Hewison, *The Heritage Industry: Britain in a Climate of Decline* (London: Methuen Ltd, 1987).

local communities, governments and the military, would also gain plenty from reading this work. *Allies in Memory* is most crucially significant in its contribution to the concept of commemoration as a global activity and it emphasises the value of exploring international attitudes, traditions and concerns in the process of war remembrance.

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Translation Strategies for Long Sentences in Public Speech, Using a Chinese Translation of a Public Speech by President Obama as a Case Study

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In written language, English sentences are usually longer than Chinese sentences, while in the spoken language, people tend to prefer using short sentences in both languages. But how should long English sentences from public speeches be translated into spoken Chinese? This article will take some examples from a speech by US President Barack Obama as a case study. Firstly some characteristics of the English and Chinese languages will be compared and then three types of English sentences will be analyzed to see how they can be translated into Chinese.[1] The speech is from the *Remarks by the President in State of Union Address* delivered by Obama in 2010, which can be found on the official website of the White House.[2]

Subject-prominent vs. topic-prominent

English sentences are thought to be subject-prominent by some English-Chinese comparative grammarians, which means that in terms of grammar, each sentence is obliged to have its own subject and predicate (or copula), except in some imperative sentences or sentences with particular rhetorical purposes.[3] A main clause can be followed by several subordinate clauses, which can make a single English sentence quite long. One way to conceptualize this sentence structure is with a tree model, complete with a trunk and branches. The main clause is the tree's trunk and the subordinate clauses are the branches. In theory, the 'tree' can be infinitely long because the 'branches' can grow without limit. By contrast, Chinese is regarded as a topic-prominent language, which means a sentence usually focuses on expressing a topic or a meaning rather than on strict grammatical elements.[4] Its grammar is much freer. Chinese sentences are short, comparatively speaking, and called 'run-on sentences', which means here that two or more independent clauses can be joined together with no explicit conjunction. Some

1 This research is granted by China Scholarship Council and the Grant No. is [2014]9037.

When there is Chinese, a gloss, or word-for-word translation will be provided in square brackets including punctuation.

2 Barack Obama, *Remarks by the President in State of the Union Address* (2010), <https://www.whitehouse.gov/the-press-office/remarks-president-state-union-address> [accessed 11 February 2016]. All subsequent citations of Obama's speech will refer to this source.

3 Yuezuo Ma, 'On Difference between the Chinese Topic and English Subject and Their Translation', in *Shanghai Journal of Translators*, vol. 25 (2010), pp. 37-39, here p.37.

4 Zhihong Shao, *E-C Translation Studies: A Contrastive Approach* (Shanghai: East China University of Science and Technology Press, 2005), p. 87.

clauses do not even have to have complete grammatical elements and they need to be interpreted through context by readers.

Hypotaxis vs. parataxis

Like other European languages, English is a hypotactic language, whereas Chinese sentences are more paratactic. In English it is necessary for grammatical elements to be realized in some form and in a particular order, while Chinese is more flexible (for instance in the wh-movement, which is highly constrained in English but not constrained in Chinese).[5] In English, necessary grammatical elements in one sentence cannot be left out, but Chinese sentences pay attention to implicit coherence of meaning instead of explicit grammatical elements – this is one of the biggest differences between English and Chinese.[6]

Polysyllabic and alphabetic vs. monosyllabic and logographic

English is a polysyllabic language and in written form, it uses Latin script, which is an alphabetic writing system. One word can have several syllables. Each letter can have different phonemes and be pronounced differently in different words. Also, a combination of letters can create one phoneme. The phonemic system in English is quite flexible. So, in reading, English has the phenomena of liaison and omission. Words can be linked when a word ends in a consonant sound and the next word begins with a consonant which is in a similar position. These phenomena can make long English sentences sound smooth and fluent. For instance, the spelling of a sentence might read 'I just didn't get the chance', but the pronunciation will be 'I jussdidn't ge(t)the chance'.[7] There is always a difference between writing and speech. In speech we have one continuous stream of sounds, whilst the modern English writing system divides this stream up into units.

Chinese is a monosyllabic language and in its written form, Chinese uses its own characters, which are a logographic writing system. Each Chinese character represents only one syllable, which is a combination of several phonemes. Of course there are many characters which are polyphones (e.g. '重', can be read as *zhong* or *chong,* meaning heavy or again), but in a specific context, the character's phonemes are fixed. Different characters must be written or spoken individually. That is to say, the Chinese phonemic system is rather rigid. So, in reading, each character must be pronounced clearly, which is different to English. As each character carries a number of phonemes and they have already formed a combination, phonemes between different characters cannot easily create relationships. For example, in this verse, '床前明月光，疑是地上霜', (read as *chuang qian ming yue guang, yi shi di shang shuang,* [Gloss:

5 Mingle Gao and Guo Xiaoting, 'A Comparative Study between English and Chinese Empty Category', in *Language and Culture: Contrastive Studies between English and Chinese*, ed. by Wang Juquan and Zheng Lixin (Shanghai: Shanghai Foreign Language Education Press, 2005), pp. 317-25, here p. 318.
6 Shuneng Lian, *Contrastive Studies of English and Chinese* (Beijing: Higher Education Press, 2009), pp. 53-59.
7 See the example from < http://www.5minuteenglish.com/nov5.htm > [accessed 09 Oct. 16].

couch before the moon bright, doubt is ground on frost], meaning 'Seeing the Moon before my couch so bright, I thought hoar frost had fallen from the night'), the last character of each line, '光' (read as *guang,* meaning 'bright') and '霜' (read as *shuang,* meaning 'frost'), have several phonemes in pronunciation, which cannot be separated, or form a liaison with neighbouring characters. They can only be read out as a combination to produce the rhyme (here it is '*uang*') of this poem.

Considering this, in the process of translating an English speech into Chinese, the translator must pay attention to the differences of language characteristics and reading and pronunciation habits between English and Chinese mentioned above, just as Gideon Toury believes that translation should reconstruct the features of source texts and try to conform to the literary requirements of the recipient culture.[8] It is not only the text of the public speech that should be translated, but it should also be adapted to the reading habits of the Chinese audience. Otherwise, the translation may become tedious or too foreign to Chinese readers, who may give up reading. Wang argues that Chinese translation should try to express the manner of speaking to reach the effect of a public speech.[9]

Translation of the object clause

Object clause means that a complete clause is used as the object of a sentence. For instance, the first sentence of Obama's speech is, 'Our Constitution declares that from time to time the President shall give to Congress information about the state of our union'. The part after 'that' is the object clause. It is quite long and contains a lot of information. If we translate it directly into '我国宪法要求总统需要定期向国会提供关于国家状况的相关信息 [Gloss: Our Constitution declares President shall give from time to time to Congress providing about country state's information]', the translation is tedious, and not well-suited to Chinese reading habits. Considering that Chinese sentences are short and do not necessarily need a conjunction, we can separate the object clause from the main clause and translate them individually. The translation will become, '我国宪法规定，总统应该定期向国会通报我国的国情 [Gloss: Our constitution declares, President should from time to time to the Congress shall give our country's state information]'. Each individual clause concisely expresses its own meaning and the information is well organized for the Chinese reader. The translation is clear and the audience can grasp the speaker's ideas. More importantly, the clauses conform to the characteristics of Chinese 'run-on sentences'.

Obama also says, 'So tonight, I'm proposing that we take $30 billion of the money Wall Street banks have repaid and use it to help community banks give small businesses the credit they need to stay afloat.' The original sentence is also too long to be translated and must be separated. The main clause 'I'm proposing' can be taken out and translated into, '我提议 [Gloss: I propose].' 'And' in the object

8 Gideon Toury, *Descriptive Translation Studies and Beyond* (Amsterdam; Philadelphia: John Benjamins Publishing Company, 1995), p. 202.
9 Junping Wang, 'Criteria for Speech Translation', in *Chinese Science & Technology Translators Journal*, vol. 22 (2009), pp. 33-37, here p. 34.

clause is actually used to express the purpose of using this sum of money. So, the object clause can also be separated and '用以帮助社区银行 [Gloss: To help community banks]' can express this purpose. In this rather complex sentence, there are also some attributive clauses, the translation strategies of which will be analyzed below. Then, the translation will be, '因此今晚，我提议，从华尔街偿还的款项中取出 300 亿美元，用以帮助社区银行，让它们给小企业提供贷款，维持企业运营 [Gloss: So tonight, I propose, from Wall Street repaid money taking $30 billion, to help community banks, let them for small businesses give credit, maintain their running].'

It can be found that the conjunction words in the English original text will usually mark a division where sentences are separated in the Chinese translation. By separating the original English sentences in this way, the next two long object clauses can be translated as follows:

> Original sentence: (1) I know that some in my own party will argue that we cannot address the deficit or freeze government spending when so many are still hurting.
> Translation: 我知道，民主党内会有人说，在这么多人仍在受苦时，我们无法解决财政赤字，或是冻结政府支出 [Gloss: I know, Democratic Party inside someone would say, when so many people are still suffering from hardships, we cannot address the deficit, or freeze government spending].
> Original sentence: (2) And if the Republican leadership is going to insist that sixty votes in the Senate are required to do any business at all in this town, then the responsibility to govern is now yours as well.
> Translation: 如果共和党领袖坚持认为，要在参议院获得六十席才可以在做事，那么治理国家的责任也是你们的了 [Gloss: If Republican leadership insists saying, requiring in the Senate sixty votes to do any business, then governing the country's responsibility is also yours].

In brief, the subject is obligatory in English, which will require that it is followed by an object for explanation and the object may be a long clause. However, Chinese does not have this requirement. Translators can make use of this to break up the original sentence to translate and each short Chinese clause can express a topic. The clauses can link with each other in a paratactic way. For instance, in the first example, the short clause 'Democratic party inside someone would say', though not complete in grammar, is clear in meaning and suitable for reading in Chinese.

Translation of the attributive clause

An attributive clause modifies the noun or pronoun preceding it. In the speech, Obama says, 'Our approach would preserve the right of Americans who have insurance to keep their doctor and their plan.' The object of this sentence, 'the right of Americans', is followed by an attributive clause, 'who have insurance…', and we can translate it into, '我们的措施是使拥有保险的美国人继续享有他们的医生和医保计划 [Gloss: Our approach is let having insurance's Americans continue enjoying their doctor

and medical insurance plan]'. This translation is quite long and will not attract the attention of the audience. Reading closely, we can see that the main clause and the attributive clause have a hypothetical relationship, which means that the main clause is the result of 'our approach' and the attributive clause is the realization of its prerequisite.[10] Considering this, we can translate them individually, but it should be noted that in English, the sentence order is usually that the main clause is followed by the subordinate clause; while Chinese language pays attention to the sequence of events. The condition usually happens before the result, or main clause, so it is customary in Chinese to place the conditional clause in front and the main clause at the back. So, the translation will be '如果美国人有保险继续就医，享有医保计划，我们的做法就是保留他们的权利 [Gloss: If Americans have insurance continuing having doctors, enjoying medical insurance plan, our approach would preserve their right]'.

Obama also states, 'As hard as it may be, as uncomfortable and contentious as the debates may be, it's time to get serious about fixing the problems that are hampering our growth.' If we translate the main clause into '我们现在应该认真严肃地处理这些阻碍了我们的进步问题了 [Gloss: We now shall get serious fixing these hampering our growth's problems],' the relationship between the predicate (处理 [fixing]) and the object (问题 [problems]) is loose and the meaning is obscure for readers, as the distance between them, or the attributive before the object '这些阻碍了我们的进步 [Gloss: these hampering our growth]' is too long. A closer look at the sentence reveals a cause-effect relationship between the main and attributive clauses, which makes the sentence rather complicated. It will be easier to understand for target readers if we clarify this relationship. The attributive clause can be translated into an adverbial clause and the translation will become, '尽管困难重重，令人忧虑，讨论也极富争议，我们现在应该认真严肃地处理这些问题了，因为它们阻碍了我们的进步 [Gloss: Although hardships, uncomfortable, debates also contentious, we now shall get serious fixing these problems, because they hamper our growth]'.

So some long attributive clauses actually function as adverbial clauses and have a logical relationship with the main clause. By separating the attributive clauses from the main clause, adding some additional words to indicate a logical relationship and restructuring the clausal order if necessary, the next two long attributive sentences can be translated as follows:

> Original sentences: (1) But what frustrates the American people is a Washington where every day is Election Day.
>
> Translation: 但是，如果华盛顿每天都是选举日，美国民众就会感到沮丧 [Gloss: But, if Washington every day is Election Day, American people will feel frustrated].
>
> (2) I urge the Senate to follow the House and pass a bill that will revitalize our community colleges, which are a career pathway to the children of so many working families.

10 Chongde Liu, *Ten Lectures on Literary Translation* (Beijing: China Translation & Publishing House, 1991), pp. 79-92.

> Translation: 我敦促参议院效仿众议院，通过这一将会为我们的社区大学重新注入活力的法案，因为这些社区大学是众多工薪家庭的孩子通往职场的必经之路 [Gloss: I urge Senate follow the House, pass this will make our community colleges revitalization's bill, because these community colleges are many working families' children's career pathway].

In short, the hypotactic nature of English makes two sentences join together to form an attributive clause. This type of sentence structure has no Chinese equivalent, so it will not be suitable for reading if we translate it directly into Chinese. When we divide them up and add markers for a logical relationship (for example the causal one in the second example) the sentences will be shorter and easier to read in Chinese.

Translation of sentences using parallelism

Parallelism in sentences, which is usually regarded as a kind of rhetorical device, uses the same words in different and usually successive sentences to amplify the impact of the message. The repeated, but not monotonous parts can impress the audience deeply. For example, in the history of public speaking, moments featuring parallelism can become classic; for example the repetition of 'I have a dream' in the speech delivered by Martin Luther King, Jr and late US President John F. Kennedy's use of 'let both sides […]'.

How then should parallelism be translated? Since Eugene Nida proposed the theory of 'dynamic equivalence', which means 'the quality of a translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the original receptor', many people regard unfaithful translation as 'dynamic equivalence' and do not care about the language form.[11] This is a misreading of Nida's work.[12] In fact, Nida wanted to emphasize the effect translation produced; he did not mean to distinguish language form from content. Under some circumstances, the form also matters. For translators, translating not only means translating meaning; translating form is also important. So the rhetorical device of parallelism should also be translated in order to preserve the manner of speaking. If in original English sentences, identical words are repeated to achieve the effect of parallelism, then, in Chinese translations the same characters should be repeated to echo this effect.

President Obama uses 'talk to' as an example of parallelism when he says

> Talk to the small business in Phoenix that will triple its workforce because of the Recovery Act. Talk to the window manufacturer in Philadelphia who said he used to be skeptical about the Recovery Act, until he had to add two more work shifts just because of the business it created. Talk to the single teacher raising two kids who was told by her principal in the last week of school that because of the Recovery Act, she wouldn't be laid off after all.

11 Eugene Albert Nida, *Toward a Science of Translating* (Leiden: Brill, 1964), pp. 159-160.
12 Guowen Huang, 'Formal Equivalence as a Criterion in Poetry Translation', in *Chinese Translators Journal*, vol. 24 (2003), pp. 21-23.

We can see that having been elected, President Obama's words are more pragmatic. In 2009 the U.S. met the worst economic crisis since the 1940s and people cared deeply about the economic condition and its recovery. This part centers on the *Recovery Act*. 'Talk to' is repeated to become an example of parallelism. To preserve the parallelism, the words '和・・・・・・谈谈吧 (with…talk to, echoing 'talk to' in the original)' are repeated and this section can be translated into:

> **和**菲尼克斯的小企业主**谈谈吧**，他们会告诉你，由于《复兴法案》，他们的员工将增加两倍。**和**费城的玻璃制造商**谈谈吧**，他们过去对《复兴法案》持怀疑态度，但随后他们不得不增加两趟轮班，以应对法案带来的更多的生意。**和**抚养两个孩子的单身教师**谈谈吧**，上周，校长告诉她，由于《复兴法案》的出台，她不会被解雇了 [Gloss: **With** Phoenix's small business **talk to**, they would tell you, because of Recovery Act, their workforce will triple. **With** Philadelphia's window manufacturer **talk to**, they used to be sceptical about the Recovery Act, but afterwards they had to add two more work shifts, to deal with this act's bring more businesses. **With** raising two kids' single teacher **talk to**, last week, the principal told her, because of the Recovery Act, she wouldn't be laid off].

So, translators need to note structural devices like parallelism in public speeches and pay attention to this kind of language form. The following three extracts can be translated as follows:

> Original sentence: (1) We cannot afford another so-called economic 'expansion' like the one from last decade – what some call the 'lost decade' – where jobs grew more slowly than during any prior expansion; where the income of the average American household declined while the cost of health care and tuition reached record highs; where prosperity was built on a housing bubble and financial speculation.
>
> Translation: 我们不能忍受另一个像过去十年那种所谓的经济"扩张"——有些人称这十年是"失去的十年"——**在这十年中**，就业增长比之前任何一次扩张时期都慢；**在这十年中**，普通美国家庭收入下降，而医疗成本与学费达到历史新高；**在这十年中，**经济繁荣建立在房地产泡沫和金融投机之上 [Gloss: We cannot bear another like past ten year's so-called economic 'expansion' – some people called these ten years' 'lost ten years' – **in these ten years**, jobs grew than previous any expansion period more slowly; **in these ten years**, average American household's income declined, but health cost and tuition reached record highs; **in these ten years**, economic prosperity built on housing bubble and financial speculation].
>
> Original sentence: (2) Rather than fight the same tired battles that have dominated Washington for decades, it's time to try something new. Let's invest in our people without leaving them a mountain of debt. Let's meet our responsibility to the citizens who sent us here. Let's try common sense.
>
> Translation: 我们不要再重复过去几十年间在华盛顿盛行的斗争了，这很无聊，我们该尝试些新鲜的东西了。**让我们**为民众投资，不要让他们负债累累。**让我们**履行民众派

我们到这儿的义务。**让我们**共同行动 [Gloss: We not again repeat past decades' in Washington's battles, these were tired, we should try some new things. **Let us** for people invest, not letting them heavy debt. **Let us** meet citizens sent us here's responsibilities. **Let us** act together].

Original sentence: (3) It lives on in the struggling small business owner who wrote to me of his company: 'None of us,' he said, '...are willing to consider, even slightly, that we might fail.' It lives on in the woman who said that even though she and her neighbors have felt the pain of recession: 'We are strong. We are resilient. We are American.' It lives on in the 8-year old boy in Louisiana, who just sent me his allowance and asked if I would give it to the people of Haiti. And it lives on in all the Americans who've dropped everything to go some place they've never been and pull people they've never known from rubble, prompting chants of 'U.S.A.! U.S.A.! U.S.A!' when another life was saved.

Translation: **这种精神让**一位举步维艰的小企业主在给我的信中这样写道，"我们从没有人考虑过我们会失败，即使是小小的失败。"**这种精神让**一位妇女表示，即使她和她的邻居感受到经济衰退的阵痛，但"我们很强壮，我们会振作，我们是美国人。"**这种精神让**路易斯安那州一个八岁小男孩把他的零用钱寄给我，问我可不可以把钱交给海地人民。**这种精神让**无数美国人放下一切，来到从未到过的地方，从碎石瓦砾中解救素昧平生的人，当一个生命得到拯救后，他会高喊"美国！美国！美国！ [Gloss: **This spirit** let struggling small business owner in giving me' letter write, 'we never consider we would fail, even small failures.' **This spirit** let a woman say, even though she and her neighbours have felt economic recession's pain, but 'we are strong, we are resilient, we are American.' **This spirit** let Louisiana's a 8-year-old boy send his allowance to me, ask me whether can giving money to Haiti people. **This spirit** let numerous American people drop everything, come to never been place, from rubble pull never known people, when a life saved after, he would chant 'U.S.A.! U.S.A.! U.S.A.!'].

In brief, parallelism across sentences is a common practice in English and Chinese public speeches. Translations can preserve the forms of parallelism, repeating and echoing the original parts.

Conclusion

To summarize, this paper selected, analysed and proposed translation strategies for three kinds of long sentences. This can be regarded as an initial attempt towards a Chinese translation strategy for English public speeches. The principle is that, in reading, each Chinese character must be pronounced clearly. Chinese uses short sentences more often than English. In translating, the translator needs to express the speaking manner of the speaker and echo the original text to conform to Chinese reading habits; otherwise, Chinese readers will probably lose interest in reading. When there is an object clause,

translators need to locate the conjunction and consider separating the sentence to translate it. As for an attributive clause, attention can be paid to seeing whether there is logical relationship between main and attributive clause or not. If so, the attributive clause can be translated into an adverbial clause, however, it is unlikely that all attributive clauses can be treated in this way. Future work might consider other types of attributive clauses. When it comes to parallelism, the language form must be kept in the target texts. These are just a few features of long English sentences in public speech and I'd like to explore more in a future article.

