

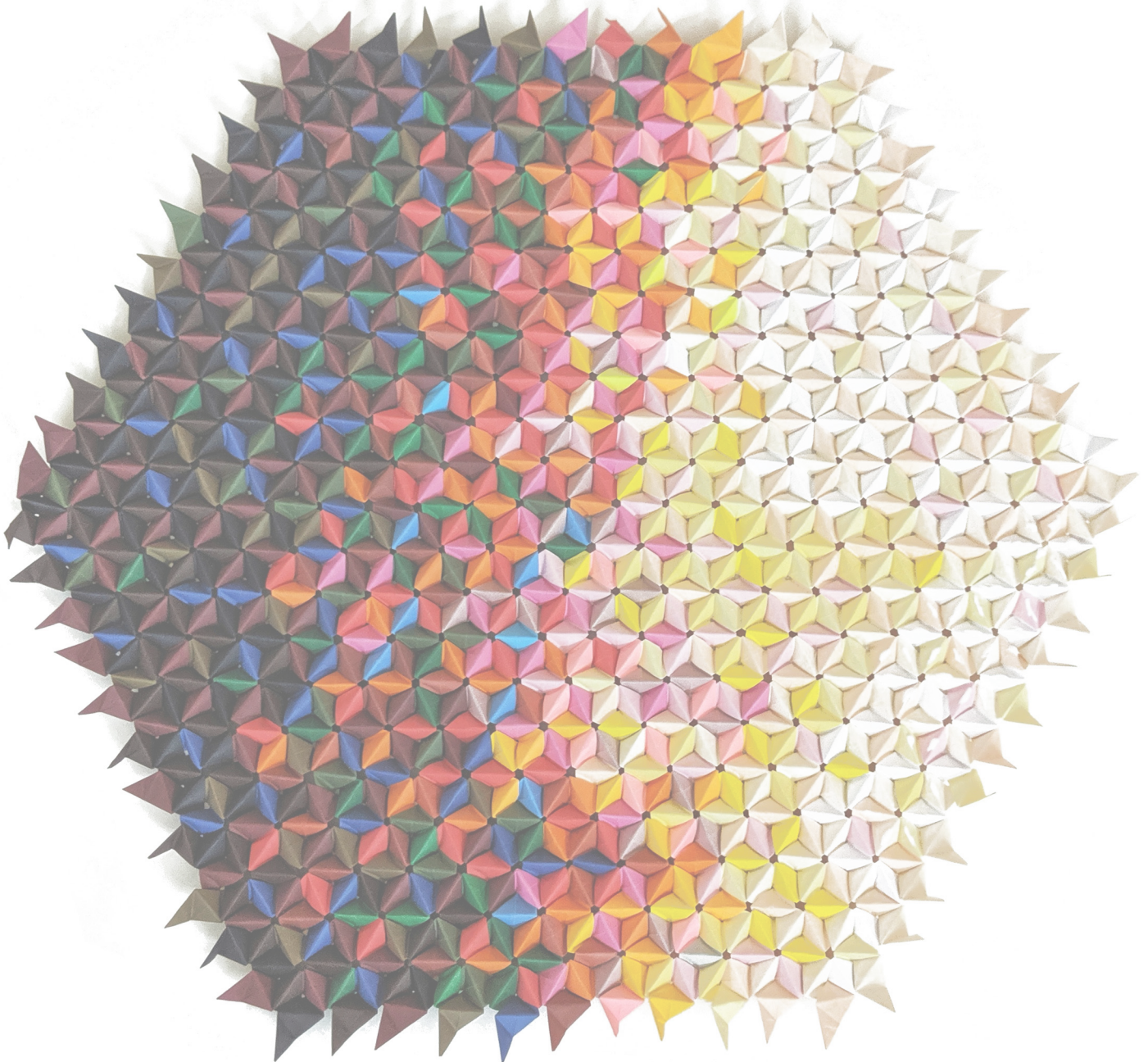
eSharp

TRANS-

TRANSITIONS,
TRANSFORMATIONS,
'TRANS' NARRATIVES

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eSharp

TRANS-

They say life can be represented by Birth and Death but for me (I say this because I've lived a quarter of it by now) , it's also the colours that lie between black and white.

This piece is my friend's version of life represented in Origami where 2456 pieces of small paper are individually folded and interlocked together without any glue.

She folded each paper in the cab, metro, flight and train while people stared at her trying to figure out what she's up to without even looking at the pieces in her hand. She would continue to do so even if you blind fold her.

She used 33 shades of colours to ge the best *Ombre* of life. How life transitions from birth with a pure white soul of a baby embracing various stages and colours of life and eventually goes down to a death a blunt black reality.

ADITI ANUJ

Aditi Anuj is origami enthusiast. They call her the Origami girl. Graduated from the reputed National school of Design in India she took on a journey to gold each piece of paper she touched to create a beautiful version of itself.