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Journal

Male Models: Fatherhood and Gentleman-Making in the Victorian *Bildungsroman*

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Marianne Hirsch identifies several classifications for the Victorian *Bildungsroman*, or 'novel of formation': a linear narrative blending biography with social commentary – the youthful protagonist learning the ropes – and culminating in the reconciliation of the self with the expectations of society[1]. Due to the didactic nature of the hero's journey,[2] we can see the *Bildungsroman* as a quintessentially Victorian genre, what I argue is the narrative form of the broader culture of Victorian self-help. The genre's blend of character-focused, introspective psychological realism with the speculative nature of fantasy allows for various possibilities on the narrator's didactic journey to maturity. Casual sociologist, newspaper editor, education campaigner and social lecturer Samuel Smiles' 1859 essay collection *Self Help* configures 'the gentleman' as an aspirational figure within this culture. Smiles' gentleman is a wholly rounded, masculine figure who benefits from 'training all parts of [his] nature; the physical and moral, as well as the intellectual' to build a suitable masculine character.[3] While this figure can transgress class boundaries – provided an individual has the drive to access resources for his training – Smiles reinforces the traditional heteronormative capitalist family structure of firm husband and obliging wife raising children,[4] with the well-rounded 'gentleman' as the ideal patriarch. I intend to explore the ways in which father figures and Victorian 'self-help' impact the development of burgeoning masculine identity in the male *Bildungsroman*.

In many cases the Victorian *Bildungsroman* rejects this heteronormativity in the family structure: Charlotte Bronte's *Jane Eyre* (1847), Elizabeth Barrett Browning's *Aurora Leigh* (1856), Dickens' *Great Expectations* (1861), George Eliot's *Daniel Deronda* (1879), and Ella Hepworth Dixon's *Story of a Modern Woman* (1894) are notable for the absence of one or both parents of their heroes, this loss marking the beginning of their narrative of development. Scholarship on the female *Bildungsroman* has long examined the impositions upon orphaned heroines in an oppressive society, while assuming male protagonists to be the norm for the genre. I argue that the absence of the father in the male novel of development provides no clear example of ideal gentlemanly masculinity – thus, the hero's development is specifically gendered in the choices from boy to man. Within the traditional heteronormative family structure of the Victorian period, the father is the model of masculinity: a hardworking, yet caring patriarch. When this paradigm is

1 Marianne Hirsch, 'The Novel of Formation as Genre: Between Great Expectations and Lost Illusions', in *Genre,* v. 12 (1979), pp. 293-311, here pp. 296-98.
2 Hirsch, 'The novel of formation', p. 297.
3 Samuel Smiles, *Self Help: With Illustrations of Character and Conduct* (1859), p. 309.
4 John Tosh, 'Domesticity and Manliness in the Victorian Middle Class', in *Manful Assertions: Masculinities in Britain since 1800*, ed. by Michael Roper and John Tosh (London: Routledge, 1st ed., 1991), p. 64.

dismantled, the young male protagonist of the *Bildungsroman* is offered several alternate examples of masculinity, meeting or lacking different qualities of the Smilesian ideal gentleman, upon which to model himself in manhood. In *Great Expectations,* Pip is raised by his working class sister and her meek husband until a mysterious benefactor raises Pip's great expectations to 'traditional' gentlemanliness; while the eponymous *Daniel Deronda* is raised as the ward of an English aristocrat, yet dissatisfied with his expectations. These various father *figures* offer different models of adult masculinity, each with their own agendas to shape our young male protagonists after their own desired image of the 'gentleman'.

During his lectures in 1845 and his subsequent volume *Self Help*, Samuel Smiles attempted to re-define the figure of the 'gentleman' as a man of labour in order to be more accessible across social classes, reconfiguring him as an aspirational model for all, as opposed to one created by chance and social privilege. Traditionally, the gentleman at this time was an aristocrat, occupying a life of wealth and leisure, assuming – or at least, appearing to assume – the quality of honour. Both Dickens and Eliot explore attempts to create gentlemen based on the pre-Smilesian definition.

In *Daniel Deronda*, we see Sir Hugo as one such 'gentleman-maker'. Having raised Daniel as his ward, he is preoccupied with maintaining English aristocratic tradition. The adoptive father embodies everything of the stereotypical Victorian gentleman: Sir Hugo Mallinger 'had always been a Whig,' his 'watch chain and seals, his handwriting, his mode of smoking and of talking to dogs and horses, had all a rightness and charm.'[5] This 'rightness' and 'charm' is one of comfort: a system that Britain is used to, and a system that has enabled Daniel to want for nothing materially. Privileged thanks to a long chain of aristocratic inheritance, an elite education, and parliamentary career, Sir Hugo offers to Daniel the model of a traditional English gentleman. In raising Daniel, he offers that same mould of aristocratic, hegemonic masculinity that is preoccupied with elite Englishness, granting Dan permission to study abroad on the condition that, 'for God's sake boy, keep an English cut, and don't be indifferent to bad tobacco!'[6] His vast resources have been used to procure Deronda an elite education, a 'passport in life' modelled in Sir Hugo's own image.[7]

The Smilesian ideal of the necessary apprenticeship to gentlemanliness is here configured in Sir Hugo: 'I should like to have you with me, pulling at my elbow' in parliament.[8] That said, this apprenticeship neither suits Daniel's nor Smiles' vision. Susan Colón writes, in her analysis of Daniel's professional development, that his disinterest in Sir Hugo's apprenticeship is his difficulty in reconciling elite professionalism with his altruism at a time when 'advocates of the professions sought to explain their own professionalisation in terms of public service, while fending off often satirical criticisms of their alleged self-interest,' and that Daniel's eventual career choice of Zionist scholarship allows him to reconcile his professional education with his altruism and curiosity for his Jewish heritage.[9] Colón fails to

5 George Eliot, *Daniel Deronda,* ed. by Carole Jones (Ware: Wordsworth Classics, 2003).
6 Ibid., p. 152
7 Ibid., p. 146.
8 Ibid., p. 145.
9 Susan Colón, '"One Function In Particular": Professionalism And Specialization In Daniel Deronda', in *Studies In The Novel*, vol. 37 (2005), pp. 292-307, here p. 292.

note one integral conflict within Daniel's narrative: his rejection of Sir Hugo's apprenticeship, thus his old-fashioned model of gentlemanliness. Sir Hugo altruistically adopts Daniel, preparing him for a life of financial comfort and a career in English politics. It is the English notion of gentlemanliness that Daniel rejects: while he 'would like to be a gentleman' as a child, [10] as he matures he chooses his own vocation motivated by the 'scant sympathy in intolerant English Society [...], where morality is merely the leftover mores of a "social contract" that has decayed to civil tolerance,' as put by Carole Jones.[11] The selfishness of the hegemonic elite within this class structure, embodied by Sir Hugo, betrays Daniel's (and Smiles') concerns for morality and fairness.

Like Sir Hugo, Magwitch eagerly fashions himself as a 'gentleman-maker' in *Great Expectations*, using his resources accumulated through his criminal career to fund Pip's 'great expectations' into societal privilege. Unlike Sir Hugo, however, Magwitch is grossly misinformed about what this means: his own models of gentlemen used their societal power not honourably but sadistically. Indeed, Compeyson, 'set up fur a gentleman,' whose 'business was the swindling, handwriting forging, stolen bank-note passing, and such-like,' is not merely a dishonourable gentleman but oppressive and physically abusive to his wife and Magwitch. [12] Magwitch's hope is to apprentice Pip as a gentleman deserving of the 'learning' and resources afforded to Compeyson: honouring his debt of freedom to Pip, while backhandedly employing Pip in his scheme of vengeance. Furthermore, his conception of 'gentleman-making' and fatherhood are clumsily entwined: as benefactor he asserts his right as Pip's 'second father.'[13] In a further act of paternal kindness renames himself 'Provis', which Anny Sadrin rightly identifies as a simultaneous claim to 'providential' fatherhood, while distancing Pip from his original name so as not to besmirch his 'son's' respectable position in society.[14] While his motives are questionable, Magwitch does the best he can as a father figure in terms of resources: elevating Pip in society as best he can, and conforming to the correct forms and procedures as Sir Hugo has done with his transfer of inheritance to Daniel, as Vincent Pecora notes, in his employment of Jaggers as trustee.[15] Unlike Sir Hugo's adopting and funding of Daniel's upbringing however, Magwitch's self-proclaimed fatherhood feels distinctly unnatural to Pip, and rightly so: Sir Hugo's adoptive paternity is driven out of love, while Magwitch's claim over Pip is one of malign vengeance.

Dickens' striking formation of Magwitch's 'Frankenstein' fatherhood is key: [16] both 'second fathers' attempt to form their young male wards in their own or a misformed ideal image, yet fail in practice. Their altruistic uses of resources as patriarchal paternal provisions are accepted in the hero's development, but ultimately not enough. Both Pip and Deronda accept help but ultimately reject their 'apprenticeships' to go their own way: Deronda eschewing Sir Hugo's projection onto him of absolute Englishness, while Pip learns the importance of self-reliance, responsibility, and work that Magwitch

10 Eliot, *Daniel Deronda,* p. 142.
11 Carole Jones, 'Introduction', in *Daniel Deronda*, (Ware: Wordsworth Classics, 1st, ed., 2003), p. ix.
12 Charles Dickens, *Great Expectations*, ed. by John Bowen (Ware: Wordsworth Classics, 1992).
13 Dickens, *Great Expectations*, p. 273
14 Anny Sadrin, *Parentage and Inheritance in the Novels of Charles Dickens* (Cambridge: Cambridge UP, 1994), p. 104.
15 Vincent P. Pecora, 'Inheritances, Gifts, And Expectations', in *Law and Literature*, vol. 20 (2008), pp. 177-196, p. 178.
16 Dickens, *Great Expectations*, p. 287.

aimed for him to 'be above'.[17] Both Eliot and Dickens demonstrate through these characters that there is more to fatherhood than providing for a son, while critiquing hegemonic gentlemen for being intolerant, slothful, or even villainous.

Both Dickens and Eliot interrogate, like Smiles, class-based notions of privilege being integral to gentlemanliness. In their fiction, however, they go further to interrogate gender roles and heteronormative family structures, redefining 'gentlemen' in their creations of *gentle* men. In the fatherly figures of Joe Gargery and Mordecai Cohen, gentler, domesticated men forge healthy homosocial relationships with the novels' young heroes, which prove to nurture and nourish, offering a different education to the benefactor father figures. Joe Gargery, Pip's first surrogate father in *Great Expectations*, is in many ways a gentleman hindered by his social class. Smiles laments the prevalence of 'genteel-men,' who 'acquire a taste for dress, style, luxuries and amusements, which can never form any foundation for gentlemanly or manly habits,' [18] a warning to the contemporaries of Magwitch. As a blacksmith, Joe is a 'common,' standard working class everyman in both his physically laborious, skilled trade and his lack of formal education as demonstrated by his illiteracy and non-standard pronunciation; though he is redeemed by his qualities as a *gentle* man. Dominated by his gruff wife, both physically and within the domestic power hierarchy, he is Pip's moral guide and driven by his sense of loyalty and fellow feeling. Explaining his lack of literacy to a young Pip, he explains his more pressing duties,

> "Well!" Joe pursued, "somebody must keep the pot a-biling, Pip, or the pot won't bile. [...] Consequence, my father didn't make objections to my going to work; so I went to work at my present calling, which were his too, if he would have followed it, and I worked tolerable hard, I assure you, Pip. In the time I were able to keep him, and I kep him till he went off in a purple leptic fit."[19]

In spite of his abusive father, Joe remains a gentle soul: even lacking the choice of his own apprenticeship and vocation, as Pip is given later, he remains diligent in his work ethic not for personal success but to support others however he can, from his parents to Pip. Catherine Waters argues that Mrs Joe is defined by her 'lack of maternal qualities and her perversion of domestic values,' being 'coarse' and 'rough' instead of embodying a soft, traditionally feminine touch. In her deficiency, these maternal qualities are implied in Joe, as a 'gentle' man, who 'sanctifies', 'sustain[s]', and 'nurture[s]' Pip.[20] By silently accepting his fate in order to keep the peace, Joe takes on traditionally feminine emotional labour in addition to his physical labour in the forge. While he lacks the formal, privileged education of Sir Hugo, or the traditional gentleman, Joe demonstrates the necessary Smilesian qualities of physical and moral strength. Smiles notes that the holy trinity of 'the physical, moral, and the intellectual' must be developed, 'yet each

17 Ibid., p. 273.
18 Smiles, p. 255.
19 Dickens, *Great Expectations*, p. 39.
20 Catherine Waters, *Dickens and the Politics of the Family* (Cambridge: Cambridge UP, 1997), p. 153.

must sacrifice something to the others' in order to create a wholly rounded gentleman[21]. This is more closely within Joe's reach than Sir Hugo's, in the former's ability to placate his abusive family members and revel in his sense of duty in managing the forge demonstrate great emotional intellect. While Pip loves Joe very much, upon receiving his 'great expectations' he makes a point to avoid 'dear Joe'[22] due to the latter's great moral compass; betraying his surrogate father's teachings in the foolish pursuit of wealth and privilege. As Pecora notes, the turning point of the novel is Pip's realisation that 'all the "ineptitude" that has plagued his life, from his inauspicious origins and shaming twists of fate to his failures in business and love, had all along "been in me" and not others.'[23] In short, it is up to him to 'keep the pot-a-biling.'

While Joe is a more obvious figure of paternity, or at least parenthood, Eliot's introduction of Mordecai into *Daniel Deronda* demonstrates a different type of homosocial relationship. Part tutor, part friend, and part wise father figure, Mordecai and Daniel feel a kinship from their very first meeting, strengthened by their discovery of Daniel's Jewish ancestry: 'his face met Mordecai's inward gaze as it had always belonged to the awaited friend,' a sense of belonging to each other.[24] Burdened by consumption, his 'choking of life,'[25] the obstacle to his full professional potential, he continually develops his mental prowess through continued research and teaching of Jewish scholarship. Like Joe, he is motivated in his professional ambition and good nature by loyalty and the love of his people, 'with a delight which was the beginning of a recovered energy: his attitude was more upright, his face was less worn.'[26] Indeed, his physical frailty allows him to occupy the space of care and nurturing within the novel: his 'maternal action' to young Adam Cohen,[27] his support during Daniel's identity crisis, to Mirah's rejection of their father. The absence of Daniel's mother, a lifelong loss, forms an emotional void in Daniel partly filled by Mordecai, who both seeks family as well as occupying domestic space. Carolyn Denver, in her psychoanalytic reading of the novel, argues that Daniel projects his need for a mother onto Mirah,[28] both in her femininity and his search for her mother. However, while his sensitivity and parallelism with Mirah may drive him to project his loss of mother in his search for her mother, this desire is more literally projected onto Mordecai. The generational difference between the men is indeed one argument for a paternal, rather than fraternal relationship, as Mordecai, according to Anne Aresty Naman, is Eliot's emblem of ancient Judaism, '"a finely typical" likeness of poets and prophets'[29], while Daniel's face 'does not suit the type of Jew he turns out to be,' he is the future of a new, mixed, global generation of Jews.[30]

In Eliot and Dickens' considerations of 'feminized' father figures, the *gentle* men possess nurturing qualities and become a source of affection as well as moral and spiritual guidance for the

21 Smiles, *Self Help*, p. 240.
22 Dickens, *Great Expectations,* p 394.
23 Vincent P. Pecora, 'Inheritances, Gifts, And Expectations', in *Law and Literature*, vol. 20 (2008), pp. 177-196, here p. 179.
24 Eliot, *Daniel Deronda,* p. 398.
25 Ibid., p. 393.
26 Ibid., p. 434.
27 Ibid., p. 397.
28 Carolyn Dever, *Death and the Mother from Dickens to Freud* (Cambridge: Cambridge UP, 1998), p. 147.
29 Anne Aresty Naman, *The Jew in the Victorian Novel: Some Relationships Between Prejudice and Art* (New York: AMS Press, 1980). p. 166.
30 Naman, *The Jew in the Victorian Novel,* p. 179.

heroes. In being pseudo-mothers rather than father figures, these men offer warmer, softer, models of masculinity compared with the hegemonic gentlemen masculinities offered by Sir Hugo and strived for by Magwitch. They are able to reconcile 'the character gap between the stern father and the loving mother [which] made it extremely difficult for a growing boy to accommodate feelings of tenderness and affection in his masculine self-image' which Tosh argues was central to the 'stiff upper lip' masculinity of the mid to late Victorian age.[31] In this sense of class and gender criticism through representations of emotional labour, both Dickens and Eliot offer the alternative gentleman defined by gentleness rather than gentility.

While the identity crises central to the *Bildungsroman* genre are, in the case of Pip and Daniel Deronda, resultant of the absence of their 'real' biological fathers, their echoes are still spookily present throughout the novels through the heroes' imaginations, and anecdotes from others. The absence of these figures creates an ambiguity of self-identity negotiated through stories and imagination – the lack of presence is an influence in itself.

In *Great Expectations*, we are 'introduced' to Pip's parents through their headstones at the opening of the novel. Excepting his sister Mrs. Joe, neither Pip's parents nor other blood relatives are spoken of by other characters. Consequently, Pip must forge his impressions of his ancestry through the limited resources he has. 'The shape of the letters [on his father's tombstone] gave me an odd idea that he was a square, stout, dark man, with curly black hair.'[32] This concept of his father is based on Smilesian gender norms. Furthermore, we know that Pip is named after his father, Philip Pirrip, which implies the model of a patriarchal family man, yet he is not present to confirm: only his name is confirmed 'on the authority of his tombstone and my sister, Mrs Joe Gargery.'[33] What we can infer from Philip Pirrip's tombstone is his working class position, though we have no clues as to his gentlemanly qualities – only that he is 'late of this parish,'[34] and thus a member of the community. Importantly in this identification process, it is not the tombstone (and thus the departed father) which is imparting the information to Pip, but Pip interpreting the visual style of the lettering through his own lens of experience: Waters notes that the masculine gender characteristics of 'stoutness' and 'darkness' of the typography is imposed from Pip to the tombs, that the 'language is already gendered,' and furthermore transfigured into the patriarchal family structure, a pyramid diagram of power held by his father, then his mother 'wife of the above,' and their infant children.[35]

Compared with the active, and sometimes over compensatory role of his father figures Joe and Magwitch, his true father was neither a benefactor nor caregiver, with Anny Sadrin noting that he is 'cheekily dismissed as "name transmitter"' in his life, who at that was ignorant of gentlemanly conventions of naming the first-born child for oneself, rather than the last-born child, as Pip is.[36] It is

31 Tosh, 'Domesticity and Manliness', p. 65.
32 Dickens, *Great Expectations,* p. 3.
33 Ibid.
34 Ibid., p. 2.
35 Waters, *Dickens and the Politics of the Family,* p. 151.
36 Sadrin, *Parentage and Inheritance,* p. 27.

this hurt and seeming abandonment of his father in giving up on life and Pip's future that Pip reaches his Smilesian gentlemanly growth in one aspect early in life. His self-identification as 'Pip' is the self-making of his future identity, the name by which he is henceforth known and will leave to potential heirs. He himself is offered the chance to be 'Pip' as either smith or gentile: because he never quite reconciles the two professional masculinities, he thus is heir to nothing but himself.

Daniel Deronda, comparatively, lacks concern for his father, but sees his grandfather as holder of the ancestry from which he was disinherited by his mother. Dissatisfied with the life of an English gentleman, 'more and more mixed with criticism' of that life emblematic of Sir Hugo,[37] he later learns he is heir to his grandfather, Daniel Charisi's name and scholarship, among other parallels such as Daniel's mathematical prowess[38] from his grandfather's skill as a physician.[39] This belated and mysterious inheritance gives Daniel the confidence to pursue his own career path as a Jewish scholar, with the papers his grandfather left him and the chance to travel to his Jewish 'homeland' in order to understand both himself and Mirah's ancestral histories, both supporting each other as relative outsiders to their religion and genealogy. Significantly, like Pip's late father, Daniel Charisi is absent and thus unknown, Daniel's and readers' impressions of him delivered exclusively by his estranged daughter, the Princess. In her brief narrative describing him, she links Daniel and his grandfather not only by blood but by her estrangement of them, and their expectations of her traditional feminine role and duty to them both. Describing Daniel Deronda as having 'the spirit of my father,'[40] we discover that among these skills and loyal desires of the two men being parallels, he has moreover inherited his grandfather's appearance and 'learnedness'. His genetic gift of a 'wonderful mind'[41] enables him to succeed in Sir Hugo's hoop jump of elite education, as well as Mordecai and Daniel Charisi's implied apprenticeship for him as a scholarly apprentice, and consequently Daniel's choice of self-exile in the pursuit of specialised knowledge at the novel's conclusion. The discovery of his mother, and hence his grandfather and his race is the key to unlocking his sense of ambition, direction, and chosen type of masculinity: he rejects the ideal of hegemonic gentile, muscular English Christianity modelled by Sir Hugo and Hans Meyrick in favour of gentle Judaism.

Eliot and Dickens both, in spite of their orphaning of the *Bildungsroman* protagonists, demonstrate that biological fathers and ancestry are, for them, the key to the inheritance of identity. The absence of Pip's father deprives him of physical inheritance – even the one quality he obtained in his name he refuses to make his own, although he finds this difficult to negotiate as he approaches manhood. In an almost complete contrast, Daniel Deronda's discovery of his inheritance from his grandfather unlocks his future and solves his identity crisis, giving him Smiles' all-important sense of vocation and more importantly, belonging and kinship within this. We see in Daniel's discovery a sense of resolution denied to Pip.

37 Eliot, *Daniel Deronda,* p. 147.
38 Ibid., p. 148.
39 Ibid., p. 525.
40 Ibid., p. 520.
41 Ibid., p. 522.

Within the *Bildungsroman*, the essential narrative of personal development allows Eliot and Dickens' heroes the chance to meet multiple models of masculinity, and consider influences that fit within and outside the quintessential model of 'gentlemanliness'. Both Pip and Daniel express the desire as boys to fit within the hegemonic model of the gentleman for their futures, but upon integration into this type of masculinity learn its pitfalls and thus reject this hegemonic ideal, critiquing it to fit their now learned preferences. Pip's experience as a society gentleman, thanks to Magwitch's 'fatherly' gift, distances him from his 'dear Joe,' his only true and consistent caregiver and friend due to the capitalist vices of greed and sloth that his new social position affords him, in comparison to Joe's humble and altruistic work ethic. In an opposite vein, the hegemonic English gentlemanly qualities embodied in Sir Hugo alienate Daniel Deronda, whose innate 'foreignness' and desire to engage with his mysterious roots and better his 'true' people directly conflicts with the imperial values of Sir Hugo and his plan. While Pip and Daniel both enjoy their gentlemanly upbringings, both feel a sense of unease at the expectation to fulfil a sort of traditional father-son family trade apprenticeship. In spite of the paternal nurturing both have received, it is their sense of friendship with their father figures of Sir Hugo, Joe, and Mordecai that distinguishes them as older role models and not fathers: betraying the father figure's planned apprenticeship is an essential component in the journey to building their own model of manhood to conclude their *Bildungsroman.*

The absence of blood fathers, in contrast with traditional Victorian values of father-son inheritance and lineage, within the *Bildungsroman* offers variety in examples of masculinity that draw from different social classes, conceptions of morality, and vocations. The traditional conclusion of the genre is indeed followed in *Daniel Deronda* and *Great Expectations,* with both protagonists resolving to leave their surrogate fathers and their different homes to journey to the East. Although neither quite solves his identity crisis, both heroes opt for self-exile as a firm decision to open the next narrative phase of their lives: their *Bildungsromane* having followed them from boyhood to young manhood, they are ready to enter the next phase of their lives to take them from being young men to patriarchs of family, scholarship, and business. In Smiles' terms, they have learned the importance of 'self-help' and strive to continue learning as they negotiate manhood.

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The Development of the *Qaṣīda* in al-Andalus

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The *qaṣīda*, or ode, has a long history within the Arabic poetic tradition reaching back to the *jāhiliyya*. It is a poetic form which has been continually repurposed to suit the poet's aims, often political in nature, and it is perhaps in this notion of the poem having an 'aim' that we find the early etymological origins of the *qaṣīda*. Al-Jāḥiẓ (d. 255/868), an early Arab polymath, describes the *qaṣīda* as being created because the composer 'has an aim for it (*qaṣada lahu qaṣdan*) and strives to improve it.'[1] The *qaṣīda* is arguably the poetic form which takes precedence in the Arab tradition – Arab grammarians and linguists began to comment on its structure and metrical system from the seventh century, and it is still in use among bedouins in the Najd.[2] The traditional applications of the *qaṣīda* are *madīḥ* (praise, usually of a ruler or patron), and *hijā'* (invective), with other genres such as the *khamriyya* (wine song) appearing later.[3]

A narrow definition of a *qaṣīda* is unreasonable given the polythematic content and the many shifts between thematic movements, which gave rise to the Orientalist conception of Arabic poetry as lacking in unity.[4] Although scholars have debated the internal integrity of the *qaṣīda*, it is clear that the early Arab writers had little trouble in identifying what constituted this poetic form, and thus this article understands the *qaṣīda* to be a unified whole, while acknowledging the various sub-movements within the poem. It is also important to note that this poetic form arose from a culture in which not only poetry, but also tribal ancestry, heroic deeds, and other events of importance were transmitted orally. The strong oral traditions of these early Arab communities were so much so that poetry and oral recollection were inseparable, to the extent that Adonis notes that 'recitation and memory did the work of a book in the dissemination and preservation of pre-Islamic poetry'.[5] Naturally, with the spread of literacy the *qaṣīda* has reached us in its present written forms, but Kurpershoek effectively describes the primacy of the spoken word even today in certain parts of Saudi Arabia: 'In Arabia,

1 Adonis, trans. by Cobham, C., *An Introduction to Arab Poetics*, (London: Saqi Books, 1985), p. 18. Note that the word *qaṣīda* is etymologically related to the Arabic verb *qaṣada* meaning 'to aim for' or 'to direct towards'.
2 Heikki Palva, 'Metrical Problems of the Contemporary Bedouin 'Qasīda': A Linguistic Aproach', *Asian Folklore Studies*, vol. 52 (1993), pp. 75-92, here p. 88.
3 Richard Serrano, *Qur'an and the Lyric Imperative* (London: Lexington Books, 2016), p. 36.
4 Geet Jan Van Gelder, *Sound and Sense in Classical Arabic Poetry* (Wiesbaden: Harrasowitz, 2012), pp. 160-161.
5 Adonis, *An Introduction to Arab Poetics*, p. 14.

the power of the spoken word, used subversively or in a counter-revolutionary way, is infinitely greater than the written word. We have the clumsy term "oral poetry" for this phenomenon.'[6]

This paper will examine two *qaṣīdas* written in al-Andalus, or Islamic Iberia, with a focus on tracing the development of the *qaṣīda*'s role in legitimizing, criticizing or describing the socio-political forces of the time. Al-Andalus should not be understood as a monolithic Arab-Muslim state, but rather the result of the Arab-Berber conquest in 92/711 which prospered for almost eight centuries, ending with its demise in 898/1492. Throughout this period, high culture had come to be that of the ruling elite: the Arabs. But this high culture was itself shaped and influenced by Eastern trends as well as the socio-political contingencies of al-Andalus. In this manner, the *qaṣīda* reflects the complex multi-cultural situation of its time, and despite the often radically differing content of the Andalusi *qaṣīda*, it nonetheless remained in its underlying form a poem with origins in the deserts of the East. The two poets under examination are Ibn Darrāj al-Qasṭallī (d. 422/1030) and al-Ruṣāfī of Valencia (d. 573/1177) representing two very different periods of al-Andalus.[7] Ibn Darrāj lived during the Umayyad Caliphate of Córdoba; a period of relative prosperity and peace during which al-Andalus was beginning to establish itself as an independent identity on the Western fringes of Islamdom. Al-Ruṣāfī, however, lived during the more turbulent rule of the Almohads, characterized by their harsh implementation of legalistic Islam in comparison to the previous laissez-faire attitudes of Andalusi society.

A *qaṣīda* is traditionally classified by the final consonant-vowel rhyme of each *bayt*, and so the *nūniyya* (or the poem in the letter *nūn*) of Ibn Darrāj and the *rā'iyya* (or poem in the letter *rā'*) of al-Ruṣāfī will form the basis of this paper. Andalusi poets are often overlooked in favour of the more accomplished Eastern poets such as Abū Nuwās and al-Mutanabbī, demonstrated by the numerous studies in English and Arabic on these poets. The Andalusi Arab poets have often been relegated to the realms of 'Hispano-Arabic' poetry without consideration of the wider Arab body of Arabic poetry: this can be seen in the several anthologies which focus solely on Hispano-Arabic poetry.[8] This study views these poems as integrally Arabic, representing a society dominated by an Arabic-speaking elite: a social reality often overlooked in Andalusi studies, as Stearns notes that al-Andalus is often portrayed as 'a golden age of tolerance, which in some ill-defined fashion offered – often through literature – a forerunner for a multicultural interfaith humanism'.[9] Many earlier studies presented al-Andalus as a harmonious, multi-cultural

6 Marcel Kupershoek, *Arabia of the Bedouins,* (London: Saqi Books,2001), p. 13.
7 James T. Monroe, *Hispano-Arabic Poetry*, (London: University of California Press, 1974), pp. 146-153 and pp. 292-301. The poems and translations used here are all from this anthology unless otherwise stated. The transliterations are my own.
8 Ibid.
9 Justin Stearns, 'Representing and Remembering al-Andalus: Some Historical Considerations Regarding the End of Time and the Making of Nostalgia', *Medieval Encounters*, vol. 15 (2009), pp. 355-374, here p. 203.

world while failing to acknowledge the largely Eastern Arab elements, and perhaps more importantly, the failure to acknowledge the inherent inequality of this society.[10]

The poetry of Ibn Darrāj typically employs a style known as *badiʿ*, a highly ornate neo-classical style which arose in the East during the ninth century. This style contrasts with the previous less-adorned poetry of the bedouins, and emerged as a response to the rapidly increasing urban centres of Muslim life. Ibn Darrāj opens the poem with *madiḥ* (praise) of a Berber ruler, strongly asserting the 'unbelief' of his enemy in the second *bayt,* and the religiously-sanctioned rule of Sulaymān in the third:

2: *fa-inna qaʿīda l-shirki qad thulla ʿarshuhu | wa-inna amīra l-muʾminīna sulaymān*

فإن قعيد الشرك قد ثل عرشه | وإن أمير المؤمنين سليمان

For the throne of the comrade of unbelief has been destroyed since the Prince of the Faithful, Sulaymān,

3: *samiyyu lladhī nqāda l-anāmu li-amrihi | fa-lam yaʿṣihi fī l-arḍi insun wa-lā jānnu*

الذي انقاد الأنام لأمره | فلم يعصه في الأرض إنس ولا جانسميُّ

Is the namesake of him whose command was obeyed by [all] creatures, for on earth neither man nor jinn rebelled against him.[11]

From this opening, it becomes clear that the *qaṣīda* is panegyric in function: Ibn Darrāj offers *madiḥ* (praise) to the *mamduḥ* (the praised). The praise offered, which may appear over-wrought and stiff due to the excessive *badiʿ* rhetoric style, finds its precedent in the ʿAbbāsid East where the power struggles of the failing Caliphate attracted poets to compose panegyrics in praise of the many warlords and rulers of smaller Emirates.

Stetkevych has noted the ritualized nature of the *qaṣīdat al-madḥ* whereby in an ideal patron-poet relationship 'the truth of the poetry and its (monetary) value are commensurate.' Of course, the relationship between an individual patron and poet varies hugely but the notion of a *qaṣīda,* as a state-sanctioned form of portraying and promoting the legitimacy of a certain ruler, remains.[12] The 'namesake' referred to here (Sulaymān) reveals a common form of legitimization whereby the poet makes allusions to a religious figure; in this case it is the Biblical Solomon (or Sulaymān), in order to establish a firm connection between the *mamdūḥ* and religious-political

10 Ibid., p. 200.
11 Monroe, *Hispano-Arabic Poetry*, pp. 146-147.
12 Suzanne Pinckney Stetkevych, *Poetics of Islamic Legitimacy: Myth, Gender, and Ceremony in the Classical Arabic Ode* (Indiana: Indiana University Press, 2002), p. 182.

authority. Ibn Darrāj here shows similarities with the renowned poet al-Mutanabbī (d. 354/965), who frequently composed odes in praise of the Ḥamdānid Amīr Sayf al-Dawla. *Madīḥ* poetry appears to have gained popularity during this time in al-Andalus as other poets, such as Ibn Hāni' (d. 362/973), was experimenting with the *badīʿ* style in his poems praising the competing Fāṭimid Caliphate. Al-Mallah notes that if seen through the lens of speech-act theory, the *madīḥ* poem is itself performed as a ritualization of the giving-receiving-repayment interaction between poet and patron.[13] The poet asserts his loyalty to the patron or ruler as seen in the first *bayt* and elsewhere in the poem: *hanī'an li-hādhā l-mulki rūḥun wa-rayḥanu* (May [God's] mercy and power be bestowed plentifully upon this kingship)[14], the patron then receives the poem and rewards the poet as is appropriate. This ritual reinforces the legitimacy of the patron as al-Mallah describes: 'The community expects the poem to be worthy and the ritual of gift exchange to be fulfilled by both the poet and the patron. Since the poet fulfils his obligations by presenting the poem, the burden lies on the patron to reward the poet, thereby symbolically fulfilling the patron's communal responsibilities.'[15]

The *rā'iyya* of al-Ruṣāfī opens with a rather different imagery, but to largely the same effect:

1: *law ji'ta nāra l-hudā min jānibi l-ṭūri | qabasat mā shi'ta min ʿilmin wa-min nūri*

لو جئت نار الهدى من جانب الطور | قبست ما شئت من علم ومن نور

Were you to go to the fire of the Guidance on the side of Mount Sinai, you could take all the knowledge and light you wish

2: *min kulli zahrā'a lam turfaʿ dhu'ābatuhā | laylan li-sārin wa-lam tushbab li-maqrūri*

من كل زهراء لم ترفع ذؤابتها | ليلا لسار ولم تشبب لمقرور

From every brightly glowing [fire] whose flame neither is visible from afar at night to a traveller, nor does it blaze [to warm] those suffering from cold.[16]

Al-Ruṣāfī, like Ibn Darrāj, opens with religious symbolism for the purpose of political legitimization. Al-Ruṣāfī borrows a Qur'ānic verse in which Moses finds a guiding fire and here uses this to portray the Almohads as possessing spiritual guidance, lending an element of

13 Majd Y. Al-Mallah, 'Doing Things with Odes: A Poet's Pledges of Allegiance', *Journal of Arabic Literature*, vol. 34 (2003), pp. 45-81, here pp. 47- 48.
14 Monroe, *Hispano-Arabic Poetry*, pp. 146-147.
15 Al-Mallah, 'Doing Things with Odes', p. 47.
16 Monroe, *Hispano-Arabic Poetry*, pp. 292-293.

religious sanction to their rule.[17] While Ibn Darrāj uses standard expressions to express religious legitimacy (e.g *amīru l-mu'minīna*), al-Ruṣāfī's verse is more in keeping with the mystical qualities of poetry written under Almohad rule.[18] This mystical tendency has been ascribed to the Almohad re-popularization of the Eastern philosopher al-Ghazzālī (d. 505/1111) who had previously been banned under the ruling Almoravids, but al-Ruṣāfī's verse should not be interpreted as Sufi; rather it represents a poetic trend among Andalusi poets to further extend the range of traditional themes and metaphors. Sperl and Shackle note that Sufi *qaṣīda*s are rare, with most dedicated Sufi poetry occurring the form of a *qiṭ'a*, or segment.[19] Monroe writes that 'Ghazzālī's books were publicly burned at the gates of the Mosque of Córdoba because of their attempt to infuse a new and more liberal Sufi spirit into orthodox theology'; but the development of mysticism in al-Andalus goes back much further as recent research has shown Ibn Masarra (d. 319/931) to be a forefather of Andalusi mysticism imported from the East.[20] Although the opening verses of both *qaṣīda*s differ slightly, both represent a break from the *jāhilī* or early Islamic *qaṣīda*s of the desert. The traditional *qaṣīda* as described by the early grammarians was tripartite in structure, consisting of:

> *nasīb*: The mourning of ones beloved or past. This section traditionally precedes the *aṭlāl,* or imagery of a deserted campsite.
>
> *raḥīl*: The journey and difficulties encountered.
>
> *madīḥ*: The praise-section. Alternatively, this could be *hijā'*, or invective.[21]

Neither of the two poems can be said to open with any identifiable *topoi* commonly employed in the *aṭlāl* or *nasīb* of the traditional *qaṣīda*, as both begin immediately with the *madīḥ*. Whereas the pre-Islamic poets used conventional motifs to poeticize the physical reality of the harsh desert, tribal raiding and *ghazw*, the pride of the tribe, etc., the Andalusi and Eastern poets have repurposed certain motifs and imbued them with a religious significance.

After several more verses praising Sulaymān's restoration of orthodox Islam to al-Andalus, Ibn Darrāj begins a depiction of the *Amīr* as a fearsome warrior and exalts his Prophetic lineage:

> 11: *fatan nakaṣat ʿanhu l-ʿuyūnu muhābatan | fa-laysa lahu illā l-raghā'ibu aqrānu*

17 Qur'ān, 20:9- 10.
18 Monroe, *Hispano-Arabic Poetry*, p. 56.
19 Stefan Sperl and Christopher Shackle, 'Introduction', in *Qasida Poetry in Islamic Asia and Africa, Vol. II,* ed. by Stefan Sperl and Christopher Shackle, (Leiden: Brill, 1996) pp. 1-63, here p. 38.
20 Ebstein, Michael, *Mysticism and Philosophy in al-Andalus* (Leiden: Brill, 2014), p. 29.
21 Al-Mallah, 'Doing Things with Odes', p. 52.

فتى نكصت عنه العيون مهابة | فليس له إلا الرغائب أقران

A young warrior from whom eyes turn away out of fear so that none but aspirations remain to face him

[…]

13: *qarību l-nabiyyi l-muṣṭafā wa-bnu ʿammihi | wa-wārithu mā shādat qurayshun wa-ʿadnānu*

قريب النبي المصطفى وابن عمه | ووارث ما شادت قريش وعدنان

The relative of the Prophet, God's elect, and his paternal cousin, as well as the heir to [the house] raised up by Quraish and ʿAdnān.[22]

In this section, Ibn Darrāj combines traditional motifs of the fearsome warrior and noble lineage for double effect as Sulaymān is portrayed as rightful ruler. *Jāhilī* poetry abounds in depictions of warfare with its associated images of darkness, blood, swords, and spears which reflect the very real nature of tribal life. Lyons writes regarding *jāhilī* poetry that 'beneath the brightness the sights and sounds of the battlefield are not sanitised', giving examples of poetry depicting gruesome wounds and injuries.[23] Ibn Darrāj is eager to depict Sulaymān as a competent and fearsome warrior, but the impression given leans towards the metaphorical as this fearsome quality is then legitimized by mention of his noble ancestry.

Tribal lineage appears often throughout *jāhilī* and early Islamic poetry, and Andalusi poets appear to have been especially eager to assert either their own 'pure' ancestry or that of their patrons. It is important to emphasize the extent and importance of tribal genealogy in the *jāhilī* and early Islamic period as this process was culturally ingrained within the oral tradition and eventually codified in the ninth century into works such as *Jamharat al-Nasab* (the Compliation of Genealogies), containing over 35,000 names the likes of which were non-existent in Europe and elsewhere.[24] Islam arose in full light of written history, therefore sources on early figures are plentiful and for the most part uncontested in their accurateness. Although genealogy has played a significant role in Arab culture and appears regularly in poetry, it fulfils two overlapping yet separate functions. On the one hand, there is the genealogy of family lines which can reasonably be assumed to present a faithful account, but there are also the mythicized larger 'tribes' which reach back into Biblical history. It is clear that a reading of tribal lineages in the *qaṣīda* as semi-

22 Monroe, *Hispano-Arabic Poetry*, pp. 146-148.

23 Malcom Cameron Lyons, *Identification and Identity in Classical Arabic Poetry* (Warminster: Gibb Memorial Trust, 1997) p. 28.

24 Hugh Kennedy, 'From Oral Tradition to Written Record in Arabic Genealogy', *Arabica,* vol. 44 (1997), pp. 531-544, here p. 531.

mythical becomes intended after society switches to a more urban lifestyle. It is also notable that although lineage has always played a significant role in Arab society, the early expansion of Islam saw diverse groups of people beginning to convert to Islam, many of whom became Arabized, or *mustaʿrib* and so Arabs of pure Arab stock were keen to assert this. The ability to trace one's ancestry to that of Prophet Muḥammad functions as a source of unquestionable legitimization, as well as affirming that the poet himself is fully familiar with the Arab *ansāb* and *ṭabaqāt*, or compilations of genealogy and divisions of ancestry. Ibn Darrāj continues:

14: *wa-mā sāqat al-shūrā wa-awjabat al-tuqā | wa-awratha dhū l-nūraynī ʿammuka ʿuthmānu*

وما ساقت الشورى وأوجبت التقى | وأورث ذو النورين عمك عثمان

And [to the affairs] conducted by the royal council, to what is required by piety, to what has been bequeathed by the possessor of the two lights, your paternal cousin ʿUthmān.[25]

During this period where both al-Andalus and the ʿAbbāsid East were facing increasing risk from other competing powers, it becomes common for poets to assert Caliphatic legitimacy through lineage: a form of legitimization which already had firm roots in early Islamic history. Al-Andalus was facing the challenge of both the ʿAbbāsids in the East and the Fāṭimids in the South, both of which also laid claims to Prophetic validity for the basis of their rule.[26] By linking Sulaymān to the house of Quraysh (the Prophet's house) and ʿUthmān, Ibn Darrāj challenges the authority of the neighbouring powers. Sulaymān may or may not be distantly related to the house of the Prophet but a literal reading of this appears to be the lesser important here: the crucial element of this rests on the audience's accepting of the legitimacy which is vaguely supported by lineage claims, rather than a true presentation of Sulaymān's family history. Crone and Hinds write regarding Umayyad legitimacy:

> Ultimately, they have inherited it from ʿUthman, a friend and helper of Muḥammad's, who was chosen by a *shūrā* and raised up by God Himself, and who was thus a legitimate caliph wrongfully killed. In raising up Umayyad caliphs, God gives His deputy something to which He has a hereditary right. [. . .] In short, the Umayyads are God's chosen lineage.[27]

25 Monroe, *Hispano-Arabic Poetry*, pp.148-149. Note that *shūra* has been translated by Monroe as 'royal council' but this does not convey the specific religious connotations of the *shūra* as a council of religious scholars.
26 Stetkevyvch, *Poetics of Islamic Legitimacy,* p. 248.
27 Patricia Crone and Martin Hinds, *God's Caliph* (Cambridge: Cambridge University Press, 1986), pp. 31-32.