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A CRITICAL OVERVIEW OF FEMINISM AND/IN TRANSLATION: CONSTRUCTING CULTURES AND IDENTITIES THROUGH AN INTERDISCIPLINARY EXCHANGE

CHARLOTTE LE BERVET (UNIVERSITY OF GLASGOW)

Abstract: *'A bridge between cultures' and 'les belles infidèles' are commonly used metaphors to describe translation. The first one shows that translation is a border zone where collaborative dialogues between languages and cultures take place whereas the second example highlights the femininity of the discipline (Simon 1996). They suggest, however, that translation is never a neutral act, but rather a creative act of re-appropriation that contributes to the construction of identities, knowledge and culture (Bassnett and Lefevere 1990). Literary translation can thus be a shaping force for change and renewal. This article presents an overview of Feminist Translation and demonstrates how this approach has, through 'transformance' and transgression, played a catalytic role in shaping women's identities, cultures and literatures. Due to its political and historical background in second-wave feminism and French Feminism, this translation approach has not only drawn attention to gendered language and the place of women's writing, but also forced Translation Studies to rethink pre-established concepts and has participated in the development of feminisms and in the recovering of lost female voices.*

Keywords: Feminist Translation, Feminism, Translation, Transgression, Gender

'Translators and women have historically been the weaker figures in their respective hierarchies: translators are handmaidens to authors, women inferior to men' states Sherry Simon in the opening lines of *Gender in Translation* (1996, p.1). An example of this conflation, based on reproductive and secondary status, is found in tags such as 'les belles infidèles'— the idea that in marriage and in translation, only faithfulness guarantees legitimacy; and in Lori Chamberlain's essay 'Gender and the Metaphors of Translation' (1988), in which she examines the gender-based paradigm within representations of translation. It seems only relevant then that this convergence encouraged a new approach to translation practices. Feminist translation can be defined as a conscious political activity that seeks to intervene in linguistic and textual structures of domination and to disrupt epistemic mechanisms of marginalisation. In effect, this approach stems from second-wave feminism that saw language as an issue of power, as will be shown through the work of French Feminists and Canadian writers. Feminist translation thus mobilises feminist discourses to connect different movements across borders in order to challenge phallogentric language and gender constructs, facilitate feminist production and make women's (and translators') work recognised in society, and seen as equally important in the literary sphere. This article aims to demonstrate how translation has contributed to the flux of feminist ideas between languages and cultures, particularly between French and English. Feminist translation has shaped the development of feminist thought by participating in the re-construction of women's identity in the West from the 1970s onwards. The focus will be on the Canadian School and the background, strategies and theories of the first wave of feminist translation — strongly related to second-wave feminism. This analysis will then lead to an account of the second paradigm and its redefinition for a more inclusive approach, which is closely associated with third-wave feminism.

The Development of Feminist Translation

A feminist approach to translation originates from the introduction of the notion of 'gender' into discussions of sexual difference in the twentieth century.¹ With the development of post-war feminism in the mid-to-late 1960s, gender became a focus of feminist thinkers, as biological reasons no longer appeared adequate to account for the differences in men's and women's societal and cultural roles (Flotow 1997, p.5). Women's

movements focused on 'the behavioural stereotypes that come with gender conditioning' and on the 'ideological and political conviction that women were more unified by the fact of being female in a patriarchal society than [...] divided by specificities of race and class' (Eisenstein 1983 cited in Flotow 1997, p.6). The idea of gender conditioning is reminiscent of Simone de Beauvoir's aphorism 'on ne nait pas femme, on le devient' in *Le deuxième sexe* // ['one is not born, but rather becomes, a woman' (Beauvoir 1949, p.13 / translation 1953, p.281)], which suggests that,

a baby born with female reproductive organs does not simply grow up to be a woman. She has to turn herself into a woman, or more correctly, she is *turned* into a woman by the society she grows up in and in response to the expectations that society has of women. (Flotow 1997, p.5)

The concept of gender was thus developed in the interest of examining and understanding women's socialised differences and their cultural and political powerlessness. Although the binary approach to gender has since been criticised (see Butler 1990), the concept has become an important analytical tool in several academic disciplines. Similarly, the notion that all women are unified by their gender, or 'global sisterhood', has been called into question by black feminists (see Alice Walker 1983), and postcolonial feminists (see Chandra Talpade Mohanty 1991), due to its totalising tendencies and its exclusion of women of colour and of other parts of the world.

The question of gender became nevertheless central in feminist writing through explorations of the body and of sexual identity. Indeed, language was no longer solely seen as a communicative tool but also as a manipulative one used by patriarchal societies. This idea was central to the work of French Feminists such as Hélène Cixous, Julia Kristeva and Luce Irigaray, and of Nicole Brossard and Louky Bersianik in Canada. Writers took issue with conventional language and grammatical constructions which they saw as reflecting and perpetuating patriarchal power structures, gender constructs and sexual-based stereotypes. As Luce Irigaray wrote: 'Si nous continuons à nous parler le même langage, nous allons reproduire la même histoire. Recommencer les mêmes histoires' ['If we keep on speaking the same language together, we're going to reproduce the same history. Begin the same old stories all over again'] (Irigaray 1977, p.205 / translation

¹ I would like to thank my supervisors, Professor Michael Syrotinski and Professor Susan Bassnett, for their guidance and constructive feedback; as well as Dr Eamon McCarthy and Dr Emeline Morin for their support.