Ibn Darrāj is not subtle in his assertion of this hereditary right as he says in *bayt* 16 'These are the inherited possessions of kings and the confirmation of royal investiture.' Despite the Umayyads disdain of the ʿAbbāsids and their eagerness to distance themselves from the heretical Caliphate, they nonetheless show a willingness to adopt cultural forms arising from the ʿAbbāsid East as is evident in poetry. The nature of this relationship attests to the strong cultural pull which the *Mashriq*, or East, exerted on Arab-Andalusi society and acted as a centre for inspiration. The stratified nature of Andalusi society is reflected in the desire of these poets to emulate Eastern forms, and particularly until the tenth century we see a society still largely creating and asserting its identity in reference to the Eastern homelands.

Al-Ruṣāfī, again, follows a similar strategy in legitimizing the Almohad ruler by way of noble ancestry but couched in more mystical imagery:

7: *wa-āyatun ka-iyāti l-shamsi bayna yaday | ghazwin ʿalā l-maliki l-qaysiyyi mandhūr*

وآيةٌ كإياةِ الشمسِ بين يديْ

غزوٍ على المَلكِ القيسيِّ مَنْذورِ

As well as a miraculous sign [bright as] the light of the sun, before an expedition destined to be fulfilled by the Qaisite king.[28]

A Qaisite, or *qaysī* refers to those of north-Arabian provenance ultimately tracing their ancestry back to the mother tribe of ʿAdnān, providing a link between themselves and the Prophet's ancestry. Both poets use various devices finding their origins in *jāhilī* poetry for purposes of political legitimization. We can see a clear continuity and development of the *qaṣīda*: the *jāhilī* poet describes his situation in real terms, Ibn Darrāj adopts the transformation of traditional *topoi* into ornate, yet stiff, metaphorical sentiments, while al-Ruṣāfī provides a subtler use of metaphor. In this poem, the Almohad ruler ʿAbd al-Mu'min is described or compared to variously as 'a light, endowed with two columns of power, his spear of religion, the Mahdi' and thus reflects the extended and more fully realised use of metaphor and simile in al-Ruṣāfī's poetry. This extension of metaphor can be linked to the intellectual climate of Almohad rule. While they were keen to ensure Islamic principles were being upheld after the laxity of the Almoravids, the development of art and literature was also significant and supported by the state. Monroe writes that 'Official Almohad art is endowed with a sense of proportion, grandeur, and harmonious simplicity': qualities which are evident in the verse of al-Ruṣāfī.[29] It should be noted

28 Monroe, *Hispano-Arabic Poetry*, pp. 292-293.
29 Ibid., p. 48.

that by the time of al-Ruṣāfī, Andalusi poetry was no longer limited to the *qaṣīda*; the *muwashshaḥ* and *zajal* had become popular forms of poetry spoken in the vernacular Arabo-Andalusi dialect often incorporating verses in the local Hispano-Romance language. This major break from the *qaṣīda* allowed poets, such as Ibn Quzmān, greater freedom in expression, and it continues to be a popular poetic form today in parts of North Africa.

A comparison of verses from an early Arab-Jewish poet al-Samaw'al (c. 6th century), Ibn Darrāj and al-Ruṣāfī will be useful here to illuminate the various stages of development that the battle-scene has undergone in the *qaṣīda*. Al-Samaw'al faithfully captures the strongly fatalistic worldview of the *jāhiliyya* and the heroic portrayal of *muruwwa,* which can be summarily described as 'consisting of everything that was taken to be praiseworthy and which may be called the Arab *summum bonum*',[30] but also enshrined by warfare and a noble death as seen in the eighth *bayt*: 'We are indeed a folk who deem not being killed a disgrace…'. Lyons aptly describes how the *jāhilī* poet's social structure and worldview have shaped their poetry: 'For a society of this type, communal poetry […] must be of less importance than immediate identification not with the poet as an individual but with what he represents, either immediately in his clan praises or censures, or in his portrayal of a way of life.'[31] Al-Samaw'al then continues:

10: *wa-mā māta minnā sayyidun ḥattā anfih | wa-lā ṭulla minnā ḥaythu kāna qatīlu*

وما مات منا سيد حتى أنفه | ولا طل منا حيث كان قتيل

Not one *sayyid* of ours ever died a natural death, nor was any slain of ours ever left where he lay unavenged.

11: *tasīlu ʿalā ḥaddi l-ẓubāti nufūsunā | wa-laysat ʿalā ghayri l-ẓubāti tasīlu*

تسيل على حد الظبات نفوسنا | وليست على غير الظبات تسيل

Our souls flow out along the edge of the swordblades, and do not flow out along other than swordblades.[32]

The *qaṣīda* for the *jāhilī* poet was a unifying experience to be related aloud in which familiar events and situations were contrasted and juxtaposed, but nonetheless it remains a form of poetry firmly rooted in the realities of a harsh landscape. Metaphor is used to highlight

30 Majid Khadduri and Rouhollah K. Ramazani, *The Islamic Conception of Justice* (London: John Hopkins University Press, 1984), p. 9.

31 Lyons, *Identification and Identity in Classical Arabic Poetry*, p. 38.

32 Arthur J. Arberry, *Arabic Poetry: A Primary for Students* (Cambridge: Cambridge University Press, 1965), pp. 30-32. Translation by Arberry.

individual people, horses, or weaponry; and to showcase linguistic adeptness, but it rarely extends into the imaginative or mystical-intellectual realm of the later poets. In contrast to al-Samaw'al's ambivalent attitude towards life and death, Ibn Darrāj has extended the battle metaphors for a purpose beyond the poeticisation of life:

24: *ka-anna l-samā'a badrahā wa-nujūmahā | surāka wa-qad ḥaffūka shaybun wa-shubbānu*

كأن السماء بدرها ونجومها | سراك وقد حفوك شيب وشبان

It is as though the sky, both its full moon and its stars, were your brave warriors when hoary-headed elders and young men surrounded you

25: *wa-qad lamaʿta ḥawlayka minhum asinnatun | tukhayyilu anna l-ḥazna wa-l-sahla nīrānu*

وقد لمعت حوليك منهم أسنة | تخيل أن الحزن والسهل نيران

And their spearheads flashed around you so that you would think that both the rugged and the even ground were on fire.[33]

Here the battle, presented vividly through the repetition of traditional motifs, such as flashing spears, is not understood as a collective memory, but rather as an imaginative event in which the Caliph takes centre stage allowing the audience to marvel at his military prowess. This stands in opposition to the *jāhilī* presentation of the battle as a communal act in which members of the tribe participate. Naturally, many Andalusis will have known the realities of battle but the fundamental conception and presentation differs in that the *jāhilī* scene represents an all-encompassing mode of life whereas the *badīʿ* poem of cosmopolitan al-Andalus portrays one glorified instance used to exalt a ruler. Al-Ruṣāfī further develops the motifs:

13: wa-ḥaythu qāmat qanātu l-dīni tarfulu fī | liwā'i naṣri ʿalā l-barrayni manshūri

وحيث قامت قناة الدين ترفل في | لواء نصر على البرين منشور

And wherever the spear of religion rose aloft it drags along behind it the banner of victory which is clearly displayed over the two continents.

14: fī kaffi munshamiri l-burdayni dhī waraʿin | ʿalā l-tuqā wa-ṣafā'i l- nafsi mafṭūri

في كف منشمر الردين ذي ورع | على التقى وصفاء النفس مفطور

33 Monroe, *Hispano-Arabic Poetry*, pp. 148-149.

> [It is held] in the hand of one tucking up his two mantles; possessed of godliness; one who has broken his fast on fear of God and purity of soul.[34]

Encouraged by the Almohad reforms, al-Ruṣāfī explicitly joins religion with battle in these verses with metaphors such as 'tucking up his two mantles' (i.e. waging war), thereby, linking the spiritual realm of religion with the legitimacy of a ruler. The abstraction present in al-Ruṣāfī's poetry marks a new period for the *qaṣīda* which in al-Andalus reaches its peak with Ibn Zamrak (d. 796/1394) in whose poetry art itself becomes the focal object. Monroe describes the complexity of metaphor used in Ibn Zamrak's *qaṣīdas*: 'Lexicalization has attained a new stage of complexity where metaphors represent not one but several different realities, and are organized into strictly logical, though often obscure, patterns to convert different levels of meaning at the same time.'[35] The old metaphors of the *jāhilī* poets used to describe a single physical object or event have now themselves become the object of the poem.

The flexibility of the *qaṣīda* and its melodic rhymes conducive to memory and oral performance have allowed it to slowly develop throughout the ages, existing even today, as the bedouins of the Najd maintain this strong poetic form. In the case of al-Andalus, the *qaṣīda* was the perfect poetic vehicle by which Arab-Andalusis could assert their Eastern origins and praise or challenge the several competing Caliphates of the time. Ibn Darrāj represents the first stages of Andalusi poetry – a stiff imitation of the *badīʿ* style employed with more refine by the renowned Eastern poets al-Mutanabbī and Abū Nuwās. Al-Ruṣāfī shows a more particularly Andalusi style influenced by the dominant Almohad ideologies; this is not surprising given that by this period al-Andalus had proved itself to be a worthy contender, but by doing so it had also removed itself somewhat from the wider Islamic world and therefore we see more uniquely Andalusi developments occurring in the later centuries. This study corroborates Bennison's observation that:

> Much of this discussion about eastern influence somehow assumes that the Arabo-Islamic elite in al-Andalus should have immediately had a separate cultural heritage to that of the east, despite their own rather recent arrival from that same east.[36]

This highlights the need for a nuanced understanding of the development of art forms and identities in al-Andalus as reacting to the surrounding, and often chaotic, socio-political

34 Ibid., pp. 294-295.
35 Ibid., p. 67.

36 Amira K. Bennison, 'The Necklace of al-Shifā': 'Abbasid Borrowings in the Islamic West', *Oriens*, vol. 38 (2010), pp. 249-273, here p. 253.

situations. As a more confident Arab-Andalusi identity began to emerge, we witness the likes of Ibn Zamrak who rely less upon the East for novel inspiration, but even so, the frame of reference for the *qaṣīda* remains Arab at its core. Although upon first glance the later Andalusi poets appear to share little with their *jāhilī* predecessors, it has been shown that the *qaṣīda* as a uniquely Arab poetic form is flexible in its adaption to suit the needs of the time, but it can ultimately be traced back to its origins in the deserts of the *jāhiliyya*.

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Sensing the Shoal: Film and Lyric in the Anthropocene

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A shoal of fish moving in mesmeric unison; a haul of fish torn from the sea and dumped on the deck of a fishing trawler. What can these shoals tell us about our own position in the world in the age of the Anthropocene? Characterised by human activity and its 'significant geological, morphological force,' the Anthropocene is marked by the ecological damage attendant on capitalist production and expansion.[1] First coined at the turn of the millennium, the case to formalise the Anthropocene as a geological epoch was presented to the International Geological Congress by the Working Group on the Anthropocene on Monday 29 August 2016, attracting global news coverage.[2] Despite the clarity of evidence indicated by this potential formalisation, it remains as difficult as ever to comprehend the enormity of humanity's species-wide agency, and harder still to do so without seeing our individual actions as impossibly small.

The arts are uniquely equipped to ponder the implications of the Anthropocene and to highlight what is, at root, a radical recalibration of humanity's position in the world. Focusing on artistic representations of the sea from different media, this article explores the ways in which the seemingly innocuous body of a shoal of fish enables their considerations of ecological connectivity, control and causation that underlie humanity's changing relationship to the earth and its waters. The shoal offers a model of connectivity and consciousness. Unlike alternative paradigms of the network or neuroaesthetics, the shoal is an ecological model: it is unpredictable, transient and ultimately alien. Both as a mass of creatures that are not sentient in the same way as humans and as a collectivity in which individual expressivity is seemingly sacrificed, the shoal appears to be far removed from the human individual. The artistic works I will study in this article work to reveal both the connectedness and power relations between the human and the shoal. Revealing the shoal's vulnerability to human predation and anthropogenic maritime degradation, the works extend empathy toward these alien creatures. In turn, this consideration of our ecological connectedness highlights the internal connectivity of the human species.

The works I will consider are lyrics in poetry and in ethnographic film. This article explores how the works engage with and rework the fluid form of the lyric, and so, before introducing the works selected for study here, an initial consideration of the lyric form and the implications of taking the shoal as a lyric subject will be useful. The lyric is peculiarly suited to representations of both the sea and its human and non-human presences. With no set meter or rhyme scheme in poetry or narrative structure in film, the lyric's formal fluidity enables it to evoke the flux of the sea and its shoals. Meanwhile, its emphasis on

1 Paul Crutzen, Eugene Stoermer, 'The Anthropocene', in *IGBP News*, letter 41 (2000), pp. 17-18, here p.17.
2 Damian Carrington, 'The Anthropocene epoch: scientists declare dawn of human-influenced age,' in *Guardian*, 29. August 2016, <https://www.theguardian.com/environment/2016/aug/29/declare-anthropocene-epoch-experts-urge-geological-congress-human-impact-earth> [accessed 29 August 2016].

perception provides a filter through which the reader or viewer can experience this most alien environment. A contested category with a long history, the lyric poem has been defined – usefully, if loosely – as being characterised by 'brevity, subjectivity' and a 'persistent confusion […] between cognitive and affective registers'.[3] Within the shorter history of cinema, the lyric form has been developed in avant-garde film, in which, as Bruce Elder writes, 'the lyric reveals a mind struggling to form sense through a creative process that depends upon imagery and sound patterns'.[4]

If it is 'a commonplace' that the lyric 'presents reality through the filter of a thoroughly individuated subject,' it could be expected that the lyric subject would offer a mooring point among the fluidity of the sea.[5] However, both the ethnographic film and poem under discussion here take the lyric from the commonplace to the communal by dint of taking the shoal as their unstable lyric subject. In this seemingly faceless body, subjectivity is distributed across its members. If the lyric is traditionally invested in the individual subject whilst ethnography explores the collective, how does representing multiple, alternately embodied and disembodied subjects stretch these forms beyond their traditional stable subjects and communities? Can experiencing this artistic work have an effect on the subjectivity of the viewer or reader, heightening an awareness of our own ecological connectedness?

To elucidate these questions, I will compare the openings of Jorie Graham's lyric poem 'Prayer'[6] and Lucien Castaing-Taylor's and Véréna Paravel's ethnographic film *Leviathan*.[7] The formal, aesthetic and ideological differences of these contemporary American works sit alongside their shared interest in engendering a renewed and more deeply felt sense of the relationship of the human and the sea. These works both offer a sensory encounter with pelagic shoals (that is, the shoals of the sea). The shoal on the page of Graham's poem is alive and free, restricted only by the limits of currents and group movement. Meanwhile, on screen, *Leviathan*'s shoal, torn from its native element and transferred to the deck of a fishing trawler, is a dead and dying haul.

A poem under a page long, Graham's 'Prayer' is at first glance a typical lyric and its poetic intentions have been described by the poet herself as an attempt to 'capture an act of consciousness' in all its simultaneity of sensations and thought.[8] One of the foremost lyric poets of her generation, the diverse ways in which Jorie Graham reworks the lyric form and her own style have been long recognised, however, and this poem is no exception to her continued efforts.[9] That Graham opens *Never* (2002) — the collection in which her ecological concerns come to the fore – with a poem contemplating the movements of a shoal of minnows is just one indication of how enabling the shoal is, for both Graham's development of ecological consciousness, and for her expansion of lyric subjectivity.

3 Stephen Cushman, C. Cavanagh, J. Ramazani and P. Rouzer (eds.), *The Princeton Encyclopedia of Poetry and Poetics* (Princeton; Woodstock: Princeton UP, 2012), p. 826.
4 Bruce Elder, *A Body of Vision: Representations of the Body in Recent Film and Poetry* (Waterloo: Wilfrid Laurier UP, 1997), p. 94.
5 Elder, *A Body of Vision,* p. 96.
6 Jorie Graham, *Never* (Manchester: Carcanet, 2002), p. 3.
7 *Leviathan,* dir. by Lucien Castaing-Taylor and Verena Paravel (Cinema Guild, 2012).
8 'Emotion, Cognition and Consciousness', in *Talk of the Nation: Science Friday*, NPR, 10 October 2003.
9 Helen Vendler, *The Breaking of Style: Hopkins, Heaney, Graham* (Cambridge; London: Harvard UP, 1995).

The shoal is an equally generative point of conception for the film, *Leviathan*, although by the time it is seen by the camera, it is as a dead and dying haul. Taking the haul as an equal subject with the other human and nonhuman creatures encircling the fishing-trawler, the film's continual shifts between subjects is widely recognised as central to the film's destabilising ontology.[10] *Leviathan* is indisputably a hybrid work: its fusion of an ethnographic investment in the real and the abstraction of contemporary art can be traced to the self-avowed aims of the place where it was produced. Harvard University's Sensory Ethnography Lab, of which *Leviathan* is a seminal work, aims to engage in 'innovative combinations of aesthetics and ethnography'.[11] Not restricted to the aesthetics of contemporary art, however, I argue that the film's emphasis on sensation and embodied images also aligns it with the lyric.

The importance of sensation as an alternative means of sense-making, and how this is subsumed within the mind's attempt to reach clarity, resonates with Castaing-Taylor's and Paravel's film and Graham's poetry alike. Analysing the audience's first encounters with the shoal in these very different lyric works, this article explores the potential the shoal of fish holds for catalysing new forms of representation and new forms of subjectivity beyond 'human exceptionalism', defined by Donna Haraway as 'the premise that humanity alone is not a spatial and temporal web of interspecies dependencies'.[12] To do so, I will now attend to the audience's first encounters with the shoal, first turning to 'Prayer' and then to *Leviathan*.

'Prayer': The Shoal 'Over a Dock Railing'

The opening poem of Graham's collection *Never* opens with the observation of the motion of a shoal: 'Over a dock railing, I watch the minnows, thousands, swirl'.[13] This observation becomes an experience, at once sensory and contemplative, that builds to generate an ethical reflection about humanity's position in the world. As such, the poem 'Prayer' demonstrates the core aims of Graham's use of the lyric. The shoal of fish mesmerises the lyric 'I' of the poem, who begins with stable contemplation, 'watch[ing] the minnows' (p.3), but soon gets caught up in their swirling movement. This sensory encounter with the swirling shoal becomes a transformative experience for the poem's narrator. When the poem returns to the narrating subject in the closing lines, it is, I argue, a different lyric 'I' to that of the poem's opening. It is what I will term a 're-singularised' self, a less calcified subjectivity that is simultaneously individual and consciously situated within its species and broader ecologies.

The poem's first section, which Graham herself describes as 'a single sentence full of nesting parentheses,' moves with the lyric 'I' as she and the reader are caught up in the shoal's movements.[14] Here, the words of the poem on the page, like its narrator, swirl with the shoal in free verse lines:

> […] I watch the minnows […]

10 Lisa Stevenson and Eduardo Kohn, '*Leviathan*: An Ethnographic Dream', in *Visual Anthropology Review*, vol. 31, n. 1 (2015), pp. 49-53, here p. 50.
11 'Homepage', in *Sensory Ethnography Lab* (2015), <https://sel.fas.harvard.edu>, [accessed 3 August 2015].
12 Donna Haraway, *When Species Meet* (Minneapolis; London: University of Minnesota Press, 2008), p. 11.
13 Graham, 'Prayer', p. 3. Further page references to this work are given in parentheses in the text.
14 'Emotion, Cognition and Consciousness', in *Talk of the Nation: Science Friday*, NPR, 10 October 2003.

making of their unison (turning, re-

infolding,

entering and exiting their own unison in unison) making of themselves a

visual current, one that cannot freight or sway

(p.3)

Internal half-rhyme ('freight,' 'sway'), sibilance ('unison,' 'themselves,' 'visual') and continual enjambment heighten the pelagic motion of the lines of free verse. This creates an immersive experience both of the water, the shoal's movement and the flux of conscious and unconscious thought. At two crucial moments in the poem, the lines build, stretching across the full length of the page before, like the impossibly still moment at the crest of a wave, hanging with a single word or cluster of words toward the right hand side of the page after a long white space. The first such moment marks the consideration of what the minnows 'mak[e] of their unison' (p.3); the second considers the sea's 'arrowing motion that forces change' (p.3) on those caught within its currents. The poem engages with these principles of connectivity – what emerges from the shoal's ambiguous intentionality, and the shoal's position within wider, elemental forces – in such a way that generates a renewed understanding of the position of the human subject in the Anthropocene.

The body of the shoal is made up of fish that 'swirl | themselves, each a minute muscle, but also, without the | way to create current' (p.3). In continual motion that seems instinctually controlled, the collective body of the shoal is defined by ambiguous intentionality. The narrator's imaginative and sensory engagement with the eddying shoal makes her re-think the position of the human species at a time of ecological change. This shift from sensory engagement to the contemplation it prompts begins the second part of the poem, which is announced by the first end-stopped line. In a parallel move to the first shift from the human subject to the shoal, the shift from the shoal to the human species is a transversal connection across scales as well as species. Prior to its publication in the collection *Never*, the poem was published in *The New York Times*, on Christmas Day 1999 under the title of 'Poems for a Millennial Year, Prayer.'[15] As indicated by this prior publication, this is a poem that self-consciously engages with the sense of change facing humanity as a species and the world in which we live. The fish become emblematic of the human race within the forces of time on the eve of a new millennium, moving within currents we can only see by the effect they have on us. In addition, the shoal's seeming inability to 'create current' but its purposeful activity of 'making of themselves a | visual current' (p.3) acts as a metaphor for the role of the poem: whilst the direct effect of Graham's swirling words is hard to quantify, they work to render unseen forces visible.

After these contemplations of the human in the eve of the millennium, there comes a mediating sentence:

15 Jorie Graham, 'Poems for a Millenial Year: Prayer', in *New York Times*, 31. December 1999.

More and more by

each glistening minute, through which infinity threads itself,
also oblivion, of course, the aftershocks of something
at sea.

(p.3)

This evokes the shoal of minnows — with their 'glistening', 'thread[ing]' passage within 'the aftershocks of something at sea' — but the visual and temporal metaphor is now unmoored from its referent. This enables it to mediate between the poet's considerations of the human species and the newly re-singularised lyric 'I' which closes the poem. The return to the self, to the individual, is central to Jorie Graham's ethical intentions for her poetry and the ability for the poem and the human subject to hold a sense of agency and responsibility, even whilst considering our position as individual members of a species operating within unseen forces of change. Graham describes the poem as reaching a 'sense of moral and ethical predicament': it is not a conclusion, but a starting point for the renewed lyric subject.[16] The hope is that it will also be a beginning for the renewed subjectivity of the reader, one more attuned to the ethical implications of their relatedness to their species and environment.

The minnows, then, provide a lens through which the poem questions how humans, as a collective, can act ethically in the age of the Anthropocene. As well as fusing the shoal and the human species as collectives both operating within broader forces, the structure of the collection as a whole implies a darker aspect of human agency. In the notes to the poem 'Evolution', Graham reveals that one species becomes extinct every nine minutes in a phenomenon known as 'ecocide', and that this knowledge 'inhabits, as well as structures, the book'.[17] Expressly linking this 'nine-minute span' with the length of time it may take to read 'any poem here before you,' Graham makes each poem a eulogy for a different species.[18] Does it also, as Catherine Karagueuzian has argued, suggest a 'denigration of her poetry', or rather a renewed urgency in Graham's avowed project of mobilising the reader's conscience into action?[19] In other words, when is the contemplation of the horror of 'ecocide' a necessary and generative act, and when does it risk turning into stasis? 'Prayer' poses but cannot answer this question, revealing the complex entanglements of action and passivity through its reflections on the ambiguous intentionality of the shoal. If the structural motif of the collection which 'Prayer' opens emphasises the fragility of the shoal and places humans as its predators implicitly, in *Leviathan*, to which I now turn, the vulnerability of the shoal at the hands of humans is more brutally explicit.

16 'Emotion, Cognition and Consciousness'.
17 Graham, *Never*, p. 111.
18 Ibid.
19 Catherine Karagueuzian, *'No Image There and the Gaze Remains': The Visual in the Work of Jorie Graham* (New York: Routledge, 2005), p. 179.

Leviathan: The Haul on Deck

Like 'Prayer,' the opening sequence of *Leviathan* follows a movement from human to shoal. This progression, however, is much less linear and less direct than that which Graham's poem traces from lyric subject through the shoal to a re-singularised self. In fact, in an opening sequence unfolding over nearly thirty minutes, it takes nearly a third of the film to finally immerse the viewer in the shoal. Before then, *Leviathan* moves almost seamlessly through all of the other members of the pelagic ecology surrounding the shipping trawler, from that of the fish, flocking gulls and the human workers to that of the ocean and of the ship itself. *Leviathan* was filmed on small waterproof GoPro cameras, attached to the filmmakers' and crewmen's bodies; to sticks that are plunged into crates of fish and held overboard in water and air; and on rarer occasions, strapped to the ship itself. The multiplicity of perspectives that emerge from the footage – described by Eirik Frisvold Hanssen as 'the disembodied, the transgression of one particular, subjective vantage point' – creates a destabilising experience for the viewer.[20] This experience radically challenges human exceptionalism since the human subject is relativized as merely a single member of one species in an ecologically connected world.

Before turning to the opening of the film, it is worth considering the implications of the film's title. Of interest here is the way in which the film embodies and expands Timothy Clark's conceit of humanity as a Leviathan.[21] Clark's Leviathan is a reformulation of Thomas Hobbes' seminal image of the Leviathan as a 'mighty creature, composing many individuals, that makes up that more-than-personal entity, the state'.[22] Clark recalibrates Hobbes' image to better reflect the dangers of humanity's species-wide agency in the age of the Anthropocene. Rather than 'produc[ing] internal order and security' as in Hobbes' 1651 treatise, Clark's 'super-Leviathan', 'made up of lots of smaller Leviathans' is a 'self-destructive and self-deluding figure'.[23] Insofar as the Leviathan of Castaing-Taylor's and Paravel's title can signify the human endeavour of industrial fishing, the film is a cautionary elaboration of Clark's conceit. But the polysemous title can also suggest a Leviathan made up of the trawler's prey rather than its predators. Here, the order and security of the bounded human figure, still present in Clark's image, gives way to the unstable porosity of a crushable shoal.

The instability of *Leviathan*'s shoal is evident from the very opening of the film. Whilst Graham's poem begins with grounded contemplation before moving into a sensory immersion in the swirling minnows, the opening of *Leviathan* is immediately and completely disorientating. The film opens on black with the sound of whistling wind and crashing waves. Into the darkness, splashes of colour and shapes evocative of abstract impressionism emerge accompanied by the sounds of clanging metal.[24] In these initial disorientating minutes, which are seemingly unmediated by an identifiable subject, the viewer attempts to

20 Eirik Hanssen, "'His Eyes Are Like Rays of Dawn": Color Vision and Embodiment in *Leviathan*', in *Visual Anthropology Review*, vol. 31, n.1 (2015), pp. 20-26, here p. 21.
21 Timothy Clark, *Ecocriticism on the Edge: The Anthropocene as a Threshold Concept* (London: Bloomsbury, 2015), pp. 14–16.
22 Clark, *Ecocriticism on the Edge*, p. 15.
23 Ibid.
24 For an evocative description of colour in the opening sequence, see Hanssen's astute discussion of the implications of the paradox of *Leviathan*'s disembodied embodiment (pp. 20–26).

establish the perspective and content of these sights and sounds. Only gradually does the viewer locate them as those of a fishing trawler. Yet it becomes apparent more slowly that the camera's perspective is defined by the movements of the body of a member of the crew.

Image 1: *Leviathan*'s disorientating opening (6m), Eye Steel Film, Courtesy of Cinema Guild: 8 (CC - Commercial Use and Mods Allowed), https://www.flickr.com/photos/eyesteel/8572278389/in/photolist-e4ALsQ-e4vbQi-e4AM7S-e4AMtU-e4ALRE-e4ALZ7-e4AMhf-e4vaHg-e4ALo1-e4vby2 [accessed 09. December 2016]

This crew member is heard giving unintelligible instructions to another worker who is attempting to unravel knotted chains. When experienced in surround sound as intended, the human voices are rendered much less intelligible than when watched in mono which loses multiple channels of machinic and elemental sound. After laborious minutes of physical preparation on the part of the crew, and physical acclimatisation and mental anticipation on the part of the audience, a net bursting with fish is raised from the sea. When the net releases the haul into the large wooden crate on the deck, the viewer's eyes are drawn to it with the same impulse that attracts eyes to a car crash. However, the camera, still attached to a worker, quickly moves away from the haul to focus on preparing the net for the next catch. The dying fish are still visible in the lower half of the shot, and so the gaze of the viewer and of the labourer remain in conflict. The camera's restricted perspective does not allow the viewer to fully contemplate the multitude of the shoal's death, a horror that to the fishermen has been lost through the banality of repetition. This acts as a lesson in the ways in which we all block out the vastness of our own deleterious impacts on the environment and its human and nonhuman inhabitants.

After this partial view of the shoal, the camera moves between all of the other presences on and around the shipping trawler. The camera moves with the crew, becomes entangled in the ship's netting and traces the uncannily intestinal rope, before dropping into the ocean itself and flying with the gulls; all of this before the viewer is finally and suddenly immersed in the dying shoal. Rather than taking on the perspectives of any of these diverse subjects, the GoPro cameras generate a disconcerting proximity to the creatures surrounding the fishing trawler. Whilst in 'Prayer', Graham's lyric subject gets caught up in

the movements of the free shoal of minnows as soon as catching sight of it, in *Leviathan* this visceral immersion in the dying haul is the culmination of the opening sequence. In an unprecedented cinematic experience, the camera moves around the crate sloshing with the haul, which is already largely dead. The intestines of the fish protrude from their mouths and, intermittently, a horrifying convulsion reminds us that these beasts are dying as we watch. Had the film opened with this, the effect might have been to close the viewer off to this horror. To make the viewer truly encounter the suffering of the shoal and perhaps to feel compassion across the species boundary, it is necessary to break down the viewer's sense of themselves as invulnerable, stable and unconnected. The flux of the opening sequence undermines the viewer's Copernican bearings and puts them at the mercy of the turmoil of the trawler in order that, when finally immersed in the shoal, they might be ready to contemplate their connectedness to the vulnerable shoal as members of this aqueous ecology. The withholding of the shoal's arrival also works to generate a sense of the proliferation of the unnatural hauls amassed by a rapacious fishing industry and of the interminable labour performed by the fishermen. This excess stretches *Leviathan* beyond the characteristic brevity of lyric films in the avant-garde tradition into the distended temporality of multiple long-takes.

Image 2: The haul on deck (*Leviathan* 24m), Eye Steel Film, Courtesy of Cinema Guild: 10 (CC - Commercial Use and Mods Allowed), https://www.flickr.com/photos/eyesteel/8573370572/in/photolist-e4ALsQ-e4vbQi-e4AM7S-e4AMtU-e4ALRE-e4ALZ7-e4AMhf-e4vaHg-e4ALo1-e4vby2 [accessed 09. December 2016]

The viewer's implication in the destruction they are witnessing is highlighted by the following scene, equally characterised by graphic proximity and continuing shifts in subject positions. The film now turns to the butchery that follows the capture. Initially, the camera sits within the over-sized bucket of indistinguishable fish. It moves gradually from the unidentified mass to focus on the fish that is currently being butchered. The following shift, barely perceptible, moves to focus on the hands of the worker wielding the knife, highlighting the precision and speed of this well-practiced action. As well as heightening the film's disorientation, the lack of a clear juxtaposition between subject positions has ethical valence. In its recalibration of the position of the human in relation to the fish, the film neither shies

away from the undeniable power relations inherent in the death of the fish nor demonises the workers as butchers. In turn, the viewer's undeniable kinship with the human labourers is juxtaposed with the fact that the viewer is in actual fact safe and dry in the cinema, consuming the film as the majority of people consume fish caught in this way. As such, *Leviathan*'s lyric capability of heightening consciousness and its documentary mode of bearing witness combine to form an implicit critique of the commercial fishing that involves the viewer in the tangle of relations of pelagic ecologies in the age of the Anthropocene.

Leviathan's disjointed perspectives dispersed across multiple beings create a strangely evacuated yet viscerally embodied subjectivity. This is redolent of poet and critic Susan Stewart's description of the lyric's 'weird simultaneous emphasis on and evacuation of the first person'.[25] In this way, *Leviathan*, like 'Prayer', stretches the lyric beyond a single unitary subject, yet remains thoroughly embodied. In so doing, Graham, Paravel and Castaing-Taylor are reworking the lyric form as commonly understood by drawing on and expanding what is in fact a central aspect of the lyric. Following philosopher Theodor Adorno, at the core of the lyric form is a tension between the single consciousness through which it is mediated and the universal or unspecified humanity from which that subjectivity emerges as distinct.[26] This foundational attribute enables the lyric to mediate the same dialectic of individual and mass, the one and the faceless many. If in the lyric, the singular emerges from the communal, in the shoal, subjectivity is always already distributed, yet can never reach individualisation as understood from a human perspective.

Conclusion

This article began by asking what aesthetic possibilities the shoal holds for lyric and cinematic forms and whether pelagic encounters on screen and on the page can generate an ecological consciousness in their audience. I have argued that in their representations of shoals, both Graham and collaborators Castaing-Taylor and Paravel work toward a communal lyric form that stretches the limits of representation, sensation and subjectivity. In 'Prayer"s fusion of human and pelagic subjects and *Leviathan*'s shifts between them, both works generate a new lyric subjectivity, one that is strangely evacuated and disembodied but viscerally felt. Whilst their original forms of lyric and ethnography have a respective focus on the individual and the collective, through their representations of the body of the shoal – an unstable mass entirely composed of individuals – 'Prayer' and *Leviathan* transcend binary modes of understanding human experience as individual or communal. This ability to think on the level of the individual and the collective at the same time is, I argue, vital in the Anthropocene and at a moment of ecological crisis in which individual agency and collective action, both equally necessary, are threatened by feelings of powerlessness and apathy.

25 Rei Terada, 'Review: *Poetry and the Fate of the Senses*, Susan Stewart, 2002', in *Comparative Literature*, vol. 56, n. 3 (2004), pp. 269-274, here p. 269.
26 Theodor Adorno, 'On Lyric Poetry and Society', in *Notes to Literature*, ed. by Rolf Tiedemann (New York: Columbia UP, 1991), pp. 37-54.

The shoal's ambiguous intentionality pondered by Graham's poem, 'Prayer', and the strange sentience evoked by *Leviathan*'s images of the death-throes of the fish show that the shoal does not fully give itself up to human comprehension, contemplation or representation. Nevertheless, as my readings have demonstrated, both *Leviathan* and 'Prayer' reach toward a fleeting and partial connection with this inescapably alien body; and an uncanny likeness is sensed. The works infuse this renewed awareness of ecological connectedness with the shoal with a recognition of the power relations and human agency that mark the age of the Anthropocene. As such, the shoal enables these works to challenge human exceptionalism and to reveal our ecological connectedness in a way that does not abscond us of responsibility.

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Political Manoeuvring in the Norman Kingdom of Sicily: Civitate and Carinola in the Development of the South-Italian County

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One the of most interesting documents concerning the social and political history of the Norman Kingdom of Sicily can be found in the first instance in Giuseppe Del Giudice's appendix to his diplomatic collection of Angevin documents.[1] The document records Robert, Count of Civitate, restoring some lands that Robert Guiscard and Roger II had formerly granted to Abbot Unfredus of Terra Maggiore, and agreeing upon some exemptions and privileges. The original document is dated January 1152. While it used to be part of the Great Neapolitan Archive, *Arca D, mazzo 49, nr. 15*, the original document is now lost. It only survives, to my knowledge, as an edited document in Del Giudice's work. The edited document, though seemingly unimportant and relevant only at a local level, is not only crucial for the understanding of King Roger's rearrangement of the nobility and their dominions in the mainland. What I argue here is that it also exemplifies the contemporary usage of the notion of county as a construction of something more than just a 'countship,' and rather a cluster of lordships defined by the social role exercised by the Norman count.

The protagonist of the aforementioned document is recorded as 'Robert, the son of Richard, late Count of Civitate by the grace of God and the King'.[2] Robert, son of Richard is also remembered in an early thirteenth-century testimony as an 'old count' (*vetus comes*) who had given land as a dowry for his daughter.[3] This land was in a place that used to host a monastery called Sanctus Angelus in Vico, in the vicinity of Lucera and Fiorentino:[4] the former is the same town that, according to Falco of Benevento, was taken by Robert, son of Richard in 1127.[5] Falco was a notary and scribe in the papal palace in his native city of Benevento. He was also a prominent chronicler for the years between 1102 and 1139. On the other hand, the 1152 charter records the existence of a previous count of Civitate, Count Jonathan, who used to lawfully hold the title and the holdings corresponding to it.[6] Another piece of evidence in which Jonathan is named Count of Civitate can be found in an imperial confirmation made to the

1 G. Del Giudice, ed., *Codice diplomatico del regno di Carlo I. e II. d'Angiò*, (Naples: Stamperia della Regia Università, 1869), app. II no. 11 pp. xxvii-ix.
2 'Robertus filius quondam Roberti comitis dei et regia gratia civitatensium comes', Del Giudice, *Codice diplomatico*, app. II, p. *xxvii*.
3 L. A. Huillard-Bréholles and H. D'Albert de Luynes, eds., *Historia Diplomatica Friderica Secundi*, (Paris: Plon Fratres, 1852), II, p. 481.
4 Fiorentino was a town in the Capitanata, between Lucera and San Severo, in Capitanata; see G. A. Loud, *Roger II and the Making of the Kingdom of Sicily* (Manchester: Manchester University Press, 2012), p. 174.
5 E. D'Angelo, ed., *Falcone di Benevento: Chronicon Beneventanum: città e feudi nell'Italia dei normanni*, (Florence: Edizioni del Galluzzo, 1998), p. 86.
6 Del Giudice, *Codice diplomatico*, p. xxviii.

monastery of S. Maria di Pulsano by Frederick II in 1225. In this charter it is recorded that late Jonathan, count of Civitate by the grace of God and the King donated two plots of land to the monastery.[7] However, where did these counts of Civitate come from, and how were they connected?

Count Robert, son of Richard

Robert was recorded in July 1121 as the Lord of Cerentia, and confirmed the castle of Cantelupo, which his Baron Richard of luguastu and his son Robert had previously given to the monastery, was to be given to Abbot John of S. Sophia in Benevento at the latter's request.[8] The notary Falco mentioned here must be the chronicler Falco of Benevento, the only notary of this name active at Benevento at this time. The Beneventan notary also recorded in his chronicle that Robert, son of Richard, requested that Count Jordan of Ariano join him to help take the city of Fiorentino in 1127.[9] We are told by Alexander of Telese that by 1134, after Roger II had captured Capua and Sergius VII of Naples rendered homage and swore fealty to the new King, Roger II granted to Robert, son of Richard the lands that Hugh of Molise, Count of Boiano, had surrendered to him. Hugh had succeeded his uncle Robert, brother of his father, Count Simon, who had died during the earthquake of 1117 in Isernia.[10] Furthermore, the Telesian Abbot remarks that while Roger was at war with the Count of Boiano and the others, he had promised those lands to Robert, son of Richard, providing that he kept loyal to the King.[11] The aforementioned lands given to Robert were those to the east of the Biferno River, and the fortified village of Maris, and were situated at the mouth of the River Volturno. The fortified village of Maris, though physically far away from the lordship of Boiano, had long been a possession of the Molise family. In February 1097, Hugh I of Molise granted fishing rights at *castello Maris* to the monastery of S. Angelo in Formis.[12] These lands cannot have constituted all of Hugh of Molise's possessions, but they most likely made up half of his Apulian dominions, and provided him with two strategic zones. One of these was in the northern Capitanata that bordered the lordships of Loritello and Civitate, and the other was a point on the Tyrrhenian shore between Gaeta and Naples.

We are told by Alexander of Telese that, by 1135, Robert son of Richard was a member of the king's army. The army was then near to Caserta, defending Terra di Lavoro under the command of Emir John, and had recently received reinforcements from Apulia of both knights and foot soldiers.[13] However, Robert was not confirmed as a count until after Roger II had granted the dignity of Prince of

7 'Quondam Jonathas Dei et regis gratia Civitatis comes in territorio predicte terre', ed. by Huillard-Bréholles and D'Albert de Luynes (Paris: Plon Fratres, 1852), II, p.481.
8 Museo del Sannio, Fondo S. Sofia, vol. 2, no. 5; unpublished document.
9 D'Angelo, p. 86. See also E. Cuozzo, 'Prosopografia di una famiglia feudale normanna: i Balvano', in *Archivio storico per le province Napoletane*, vol. 98 (1980), pp. 61-80, here p. 82.
10 A. De Francesco, 'Origini e sviluppo dei Feudalismo nel Molise fino alla caduta della dominazione normanna', in *Archivio storico per le province Napoletane*, vols. 34-35 (1909), pp.432-60, 640-671-698, 273-307; E.M. Jamison, *I conti di Molise e di Marsia nei secoli XII e XIII* (Casalbordino: Nicola de Arcangelis, 1932). Cf. E.M. Jamison, 'The Administration of the County of Molise in the Twelfth and Thirteenth Centuries', in *English Historical Review*, vol. 45, no.177 (1930), pp.1-34.
11 L. De Nava (ed.), *Alexandri Telesini abbatis Ystoria Rogerii regis Sicilie, Calabrie atque Apulie*, FSI, cxii (Rome: Istituto storico italiano per il Medio Evo, 1991), p. 56.
12 M. Inguanez (ed.), *Regesto Di S. Angelo in Formis* (Montecassino: Camastro & Figli, 1925), no. 17.
13 De Nava, *Alexandri Telesini,* pp. 62-63.

Capua to his son Alfonso, when, whilst in Aversa, the King entrusted the command of the Knights being chosen to defend the north-western territories to several Counts deemed worthy of his trust. These temporary commanders were to succeed each other for set terms, and Robert, son of Richard was appointed to the second of these periods in command.[14] As Commander of the Royal Knights, Count Robert blockaded the borders of Naples with such military prowess and energy that its defenders never dared to inflict injury on their enemies.[15] He completed his two-month term of duty at Aversa, from November to December 1135, and then returned home to the Capitanata.[16] He was then succeeded by Count Simon of Monte S. Angelo in Gargano.

Given the prominent role played by Count Robert, son of Richard, as an avid Royalist, his conspicuous absence in the chronicle of Falco of Benevento should not come as a surprise to historians, since Falco was a clear opponent to the Royal Party. Count Robert is however referred to by Bishop Henry of Sant'Agata, an anti-Rogerian partisan. In the letter that Bishop Henry wrote to Pope Innocent informing him of Count Rainulf's victory over Roger II in Nocera in 1132, he recorded that the names of the barons of the duke (Roger II) who were captured and held were: Count R[oger] of Ariano, Count R[obert] of Civitate and almost thirty others.[17] Henry of Sant'Agata clearly refused here to acknowledge Roger's royal title, referring to him simply as 'duke'. Interestingly enough, Robert, son of Richard, is acknowledged here as count of Civitate, which suggests two things: first, that Robert, son of Richard, had already been honoured with the comital distinction even before he received the lands confiscated from Hugh of Molise; second, the original lordship of Robert son of Richard was located in Civitate. Thanks to his performance as both a royalist commander and an outstandingly loyal baron, Count Robert was awarded in 1134 with the lands east of the Biferno River. However, Civitate would have been granted to another potential ally of King Roger. Therefore, my impression is that Robert was the overlord of the eastern Molisian dominions after 1134, but he was not allowed to keep also his lordship in the Capitanata, as it appears that the king had other plans for it.

Jonathan of Carinola, Count of Civitate

Jonathan was a relative – a son, according to Cuozzo[18] – of Richard, Count of Carinola and Duke of Gaeta, a title that this branch of the Capuan princely kin group held between c. 1112 and 1135. In turn, Richard was the son of Bartholomew, the brother of Prince Jordan I of Capua.[19] Jonathan is recorded in

14 De Nava, *Alexandri Telesini,* p. 77.
15 Ibid., p. 84.
16 Ibid.
17 'Nomina autem baronum ducis, qui copti sunt et tenentur, hec sunt: comes R(ogerus) de Ariano, comes R. de Civitate et alii tales fere triginta I.', in P. Jaffé, ed., *Monumenta Bambergensia*, (Berlin: Weidmann, 1869), pp. 442-444.
18 E. Cuozzo, ed., *Catalogus Baronum: Commentario*, FSI, 101 (Istituto storico italiano per il Medio Evo, 1984), pp. 694-695; Cuozzo, *Prosopografia*, p. 78. See P. Skinner, who identified Jonathan as nephew of Richard instead; P. Skinner, *Family Power in Southern Italy: The Duchy of Gaeta and Its Neighbours, 850-1139* (Cambridge: Cambridge UP, 1995), p. 159.
19 *Codex Diplomaticus Cajetanus,* 2 vols (Montecassino: Abbey of Monte Cassino, 1891), ii, no. 311, pp. 231-233. See also J. Mazzoleni, ed., *Le pergamene di Capua* (Naples: Università degli Studi di Napoli, 1957), vol. I, no. 11.

dating clauses as the Duke-elect and Consul of Gaeta in 1116,[20] 1119,[21] and 1120.[22] All the dating clauses that refer to Jonathan's rule record him as a minor, who was most probably under the tutelage of his uncle Richard of Carinola: a charter of 1117 records that the Capuan princely court included Duke Richard, son of Count Bartholomew of Carinola, as one of his barons.[23] Additionally, a reference to Jonathan as being 'under the tutelage of his uncle (*avunculus*) Richard' is made in a footnote included by the nineteenth century editors of the Gaetan charters.[24] The young Duke seems to have lost his position, because by 1121, his uncle Richard is recorded as the sole Duke and Consul of Gaeta.[25] Richard is last attested as Duke of Gaeta in May 1135, in a charter that is dated the 13th year of Richard's rule.[26]

A plethora of assumptions could be made about Richard's appropriation of the ducal title in 1121. Did Jonathan just die as a minor, or did Richard get rid of him? This is unclear, but one can quite reasonably argue that Jonathan's uncle simply pushed him away from the ducal seat, and took what had originally belonged to his younger relative. This presumption would also help to clarify Cuozzo's mistaken inference on Jonathan's parentage, because it would have been expected for Richard to have been mentioned in the dating clauses earlier than, or at least together with, Jonathan; had Richard been Jonathan's father. It would also shed some light on Jonathan's sudden absence, for when inheritance practices are diverse and rather versatile, Richard would find in an underage relative – nephew or even brother – a significant obstacle to claiming for himself the dukedom that could have originally belonged to another branch of his own kin group. It must be noted that primogeniture was not the imperative norm in Norman nor Lombard societies. Despite the apparent consolidation of this practice, there is no real evidence to support the claim of primogeniture as a social norm in southern Italy. Furthermore, the attested inheritance practices – such as partible inheritance exercised or *parage* – reveal a rather diverse panorama of practices and customs emerging from a variety of family situations.[27]

The Counts of Carinola were related to the Drengot family (the kin group of the Norman princes of Capua), because the younger brothers of Prince Jordan I of Capua, Jonathan and then Bartholomew, had taken the title of *comes Caleni:* there were many other Latin names for the town of Carinola, such as *Calenum, Calinulum,* and *Carinula.* The title was perhaps taken by members of the princely family (i.e. Jonathan and Bartholomew) from the Lombard family of Landenolfus, who, before 1076, was the count of Carinola.[28] The kinship between this older Jonathan and Bartholomew as being that of brothers is confirmed in a 1089 *iudicatum translate* made by Prince Jordan of Capua 'in the presence of Jonathan and

20 *Cod. Dipl. Cajetanus*, no. 289, pp. 194-196.
21 *Cod. Dipl. Cajetanus*, nos. 292-3, pp. 200-204.
22 *Cod. Dipl. Cajetanus*, no. 295, pp. 206-208.
23 *Cod. Dipl. Cajetanus*, no. 290, pp. 196-198.
24 *Cod. Dipl. Cajetanus*, p. 195, n. a.
25 *Cod. Dipl. Cajetanus*, no. 296 pp. 206-208.
26 *Cod. Dipl. Cajetanus*, no. 328 pp. 260-262.
27 E. Searle, *Predatory Kinship and the Creation of Norman Power, 840-1066* (Berkeley: University of California Press, 1988), 173-175. J. Drell documented how the diverse family situations in the eleventh and twelfth century had generated different inheritance practices in Salerno's Italo-Norman society. See *Kinship & Conquest: Family Strategies in the Principality of Salerno during the Norman Period, 1077-1194* (Ithaca, N.Y.: Cornell UP, 2002), 90–121.
28 Landenolfus 'qui fuerat comes Caleni', H. Hoffmann (ed.), *Chronica Monasterii Casinensis*, MGH SS, 34 (Hanover: Hahnsche Buchhandlung, 1980), p. 419.

his brother Bartholomew.'[29] By 1092, Jonathan is recorded as having authorised a donation made by his tenant Omfridus, the count of Calvi. As the overlord of Calvi, Jonathan would most likely have been the Count of the region, namely that of Carinola, at the time.[30] Bartholomew would have then taken Carinola after 1092, based on the evidence that regards his son Richard as Count of Carinola.[31] First, a document dated December 1109 records a donation made to Anne, mother of Richard of Carinola and former wife of Bartholomew. Then, in February 1115, Count Richard is attested as a donor to the Church of S. Maria fuori Carinola, which had been built by the same Anne.[32] Additionally, an 1117 Gaetan charter records that the Capuan princely court included Duke Richard of Gaeta, the son of the Count of Carinola.[33]

After that no Count of Carinola makes another documented appearance until Jonathan is recorded in both the 1152 charter and in the *quaternus magne expeditionis*; the *quaternus* is a listing of land tenancies and obligations in the principality of Capua and the duchy of Apulia contained in the compendium known as the *Catalogus Baronum.*[34] However, Richard of Carinola was definitely still operating in the Capua area during the decade in which the kingdom was created, for he was last attested as Duke of Gaeta in a May 1135 charter dated the 13th year of Duke Richard's rule.[35] Richard, the son of Bartholomew, may have thereafter been, in the second decade of the twelfth century, both Count of Carinola and Duke of Gaeta, as his father was before him. Nevertheless, although he was still considered the Duke of Gaeta, one cannot automatically assume that Richard of Carinola kept the comital distinction throughout the 1120s. The aforementioned Gaetan charters that record Richard of Carinola as duke of Gaeta establish at least one certainty: a unifying link between the count of Carinola and the nominal authority over Gaeta. As Count of Carinola, Richard probably already had a rather detailed knowledge of the Gaetan territories, for the lands of Carinola neighboured the eastern borders of the maritime city.[36] The influence of this cadet branch of the Capuan princely family seems therefore to have grown under Richard as Duke of Gaeta.

Jonathan would then have been the legitimate heir not only to the duchy of Gaeta but to the dignity and Lordship of Carinola as well, in the same way Richard of Carinola could have claimed the Gaetan title. Bartholomew might still have been alive before 1109; it is highly probable therefore that the Prince of Capua gave the ducal title of Gaeta to a second cadet branch of his own family as an alternative dignity that their relatives could have borne, apart from the comital honour. Whether or not one can be certain about the specific kinship relation between young Jonathan and Richard of Carinola (as his son,

29 'In presentia ionathae et bartholomei germanorum eius [Iordani].' *Cod. Dipl. Cajetanus*, no. 262, pp. 142-143. See G. Carelli, who assumes Bartholomew was Jonathan's son instead; G. Carelli, 'I conti Normanni di Calinulo (1062-1187). Note storiche', in *Rivista araldica*, vol. 11 (1913), p. 614. See G.A. Loud, 'Continuity and Change in Norman Italy: The Campania during the Eleventh and Twelfth Centuries', in *Journal of Medieval History*, vol. 22, no. 4 (1196), pp. 332-333.
30 A. Gallo, ed., *Codice diplomatico normanno di Aversa* (Naples: Luigi Lubrano editore, 1926), no. 54.
31 The parentage between Bartholomew and Richard is attested in *Cod. Dipl. Cajetanus*, no. 262, pp. 142-143; *Cod. Dipl. Aversa*, no. 54, pp. 401-402.
32 G. Bova (ed.), *Le pergamene normanne della Mater Ecclesia Capuana: 1091-1197* (Naples: Edizioni Scientifiche Italiane, 1996), p. 247. See Mazzoleni, who has dated the latter document to 1114 instead; Mazzoleni, vol. I, pp. 26-32.
33 *Cod. Dipl. Cajetanus*, no. 290, pp. 196-198.
34 E. Jamison, ed., *Catalogus Baronum*, FSI, 11 (Rome: Istituto storico italiano per il Medio Evo, 1972).
35 *Cod. Dipl. Cajetanus*, no. 328, pp. 260-262.
36 Skinner, *Family Power in Southern Italy,* pp. 158-160.

nephew or brother), the rest of the evidence serves to support the contention that his affinity to the Drengot kin-group allowed him to hold Gaeta, and be closely connected to Richard of Carinola. Consequently, a legitimate heir to such a prominent dignity in the principality of Capua would have surely been a key ally to King Roger in his attempt to consolidate his authority in the mainland. If the former Duke of Gaeta had survived, he could have then been a natural and expected supporter of the Royal Party against the Capuan nobles. Taking into consideration all the aforementioned pieces of evidence on the lineage and ties between Gaeta and the Counts of Carinola, and given that ostensibly the former Duke of Gaeta Jonathan would have been alive in the 1130s, I support Cuozzo in identifying Jonathan as the Count of Carinola of the new kingdom. Jonathan recovers the lordship and titles he should have been entitled to, and the Sicilian King tallies a noble Capuan collaborator to his side.

Cuozzo has taken the speculation one step further. He argues that Jonathan was nominated Count of Civitate in 1137, after Roger II's ally, Robert, son of Richard – a man described by Alexander of Telese as 'most faithful to the king'[37] – had lost to the invading German emperor Lothar.[38] Cuozzo argues that Jonathan received the county of Civitate from Lothar after he lent himself to the imperial cause, as could be expected from a member of the Capuan princely family. The Italian scholar however fails to explain how a count who was not simply a sympathiser of the opposing party but was also invested count by the German emperor could have remained under the mercy of the Sicilian king, who would later endow him with both the comital title of Carinola and the lordship of Conza. Contrary to Cuozzo's assumptions, two other considerations must be made. First, the two main contemporary narrative witnesses, Alexander of Telese and Falco of Benevento, do not make any mention of Jonathan as a member or sympathiser of the anti-Rogerian party. Since both chroniclers, in particular the Beneventan notary, are rather explicit in naming the King's enemies, it would be quite improbable for contemporary testimonies to have omitted an imperial supporter made Count by Lothar himself. Second, a later 1152 charter endorsed by the Count of Civitate, Robert, son of Richard, records Jonathan not only as having held previously his *county* wholly and integrally, but as having done so rightfully.[39] Had Jonathan held Civitate from Lothar, the son of the royalist Robert would hardly have acquiesced that the former held it lawfully, or even properly.

I am therefore inclined to suggest that Roger II granted the lands and lordships that would later constitute the *county* of Civitate to Jonathan of Carinola at some point between 1132 and 1137, before the entire region was shattered by Lothar's expedition. This new Lordship could have been created to restore Jonathan's comital dignity, thus keeping him within the royal ranks but still far away from the original Capuan lands he might have been entitled to. At the beginning of Roger's Kingship, in the 30s, the king was more cautious and willing to negotiate with the Capuan nobility, and for that reason, relinquishing Carinola might not have been a feasible option. Even if Count Robert, son of Richard, had not surrendered to the emperor's army at that time, he would have had to do so later, during Lothar's

37 De Nava, *Alexandri Telesini,* pp. 62-63.
38 Cuozzo, *Prosopografia*, pp. 78-79; Cuozzo, *Commentario*, p. 181.
39 'Iuste tenuit penitus et integer [comitatum] suis minibus.' Del Giudice, app. II no. 11 pp. xxvii-ix.

campaign. After seizing Bari, the imperial expedition advanced into the Beneventan plain and the principality of Capua. According to the Monte Cassino chronicle, the entire Capuan principality abandoned its obedience to Roger, and the Barons of the region surrendered themselves, their property and their city to the Lordships of Pope Innocent II and Prince Robert II of Capua.[40]

The creation of the counties of Carinola and Civitate in the aftermath of the war

Roger II was able to recover and secure his hold over the entire mainland in the following year, 1138. Boiano, furthermore, seems to have been restored to Hugh of Molise. First, the Chronicle of Santa Maria di Ferraria indicates that in 1141 King Roger married Hugh of Molise's sister, by whom he had his son Simon, the same son who was allegedly appointed Prince of Capua.[41] Assuming that the date referred to in the Chronicle of Ferraria is correct, it is not impossible that the couple got married, as this would have been after Roger's first wife Elvira of Castilla's had died in 1135, and well before the King's marriage to Sibylla of Burgundy in 1149. Houben has suggested that she was in fact one of Roger II's mistresses.[42] In any case, Hugh of Molise might have negotiated the recovery of his extensive dominions with the King between 1139 and 1142.

The restoration of the county of Hugh of Molise must have diminished the lordships and lands that Count Robert, son of Richard had amassed in the northern Capitanata, east of the Biferno river, under his comital title. It would have been necessary then to grant another lordship whose importance and extension matched that of his former holdings to one of the king's trusted allies, as Robert, son of Richard, was. The lordship of Civitate and its holdings in the Capitanata, which bordered the lands east of the Biferno, seem to have been an ideal alternative for Count Robert, son of Richard, as this was the original lordship Robert held before 1134. Roger II appears to have seen a fitting opportunity to manoeuvre his nobles politically towards the rearrangement of his dominions and the consolidation of his rule by permuting Civitate and Carinola. The King would have hence returned Jonathan's previous dominions to Count Robert, son of Richard, in order to maintain the social and economic power the latter wielded as lord of the Biferno lands between 1134 and 1137. And since the Capuan principality was finally subjugated after the end of the civil war, Jonathan could finally be restored to his place of origin: Carinola. In this way, after years of war and occasional permutations, Counts Hugh of Molise, Jonathan of Carinola and Robert, son of Richard, were finally settled in their respective original lordships.

Jonathan's restoration was not that simple, however. The city of Gaeta was not given back to him, for the ducal dignity was removed by the King. The city of Gaeta was nevertheless given as a lordship to another one of Roger's allies: Geoffrey of Aquila, later appointed Count of Fondi. This Geoffrey was closely tied to the city of Gaeta, for his father Richard I of Aquila had been Duke of Gaeta between c.1105 and 1107. Furthermore, as soon as Richard of Carinola was no longer attested in Gaetan

40 Hoffmann, *Chronica Monasterii Casinensis,* p. 567.
41 G.H. Pertz and A. Gaudenzi (ed.), *Ignoti Monachi Cisterciensis S. Mariae de Ferraria Chronica et Ryccardi de Sancto Germano Chronica Priora*, (Naples: F. Giannini, 1888), p. 28.
42 H. Houben, *Roger II of Sicily: A Ruler between East and West*, trans. by G.A. Loud (Cambridge: Cambridge UP, 2002), p. 36.

date clauses as Duke, Geoffrey of Aquila is instead already acknowledged as 'our lord' by June 1135, and later in August 1136.[43] It is also noteworthy that in c. 1150, his son Richard is recorded as holding in the city of Gaeta only a fief of three knights.[44] It is probable that the lordship over the city was held directly by Roger II after 1140. In order to make this up to Jonathan, Roger granted a small but strategic lordship to him: Conza.

The transfer of Conza opened up another problematic but rich episode in the transformation of the Italo-Norman nobility. This calls to attention another notable document, retrieved from the Buonocompagni-Ludovisi collection. The document under consideration, an original charter dated January 1124, records how Lord William accepted from 40 Salernitan gold coins from Abbot Ursone and hence renounced the possession of the disputed territory according to the boundaries specified in the presented ancient privileges granted to S. Mary Elce by the Prince of Salerno. This followed an unfavourable decision made by Duke William of Apulia in the dispute brought up by Ursus, Abbot of S. Maria in Elce, for the territory of Luzzano, held by the William of Bisaccia[45] and claimed by the Abbot.[46] The charter has the following dating clause: in the time of Count Geoffrey, in whose county the church is located; in the month of January, second indiction.[47] Although the allusion here to a *county* as a territorial reference is rather suspicious, both Volpini and Cuozzo agree that this is a reliable document that attests the authority Count Geoffrey of Catanzaro exercised outside of Calabria, in the Apulian Apennines.[48] The disputed lands in the charter provide a meaningful insight to what could have been the lordship of Conza as held by the Loritello branch.[49] The quoted clause also suggests that Count Geoffrey was the Overlord of the Lord of Bisaccia and Luzano. Furthermore, the charter was drafted by Dauferius, who was directly connected to the comital family of Catanzaro, as he described himself as the notary of countess lady Bertha of Loritello.[50]

William of Bisaccia appears to have nevertheless been the same lord that is recorded without an apparent overlord (that is, not holding it 'in servitio' of any lord), holding a fief of three knights, and whose military services were placed under the command of the *constable* Gilbert of Balbano.[51] Although the exact location of Luzano is unclear, one can safely assume that it was in the vicinity of Conza, as attested in the charter: [next] to the boundaries of the land previously referred to as Luzano, out of the

43 *Cod. Dipl. Cajetanus*, nos. 329-330, pp. 262-264. He is no longer attested in the Gaetan charters until after the King restored and consolidated his rule c. 1138 against the rebels and the Pisan invaders, for Roger is finally recorded in Gaeta's date clauses in 1138 and 1140. *Cod. Dipl. Cajetanus*, no. 332, pp. 265-266 ; no. 334, pp. 268-269.
44 'In Gaeta tenet [Riccardus filius Comitis Goffridi de Aquila] iii militum.' Jamison, *Catalogus Baronum*, para. 995, p. 179.
45 The town of Bisaccia is West of Melfi, and less than 20 km North of Conza. Not to be confused with the *Bisaccia* that William of Scalfo used to hold from the Count of Loritello c.1150-1167 which, according to Jamison, corresponds to Montenero di Bisaccia, in Northern Adriatic Apulia. Jamison, *Catalogus Baronum*, para. 362.
46 R. Volpini, 'Diplomi sconosciuti dei principi longobardi di Salerno e dei re normanni di Sicilia', in *Contributi dell'Istituto di Storia medioevale* (Milan: Vita e Pensiero, 1968), X, pp. 481-544, here pp. 532-39. The church of S. Maria in Elce, of which there are just some shabby ruins left today, takes its name from the plants of holm oak (*Elce* in Italian), and was located in the region of Irpina, in the vicinity of Conza.
47 'Sub tempore domini loffridi comitis, in cuius comitatu hecclesia sita est, m(ense) ianuario, secunda indiction' Volpini, 'Diplomi', X, p. 536.
48 Volpini, 'Diplomi', X, pp. 532-5; E. Cuozzo, 'I conti normanni di Catanzaro', in *Miscellanea di Studi / Università degli studi della Calabria*, no. 2 (1982), pp. 109-127, here pp. 113-114.
49 'Territorium de Luzzano cum suis finibus et pertinentiis sicut in veteri privilegio Salemitani principis continent. Volpini, 'Diplomi', X, p. 537.
50 'N(otariu)s domine Berte Loretellensis comitisse'. Volpini, 'Diplomi', X, p. 538.
51 Jamison, *Catalogus Baronum*, p. 125.

part of land of Bisaccia.[52] This small lordship seems to have stayed at the margin of the lordships of both Count Jonathan of Carinola and Count Philip of Balvano until around 1150, and even though it is not clear why it was disconnected from the Lordship of Conza, it might reflect the lack of a clear geographical definition of the so-called counties of Conza and S. Angelo dei Lombardi. Cuozzo has argued convincingly that the county that has been traditionally labelled as the 'county of Balvano,' as found in Jamison's edition of the *Catalogus Baronum*,[53] was in fact the county of S. Angelo dei Lombardi, for the title 'comes de Balvano' was in fact a toponymic name that referred to the original lordship that the Count's family held before they received the comital title.[54]

Conza and Bisaccia were not the only remnants left in Apulia from the branch of Rao of Loritello, of the Hauteville kin group. His younger son Raymond might have inherited some lands closer to the toponymic nucleus of his lineage: Loritello. Whereas the older brother held the Calabrian comital lordship, Raymond appears to have held *Mons Odorisius* and *Mons Ylaris*, in the dioceses of Bovino. An 1118 document records that Raymond son of Rao of Loritello offered a house to the church of S. Efrem in 'the fields' (*campus*) of Deliceto, and handed it over to Abbot Bernard of S. Sofia di Benevento, while the former was in the *castello* of *Mons Ylaris*.[55] All of these places, which belong to the diocese of Bovino, are located in a region that stands between Conza and Civitate. Unsurprisingly, *Mons Odorisius*, *Mons Ylaris,* and *Licetum* (Deliceto) are all places that are found in the *quaternus magne expeditionis* as 'feuda' of both the Count of Civitate and Count Jonathan.[56] This could either mean that these places were shared as 'feuda' in equal proportions by the two Counts, or, more likely, that these two records might actually manifest two different snapshots in time: before and after a change that could have occurred between 1150 and 1167. In any case, this situation does indicate how liquid the delimitations of the Counts' dominions were, and how closely the counties of Civitate and Carinola were weaved together.

However, what is much clearer is to whom Conza belonged, for it is recorded in the *quaternus* as a 'feuda' held 'in demanio' solely by Count Jonathan c.1150.[57] It seems hence that Geoffrey of Catanzaro originally held Conza, not as a county but simply as a lordship. Conza was then left vacant between 1143 and 1145 after Geoffrey's death, and later given to the Count of Carinola as a sort of compensation for the earlier permutations. This can be inferred from Geoffrey's presence at a royal court at Capua in 1143 and a donation made by his mother Countess Bertha of Loritello to the church of S. Maria Requisita, in Calabria, for the salvation of the souls of her son Count Geoffrey, of Geoffrey's brothers, of C[lementia], Geoffrey's sister, and Count Rudolph (Rao), the father of all the above mentioned.[58] The county of Carinola was thus enhanced with the lordship of Conza, a city that would play a crucial role in bringing

52 'Fines autem supra dicti Luczani ex parte Bisaziensis terre'. Volpini, 'Diplomi', X, p. 537.
53 Jamison, *Catalogus Baronum*, p. 124.
54 Cuozzo, *Prosopografia*, p. 73.
55 J. M. Martin (ed.), *Chronicon Sanctae Sophiae: cod. Vat. Lat. 4939*, (Rome: Istituto storico italiano per il Medio Evo, 2000), pp. 769-772.
56 Jamison, *Catalogus Baronum*, p. 69.
57 Jamison, *Catalogus Baronum*, pp. 122-123.
58 C-R. Brühl (ed.), *Rogerii II. Regis Diplomata Latina*, Codex Diplomaticus Regni Siciliae, 2 (Cologne: Böhlau, 1987), no. 59, pp. 166-170, especially p. 169; A. Pratesi (ed.), *Carte latine di abbazie calabresi provenienti dall'archivio Aldobrandini* (Vatican City: Bibliotheca Apostolica Vaticana, 1958), no. 14.

together the Count of Carinola's holdings in Apulia and in the development of what would be known in subsequent centuries as the county of Conza. I therefore argue that after 1140 Robert, son of Richard was created Count of Civitate, while Jonathan was established as Count of Carinola, Jonathan was Lord of Conza only after 1144.

Conclusion

To conclude, at some point between 1139 and definitely before 1150, Hugh of Molise was either restored or confirmed as count of Boiano; after 1140 Count Robert, son of Richard, received the county of Civitate, and Jonathan was deprived of Civitate but then given the county of Carinola; and after 1144 Count Jonathan obtained the lordship of Conza. If one sought to follow the tradition of Jamison and Cuozzo, the general territorial reform that might have taken place in the year 1142 in Silva Marca could have been the setting in which these changes were negotiated and took effect. The possible existence of an assembly in Silva Marca is, however, another issue that merits a separate discussion. What is certain, however, is that by 1150, when the records that served as the basis of the *quaternus magne expeditionis* were drafted, the Counts of Civitate and Carinola were the Overlords of a cluster of Barons, and the Lords of the respective *capitis* of their Lordships.

The permutation of Carinola and Civitate, together with the concession of the strategic lordship of Conza, is an illustrative example of how the dignity of the count was neither restricted to military commanders nor sufficient to secure an important baron's allegiance. Granting lands was not sufficient either. Securing certain territories and lords under the Overlordship of a count seems to have been the strategy followed by the Sicilian monarchy in the mainland. Consequently, although the *county* was not necessarily a fixed territorial demarcation at that point in history, it became a useful unit for organising the aristocracy and their holdings. The county under the early Hauteville monarchy seems to have been employed thus: as a unit of social power for manoeuvring with and against the upper strata of society.

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'The True Life is not Reducible to Words': The Disintegration of Language in Post-Millennial American Fiction

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> 'For last year's words belong to last year's language
> And next year's words await another voice.'
>
> T.S. Eliot, 'Four Quartets'[1]

Don DeLillo's *Point Omega* and Cormac McCarthy's *The Road* are set in the shadow of two great atrocities. Their respective plots engage imaginatively with the aftermath of the Iraq War following the terror attacks of 11 September 2001, and an unnamed apocalyptic event. The nature of the atrocity, an event which diminishes the individual's language of description, might best be described in terms of a 'limit event'.[2] This is an event of such enormity and overpowering violence that 'its effects rupture the otherwise normative foundations of legitimacy'.[3] Consequently, the role of language becomes problematised in the wake of atrocity. This has been compounded by Theodor Adorno's famous statement in 1949 that 'to write poetry after Auschwitz is barbaric' calling instead for a cultural silence in its wake.[4] A linguistic representation of a traumatic event poses the risk of '[reproducing] and [participating] in its horror' and thus the silence Adorno and his proponents beseech is a preferable solution for some.[5] This essay will begin by examining how the counter-narratives of both DeLillo and McCarthy offer another solution to this problem of representation than that suggested by Adorno. Both *Point Omega* and *The Road* conform to the notion proffered by novelist Tom McCarthy that the role of the novel is not about representing or criticising the world of which we are a part. Rather, its role is found in its 'surrendering to a vertigo that can never be mastered, to an abyss that can never be commanded, or excavated, or filled in.'[6]

Both novels are particularly intricate and complex in their treatment of the void, the 'black hole' that appears in the wake of atrocity, theorisations of which are inextricably linked to the theory of trauma.[7] While in-depth exploration of psychological trauma is out of the scope of this discussion, it is important to draw attention to its psychological effects on the individual. A complex phenomenon, trauma can be etymologically understood in the sense of a 'wound' the after-effects of which see a

1 T.S. Eliot, 'Little Gidding', in *Four Quartets* (London: Faber and Faber, 1944), p. 44.
2 Kristiaan Versluys, *Out of the Blue: September 11 and the Novel* (New York: Columbia University Press, 2013), p.2.
3 Simone Gigliotti, 'Unspeakable Pasts as Limit Events: the Holocaust, Genocide, and Stolen Generations', in *Australian Journal of Politics and History*, vol. 49 (2003), pp. 150-180, here p. 164.
4 Theodor Adorno, *Prisms*, trans. by S. and S. Weber (Cambridge: MIT Press, 1981), p. 34.
5 Slavoj Žižek, *Violence: Six Sideways Reflections* (London: Profile, 2009), p. 3.
6 Andrez Gsiorek and David James, 'Introduction: Fiction since 2000: Postmillennial Commitments', in *Contemporary Literature,* vol. 53 (2012), pp. 609-627, here p. 622.
7 Don DeLillo, *Point Omega* (London: Picador, 2010), p. 34.

person's ability to cope impoverished, often rendering them powerless.[8] Traumatic events 'are extraordinary, not because they occur rarely, but rather because they overwhelm the ordinary human adaptations to life'.[9] Primarily concerned with the trauma or rupture of language, this essay will continue on to explore the ways in which their respective narratives, permeated by obfuscation, allow for an exploration of the ways in which language itself performs the very anxieties, distresses and indeed acts of violence that 'circulate within the apocalyptic imagination'.[10] DeLillo and McCarthy do not focus on the 'event', the pared-back prose contained within their novels representative of their respective discussions of the intangible, that which defies speech. By fully imagining the breakdown of language itself, their works of fiction enact the implosion of consciousness brought about by the rupture of preconceived notions of identity and security in the wake of catastrophe. In considering the liminal position occupied by language as it transitions from the 'old concrete' world into the 'formless music for the age to come' both novels paradoxically engender new ways of being through which civilisation can potentially exist.[11] This signifies a critically important perspectival shift from that of the trope of the heroic survivalist that abounds in much post-apocalyptic fiction.

DeLillo and McCarthy's staging of the breakdown of language will be better understood once situated in the context of postmodern theories of deconstruction and post-structuralism. Hence, this essay will briefly trace the theorisation of language beginning with the work of post-structuralist and semiotician Roland Barthes. Situating *Point Omega* and *The Road* within the theoretical framework of postmodernism will reveal how linguistic disintegration in both novels works to thwart the readers 'effort to construct a detailed vision' out of their abstruse narratives.[12] Both narratives shift the emphasis on to that which cannot be seen. DeLillo reminds the reader that

> it takes close attention to see what is happening in front of you. It takes work, pious effort, to see what you are looking at […] to see, the depths of things so easy to miss in the shallow habit of seeing.[13]

The insistence that it is 'only the closest watching' that yields perception is also echoed in *The Road,* the narrative of which manoeuvres around a series of gaps and omissions.[14] This results in a structural absence in the framework of the novel, and just as the man and boy must navigate their way through 'the dark and the cold of the night,' so too must its reader navigate McCarthy's fragmented, aporetic prose.[15] The lack of apostrophes, quotation marks and indeed names throughout the novel leave the reader with

8 Roger Lockhurst, *The Trauma Question*, (London: Routledge, 1st ed., 2008), p. 2.
9 Judith Lewis Herman, *Trauma and Recovery,* (London: Pandora, 2nd ed., 2001), p. 33.
10 J.J. Masters, 'Metalinguistic Discourse in the Contemporary Apocalyptic Novel', in *Literature Interpretation Theory*, vol. 23 (2012), pp. 113-118, here p. 114.
11 Cormac McCarthy, *The Road* (London: Picador, 2007), p. 4; p. 81.
12 Kevin Kearney, 'Cormac McCarthy's *The Road* and the Frontier of the Human', in *Literature Interpretation Theory*, vol. 23 (2012), pp. 160-178, here p. 167.
13 DeLillo, *Point Omega,* pp. 16-17.
14 Ibid., p. 6.
15 McCarthy, *The Road,* p. 1.

'[n]o tracks' to guide him or her, mirroring the sense of displacement felt by its protagonists who '[stand] listening in the utter silence' before setting 'out along the road through the gray slush'[16]

Roland Barthes' anti-essentialist theory corresponds to that posited by Ferdinand de Saussure in his seminal work *Course in General Linguistics* (1916) that '*the linguistic sign is arbitrary*'.[17] According to Barthes, signs are mediated by language and even non-linguistic signs and actions carry linguistic meanings: 'language is the exemplary formal mechanism whose generative capacities are without limits. There is nothing that cannot be said and it is impossible to say nothing.'[18] Deconstruction theorist Jacques Derrida launched an attack on the Saussurean tradition of semiotics instead emphasising the ways in which systems and structures break down. The traditional hierarchical oppositions of 'inside/outside, mind/body, literal/metaphorical, speech/writing, presence/absence [and] form/meaning' that have structured western thought are dismantled by deconstructionists, exposed as mere constructs.[19] That is to say that it is given a different structure and functioning. The idea that 'the centre cannot hold' then is central to deconstruction and it is representative of the inherent chaos and disruption in language and structures.[20] This is brought about by an 'event' which Derrida refers to as a rupture in his 1966 lecture 'Structure, Sign, and Play in the Discourse of the Human Sciences'.[21] The unnamed cataclysmic 'event' that takes place in *The Road*, set in a nuclear winter of post-apocalyptic America, ruptures the world of the novel and indeed language itself in much the same way Derrida's 'event' signifies the epistemological break with structuralist thought. The barren expanse scattered with 'charred and limbless trunks of trees' haunts the shape of the novel in the form of McCarthy's paratactic style; as civilisation collapses, words begin to falter as do all articulations and representations of language in the novel:

> He'd had this feeling before, beyond the numbness and the dull despair. The world shrinking down about a raw core of parsible entities. The names of things slowly following those into oblivion. Colors. The names of birds. Things to eat. Finally the names of things one believed to be true. More fragile than he would have thought. How much was gone already? The sacred idiom shorn of its referents and so of its reality. Drawing down like something trying to preserve heat. In time to wink out forever.[22]

McCarthy's use of neologisms such as 'parsible' here and at other points in the novel is indicative of his need to illustrate the resounding horror and disarray that subsumes the father and his son. Here we witness the activation of a new language which emerges in the post-apocalyptic world of *The Road*, building on that which has gone before. McCarthy's novel identifies the tendency of history to disguise itself as progress when in essence it is merely a process of senseless accretion. The terror inherent in

16 Ibid., pp. 79-80.
17 Ferdinand de Saussure, *Course in General Linguistics*, trans. by Roy Harris (London: Duckworth, 1983), p. 68.
18 Pierre Bourdieu, *Language and Symbolic Power* (Oxford: Polity Press, 1991), p. 41.
19 Jonathan D. Culler, *Literary Theory: A Very Short Introduction* (Oxford: Oxford UP, 1997), p. 169.
20 This is a line from W.B. Yeats 'The Second Coming'. Written in the aftermath of the First World War, Yeats discusses the need for a violent reversal to take place in order for the restoration of balance to occur. This line also features as an epigraph to Chinua Achebe's *Things Fall Apart* (1958) in which it signifies the chaos that arises with the collapse of a system.
21 Jacques Derrida, *Writing and Difference*, trans. by Alan Bass (London: Routledge, 2001), p. 353.
22 McCarthy, *The Road*, pp. 6, 93.

language's ultimate inexpressiveness and its futility in the face of human annihilation is repeatedly performed on a textual level.

The rupture, or 'event', central to *Point Omega* differs somewhat and is perhaps best discussed in relation to Derrida's concept of *différance*. In his 1963 essay 'Cogito and the History of Madness' Derrida introduces his theory of *différance*, 'a simultaneous process of deferment in time and difference in space' which assists in highlighting the mobile, fragmented and paradoxical nature of language.[23] The array of meaning that results from the movement and deferment of signifiers to one another implies that there are no parameters on signification, its play limitless. Derrida's theory essentially throws knowledge-making into a state of 'play' which calls attention to the infinite possibilities of language. This is embodied in the very title of DeLillo's novel which is a reversal of Pierre Teilhard de Chadrin's theory of the Omega Point. This speaks of the complex consciousness toward which the universe is evolving and can be described as 'an end point of maximum organised complexity, a state of ideal love and reason beyond that which can be known'.[24] A point of spiritual singularity free from the constrictions of time and space, Teilhard states that

> by the very nature of Omega, there can only be one possible point of definitive emersion – that point at which, under the synthesising action of personalising union, the noosphere will reach collectively its point of convergence – at the end of the world.[25]

DeLillo's reversal of Teilhard's theory illustrates the 'free play' of language discussed in Derrida's 'Structure, Sign, and Play' by bringing the undecidability of language to the fore 'dislodg[ing] the principle of a single final meaning' in the novel.[26] We are left to consider whether DeLillo's Omega Point is one of horror or one of sublimity. Whether it is apocalyptic or whether it is symbolic of the mythological birth of creation. Whether it is 'the repressed "lost object" itself – the "abominable real", the unnameable "thing" (*das Ding*) which is the other face of that paradise we lost when we entered the world of egos and others'.[27]

Deconstruction is invested in exposing the instability of meaning inherent in language that arises out of the endless chain of meanings that each word is capable of generating, whether archaic, its modern connotations and denotations or its ever changing implications in permuting contexts. Indeed, the postmodern uncertainty embedded within the narrative further emphasises the Derridean notion that there exists no fixed meaning or certainty, 'the true life is not reducible to words':

> "Whatever the intended meaning of this term, [the Omega Point] if it has a meaning, if it's not a case of language struggling toward some idea outside our experience."

23 Julie Rivkin and Michael Ryan, *Literary Theory: An Anthology* (Oxford: Blackwell, 2nd ed., 2004), p. 258.
24 Paul Giaimo, *Appreciating Don DeLillo: The Moral Force of a Writer's Work* (Santa Barbara: Praeger, 2011), p. 176.
25 Pierre Teilhard de Chardin, *The Phenomenon of Man* (London: Collins, 1959), p. 272.
26 Andrew Bennett and Nicholas Royle, *Introduction to Literature, Criticism and Theory* (London: Prentice Hall Europe, 2nd ed., 1999), p. 249.
27 Richard Kearney, *Strangers, Gods and Monsters: Interpreting Otherness* (London: Routledge, 2003), p. 91.

"What idea?"

"What idea. Paroxysm. Either a sublime transformation of mind and soul or some worldly convulsion. We want it to happen."

"You think we want it to happen."

"We want it to happen. Some paroxysm.'"[28]

At no point in the novel does DeLillo resolve his ambiguous plot lines, again emphasising the impossibility of 'seeing too much' for 'the less there [is] to see, the harder [one must look], the more [one will see]'.[29] Thus, he also breaks down the archaic notion that it is the responsibility of the writer to convey meaning, assisted by the cinematic ekphrasis in the novel.[30] This nesting of the visual within the written that is central to cinematic ekphrasis creates a decentring effect, which thrusts the image out of a controlling aesthetic form and into personal and public discourse. Readers interested in finding meaning must plough the landscape of language and so it is fitting that the novel's characters retreat to the desert, a place where one goes to repair, simplify and purify, to get back to the source. Ultimately, in centring his novel around the discussion of a core that is epistemologically and ontologically unavailable, for to access it equals death, is illustrative of the inaccessibility of the 'real' for humanity. Elster's speculations in the desert can be said to be 'a denial or mockery of Teilhard's thinking' exposing his philosophy as one of wishful theology.[31]

Derrida also challenges logocentrist theory, a theory which positions the act of speech as central to the development of language and thus marginalising the act of writing. His espousal of this theory succeeds in rupturing the notion of an all-governing secure intellectual and moral foundation, arguing that 'every definition "deconstructs" itself – that is, it tends to unravel when one probes deeper into its foundational assumptions and literary gestures'.[32] He maintains that systems and structures are wholly fictitious constructs and thus cannot be said to accurately develop meaning, or create order. Indeed, the very notion of seeking out an 'order' is incongruous with post-structuralist thought which posits that no unified truth exists. The absence of an ontological centre is crucial to poststructuralism and 'in place of the centre, but not in its place, there is alterity, otherness, a multiplicity and dispersal of centres, origins, presences'.[33] When examined from this frame of reference, the convergence of art, film, and literature in *Point Omega* is of particular interest. DeLillo's ekphrastic novel engages artistic and cinematic elements, namely the conceptual art piece *24 Hour Psycho* which works to suspend time in a manner that language is

28 DeLillo, *Point Omega,* p. 21; pp. 91-92.
29 Ibid., p. 6.
30 Ekphrastic works of literature are usually referred to as those that incorporate visual works of art. Cinematic ekphrasis diverges from the traditional conception in its ability to surpass the purely verbal ekphrasis of the novel. For a more detailed discussion of cinematic ekphrasis, see Laura M. Sager Eidt's *Writing and Filming the Painting: Ekphrasis in Literature and Film* (Rodopi, 2008) and André Bazin's *What is Cinema?* (Berkeley: University of California Press, 1967).
31 David Cowart, 'The Lady Vanishes: Don DeLillo's Point Omega', in *Contemporary Literature,* vol. 53 (2012), pp. 31-50, here p. 47.
32 Ben Agger, 'Critical Theory, Poststructuralism, Postmodernism: Their Sociological Relevance', in *Annual Review of Sociology*, vol. 17 (1991), pp. 105-131, here p. 112.
33 Bennett and Royle, *Introduction to Literature, Criticism and Theory*, p. 256.

incapable of doing.[34] In keeping with the idea that DeLillo does not seek to represent or criticise the world in this novel, it is worth recalling Jean-François Lyotard's assertion that the role of art is found in its ability to 'bear witness…to this aporia of art' […]. It does not say the unsayable, but says that it cannot say it.'[35] DeLillo's jarring and unnatural use of syntax in the novel mirrors the looping effect of film where 'the slightest camera movement [creates] a profound shift in space and time' bringing the reader into a state of mind that resembles Henri Bergson's concept of duration (*la durée*).[36] Bergson critiqued mechanistic theories of time claiming that it superimposed spatial concepts onto time, leading to its misperception as a sequence of unconnected, detached and spatial constructs. Bergson instead argued for duration (*la durée*) where there is no juxtaposition of events and no mechanistic causality. That is to say, 'our awareness of temporal unfolding is in terms of its various rhythms. We have complexity rather than multiplicity.'[37] Consequently, the structural elements of *Point Omega* essentially serve to remove the machinery of mediation that structuralists such as Barthes and his predecessors refer to.

Temporal and spatial disintegration and the consequent 'absence' of language

Our organisation of time into a linear construct and space into geographic mappings is made impossible by 'black hole[s]' which essentially break down time and space.[38] In his discussion of the Omega Point, DeLillo brings the reader ever closer to a gravitational singularity. As a singularity that structured material around disintegrating spatiotemporal reality, the black hole reflects our inconsequential material reality back to us: 'We want to be the dead matter we used to be. We're the last billionth of a second in the evolution of matter.'[39] Omega Point parallels the detonation of the first atomic bomb, an occurrence which opened the door for an apocalyptic event worldwide. Elster's character mirrors that of the real life Oppenheimer, while the shadow of the killer in Hitchcock's *Psycho* mirrors the real life shadow of those who were nearest the blast; all that remained of them.[40] Hidden within the fissures of DeLillo's text lies the sublime terror of annihilation; the reality of our own Point Omega. This image articulates the horrors of trauma on a level that language alone is incapable of doing: 'the true life is not reducible to words'.[41]

The black hole or void is also explored in *The Road* where the absence of humanity following on from the apocalyptic event is explored via the absence of language. Kevin Kearney asserts that 'the "real" cause of the apocalypse exists as a hole in the text that parallels a potential hole in human existence: the

34 *24 Hour Psycho*, an art installation created by Douglas Gordon in 1993, is a slowed-down version of Hitchcock's *Psycho* (1960). Gordon's work sees the original film slowed down to two frames per second, resulting in the creation of a 24 hour film.
35 J. F. Lyotard, *Heidegger and 'the Jews'*, trans. by A. Michel and M. Roberts (Minneapolis: University of Minnesota Press, 1990), p. 47.
36 DeLillo, *Point Omega,* p. 5.
37 F. C. T. Moore, *Bergson, Thinking Backwards* (New York: Cambridge UP, 1996), p. 64.
38 DeLillo, *Point Omega,* p. 34.
39 Ibid., p. 64.
40 See Appendix. Within a certain range from the site of detonation, the heat was so extreme that people were vaporised. In Hiroshima, all that was left of some humans who were sitting on nearby stone benches was their outlines.
41 DeLillo, *Point Omega,* p. 5.

complete absence of human futurity and the absence of life itself.'[42] Drawing on Pierre Bourdieu's discussion of the relationship between language and power proves useful here. Bourdieu maintains that

> language, by virtue of the infinite generative but also *originative* capacity – in the Kantian sense – which it derives from its power to produce existence by producing the collectively recognised, and thus realised, representation of existence, is no doubt the principle support of the dream of absolute power.[43]

That the prose contained in both novels is that of a postmodern disturbance works to subvert the notion of language as absolute power. Indeed, the 'blackened books that lay in pools of water' in the 'charred ruins' of a library is suggestive of the destruction of art and literature which historically signify possibility and transformation.[44] They are now dismissed as artefacts of a bygone era. Similarly, there is the discovery of the last can of coke, a universally recognised sign in a capitalist society, which is now extinct. This further throws the idea of ontological security into disarray, which is exemplified by McCarthy when his unnamed protagonist walks out into the gray light and experiences something akin to Elster's 'enveloping nothing:'[45]

> [seeing] for a brief moment the absolute truth of the world. The cold relentless circling of the intestate earth. Darkness implacable. The blind dogs of the sun in their running. The crushing black vacuum of the universe […] Borrowed time and borrowed world and borrowed eyes with which to sorrow it.[46]

The trope of the 'fall of man' is a recurring feature within much post-millennial American fiction and it is echoed in the end of language that is imagined in *The Road.* The inextricable relationship between the ontological nature of words and the notion of divinity in the novel calls forth the story of 'The Tower of Babel' in the *Book of Genesis.* Mythologically speaking, Babel represents the birth of language. It also corresponds with the birth of confusion and miscommunication: 'Come, let us go down and confuse their language so they will not understand each other'.[47] In this biblical tale humanity is punished for arrogance and defiance by means of the confusion of tongues upon attempting to build a 'tower that reaches to the heavens'.[48] The associations of a capitalist ideology invoked by this myth bring to mind Fritz Lang's employment of the trope in his 1927 German expressionist film *Metropolis.* His frightening, dystopian epic envisions a controlled, repressive, and unjust future that is dominated by technology and devoid of humanity. The allegorical commentary within the film is delivered via the character of the socially conscious Maria:

42 Kevin Kearney, 'Cormac McCarthy's *The Road* and the Frontier of the Human', in *Literature Interpretation Theory*, vol. 23 (2012), pp. 160-178, here p. 161.
43 Bourdieu, *Language and Symbolic Power,* p. 42.
44 McCarthy, *The Road,* p. 199.
45 DeLillo, *Point Omega,* p. 118.
46 McCarthy, *The Road,* p. 93.
47 Genesis 11.7.
48 Ibid.

> 'We shall build a tower that will reach to the stars!' Having conceived Babel, yet unable to build it themselves, they had thousands to build it for them. But those who toiled knew nothing of the dreams of those who planned. And the minds that planned the Tower of Babel cared nothing for the workers who built it. The hymns of praise of the few became the curses of the many – BABEL! BABEL! BABEL! – Between the mind that plans and the hands that build there must be a Mediator, and this must be the heart.[49]

McCarthy appropriates this trope in a manner not entirely dissimilar to Lang. A reading of *The Road* from the perspective of Baudrillard's system of simulacra illuminates the ways in which McCarthy positions the father's language as one belonging to the old epoch, obsessed with consumption. In *The Illusion Of The End* Baudrillard outlines the slippage into the hyperreal, an endless chain of representation that has laid claim to and thus rendered the human imaginary unproductive making post-apocalyptic rebirth virtually impossible, 'for hyperreality rules out the very occurrence of the Last Judgement or the Apocalypse or Revolution'.[50] Postmodern hyperreality is thus incapable of imagining a meaningful 'end after the end'.[51] The father and son in the novel are struggling to find a sense of linguistic meaning in this post-apocalyptic world that envisions the end of humanity. It is notable that the language of the father is analogous to that of the pre-apocalyptic, post-capitalist epoch that Baudrillard maintains is 'rooted, or perhaps un-rooted' in consumption as opposed to production.[52] While the father, who had carried his wallet about 'till it wore a cornershaped hole in his trousers'[53] does attempt to disengage from his memories of the past by discarding money, credit cards and other symbols of the 'civilised' era, he remains a product of a hyperreal postmodern world, governed by simulations of other simulations.[54] However, the son, who is not of the pre-apocalyptic world and thus symbolic of the new, is suggestive of the possibility of a linguistic redemption.

Early on in *The Road* the son is enthusiastic and curious about language but as time progresses we witness his retreat away from speech into silence. At several points throughout the narrative, the father insists that his son engage in speech with him, variations on the phrase 'You have to talk to me' repeated numerous times. Their discourse has fallen into a numbness of frozen silence and he retreats deeper into himself as his father's morality corrodes. Here we are reminded that the respective ideologies of the boy and his father, that of potential and that of the old, cannot coexist. The boy grows increasingly weary of his father's discussion of 'the good and the bad guys' as is illustrated in the following passage:

> Can you write the alphabet?
>
> I can write it.

49 *Metropolis*, dir. by Fritz Lang, (Paramount Pictures, 1927).
50 Jean Baudrillard, *The Illusion of the End*, (Cambridge: Polity Press, 1994), p. 8.
51 Masters, 'Metalinguistic Discourse', p. 115.
52 Ibid., p. 117.
53 McCarthy, *The Road,* p. 52.
54 Masters, 'Metalinguistic Discourse', p. 116.

> We don't work on your lessons anymore.
>
> I know.
>
> Can you write something in the sand?
>
> Maybe we could write a letter to the good guys. So if they came along they'd know we were here. We could write it up there where it wouldn't get washed away.
>
> What if the bad guys saw it?
>
> Yeah.
>
> I shouldn't have said that. We could write them a letter.
>
> The boy shook his head. That's okay, he said.'[55]

The novel for the most part is narrated through the consciousness of the father and is consequently tied to his linguistic patterns which are attached to the old world. It is only towards the end that the son's voice becomes more prominent 'almost as if he is wresting linguistic power – and a way of seeing – from his father'.[56] The son's articulation of this power is thrust upon the father:

> You're not the one who has to worry about everything.
>
> The boy said something but he couldn't understand him.
>
> What? he said
>
> He looked up, his wet and grimy face. Yes I am, he said.
>
> I am the one.[57]

This assertion of linguistic power is bound up with the recurring imagery of the 'carrying [of] the fire' throughout the novel. A crucial element of the story is found in the way in which the 'fire' takes the form of a story which the father weaves and so it is inextricably linked to language from the outset.[58] The fire figuratively burns out of language thus suggesting the promise of regeneration via the son. He finds himself in this place inhabited by dead objects, 'but like the "rock city", the "limbless trunks" and "sagging hands of blind wire … whining" elicits a world that lives on what is left behind'.[59] The final image in the novel is one of perfect symmetry which harks back to the beginning of time. It is worth quoting in full for it reveals how the boy's repossession of a system of language 'where word and referent

55 McCarthy, *The Road,* p. 262.
56 Masters, 'Metalinguistic Discourse', p. 117.
57 McCarthy, *The Road,* p. 277.
58 Kearney, 'Cormac McCarthy's *The Road* and the Frontier of the Human', p. 162.
59 Ibid, p. 164.

are reconnected is made possible by his birth in post-apocalyptica, his dying world offering us a glimpse of what we have lost in our own time'.[60]

> Once there were brook trout in the streams in the mountains. You could see them standing in the amber current where the white edges of their fins wimpled softly in the flow. They smelled of moss in your hand. Polished and muscular and torsional. On their backs were vermiculate patterns that were maps of the world in its becoming. Maps and mazes. Of a thing which could not be put back. Not be made right again. In the deep glens where they lived all things were older than man and they hummed of mystery.[61]

Both *Point Omega* and *The Road* reveal how the unfathomable nature of catastrophic events causes disintegration at the most elemental level, namely that of language. Their counter-narratives do not engage in the replication and participation of events of horror that is a predominant feature in much post-millennial American fiction. They do not seek to represent; rather, they surrender to the abyss that cannot be mastered. This is illustrated on a thematic level but is also embedded in the very form and structure of their respective narratives. This works to convey how a rupturing of structure filters down to the most molecular of levels of literary composition; essentially, it reveals how the absence of ontological certainty is inextricably linked to linguistic arbitrariness. Careful consideration of the liminal position occupied by language at a time of transformation in the respective novels results in a paradoxical engendering of new ways of being through which humanity can potentially exist.

60 Masters, 'Metalinguistic Discourse', p. 117.
61 McCarthy, *The Road,* pp. 306-307.

Appendix

Photographic evidence of the aftermath of the Hiroshima bombing referred to on page 6 of this essay.

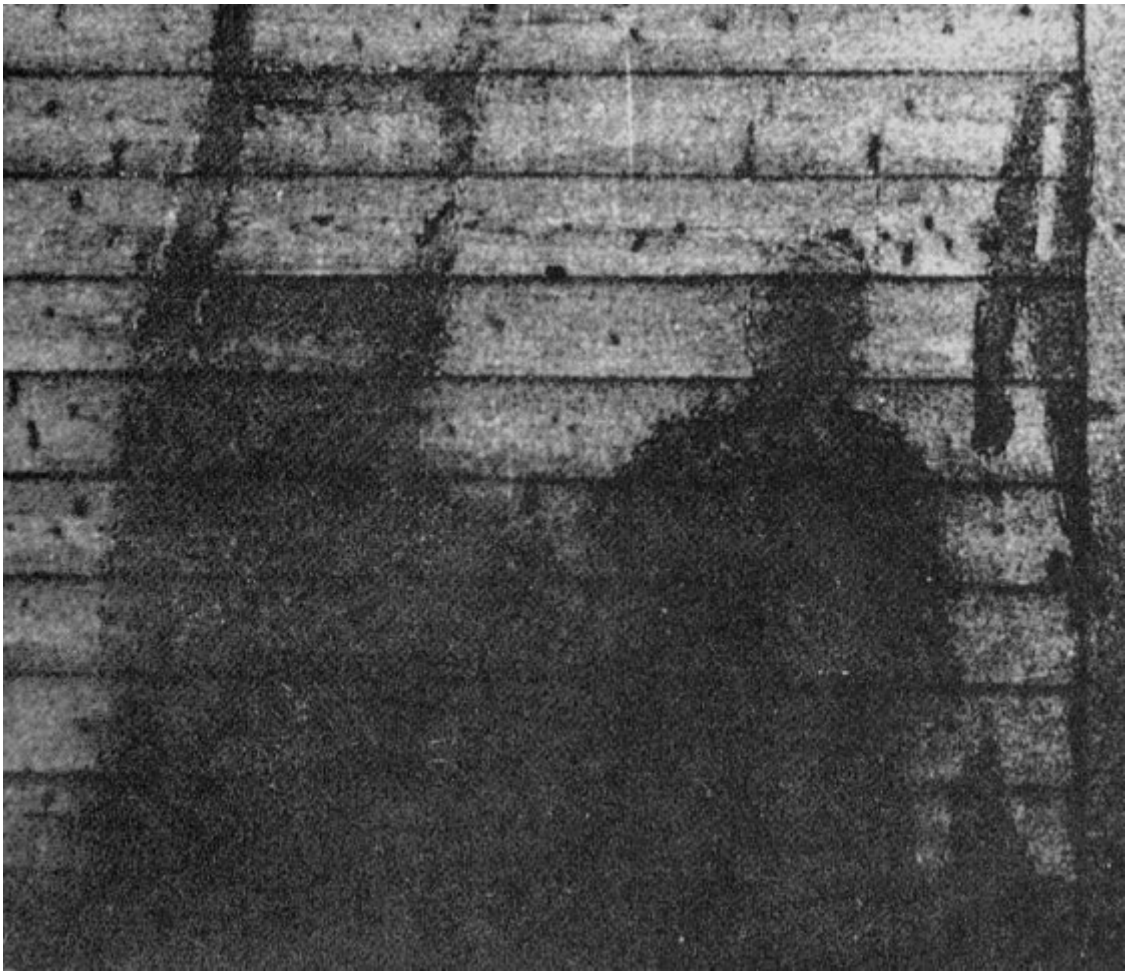

Image 1: This photograph shows the stone steps leading to the entrance of Sumitomo Bank. With temperatures reaching well over 1,000 degrees centigrade, the individual was incinerated on the stone steps, http://www.gensuikin.org/english/photo.html [accessed 26.05.2014].

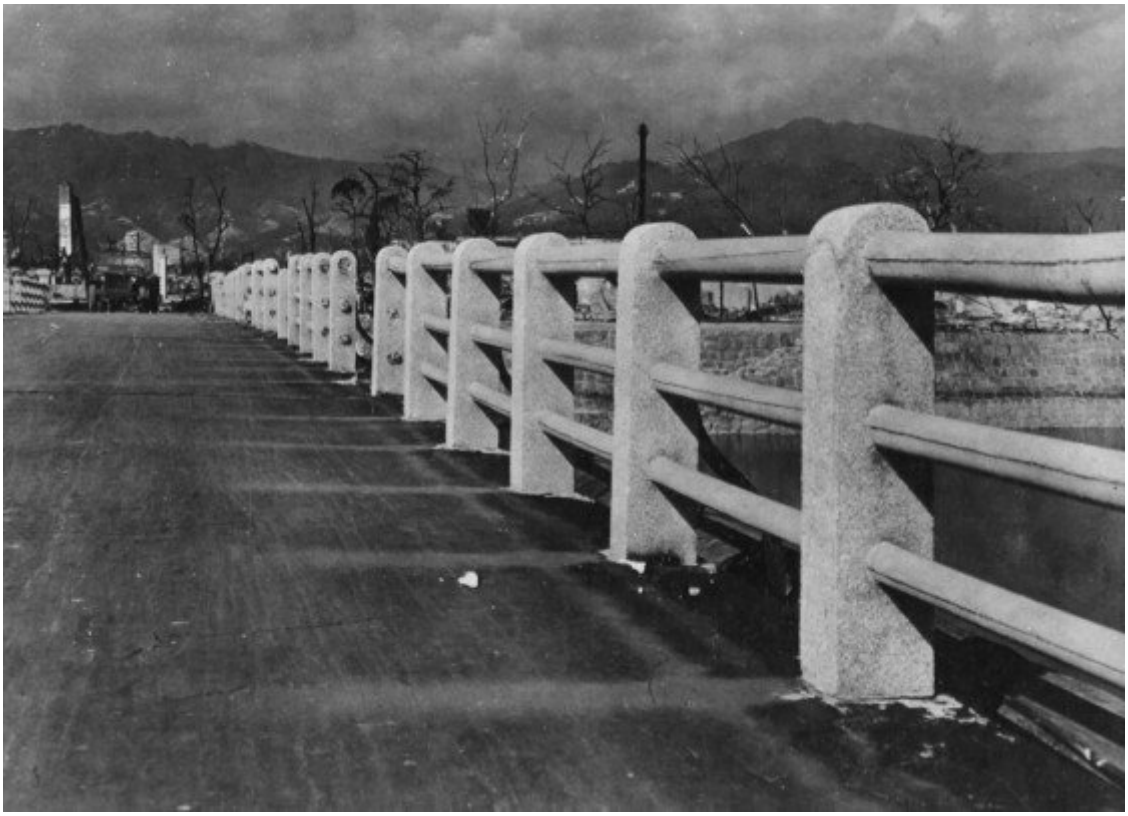

Image 2: This photograph shows the shadow made by the heat rays. This place is about 800 meters from the hypocenter, and the unshielded asphalt surface was scorched, while the surface shielded by the handrail appears as a white shadow, http://www.gensuikin.org/english/photo.html [accessed 26.05.2014].

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