1985, p.205). From questions centred around language use and language issues in power struggles — meaning how language reflects and maintains power differences amongst sexes and can be an instrument of oppression and subjugation—, feminist writers questioned and transgressed patriarchal language through experimental writing. Nicole Brossard created feminised neologisms such as ‘mourriture’ to link nurture, putrefaction and death (Flotow 1997, p.15); Louky Bersianik’s character in *L’Euguélonne* (1976) investigated the different qualities applied to men and women, and Anne Garréta wrote *Sphynx* (1986) without using any gender markers to refer to her main characters. Exploring new grounds and seeking to develop new ideas, feminist writers invented words, spellings, images and metaphors, and deconstructed conventional grammatical constructions. The theory behind these practices was that linguistic innovations would breathe life into women’s creativity and feminist consciousness. Parallel to re-writing the word, which was a critical aspect of experimental writing, feminists also re-wrote the body:

At the root of much feminist work is the recuperation of the objectified, obscured, vilified or domesticated female body. This is a body that has been depersonalised by patriarchy, that offers services in return for its maintenance, while at the same time maintaining the system that subjugates it. The body is, however, also the source of women’s creative energy, a largely unknown entity that has been long silenced and needs to be written. (Flotow 1997, p.17)

The writing of Hélène Cixous, Julia Kristeva and Luce Irigaray has influenced both feminism and feminist translation practices. Their work investigates the symbolic and historical roots of patriarchy through language in order to challenge discursive constructions of sexual identity. In *The Laugh of the Medusa*, Cixous urges women to claim their body back:

She must write her self, because this is the invention of a *new insurgent* writing which, when the moment of her liberation has come, will allow her to carry out the indispensable ruptures and transformations in her history [...] By writing her self, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display — the ailing or dead figure, which so often turns out to be the nasty companion, the cause and location of inhibitions. Censor the body and you censor breath

and speech at the same time.
(Cixous, translation 1976, p. 880)

In effect, inviting women to write their own history and body encouraged the exploration of a subject that had hitherto been described in terms of stereotypes: lover, mother, virgin or whore. Feminist writers identified sexuality as the underlying element of devaluation and therefore developed a vocabulary for either censored parts of the body or taboo topics. Julia Kristeva for instance introduced terms such as the polysemic ‘jouissance’ and ‘invagination’; Luce Irigaray created the neologisms ‘sexué’ and ‘sexuation’ and Nicole Brossard referred to ‘la perte blanche.’ Translating this French body into English caused linguistic and cultural problems that pushed translators to reflect on the limitations of their own language. In Kristeva’s vocabulary, sexual pleasure is covered by ‘plaisir’ but ‘jouissance’ has a number of meanings ranging from enjoyment to pleasure to sexual pleasure to orgasm, as well as the presence of meaning (jouissance = j’ouïs sens = I heard meaning). It is also ‘a word with *simultaneously* sexual, political and economic overtones [as in the “enjoyment of rights” and “property”]’ (Wing 1996, p.165). Translation solutions have included ‘bliss’, ‘sexual pleasure’, and ‘enjoyment’ but have been deemed unable to render fully Kristeva’s writing (Simon 1996, pp.102-103). A similar difficulty is found in the translation of Nicole Brossard’s ‘la perte blanche.’ The term refers to vaginal discharge but has been rendered literally as ‘white loss’, which excludes the meaning of bodily secretions (Godard 1984, p.13). As Barbara Godard points out, this translation demonstrates an insufficient knowledge of biology in English. These translation debates showed gaps between French-Canadian and American feminist discourses and testimonies of cultural situations. They also raised questions about censorship, creativity and power in translation, particularly of how a new translation sensibility could benefit from and further feminist theories. Translating feminist texts has thus enabled these writings to cross cultural and linguistic borders and has participated in fostering an international exchange in the re-creation of women. In effect, it opened up a new dialogue on how Western languages and cultures defied phallogocentric discourses. The marginal and intercultural nature of translation may explain why translation appeared ideal to convey and pave the way for feminist ideas, especially in the deconstruction of normative linguistic gender representations. Indeed, it can be argued that feminist activists explored ways in which translation could be an explicitly political tool because at

the core of much feminist and translation work are the notions of transgression and transformation.

With the implication of gender in language, feminists have demonstrated that a woman's identity is formed through language. She needs to be rewritten by the *écriture féminine* to reconstruct her self, according to French Feminists, which implies writing through her body, undermining patriarchal expressions, and inventing her own language. The production and translation of feminist texts favoured the development of a new approach to translation, which not only ensured but also reinforced the transmission of feminist discourses. Moreover, it can be argued that this politicised the translation practice and the translator, who now identified as a 'feminist translator' and defined her practice as part of the larger feminist movement.

The First Wave of Feminist Translation: the Canadian School

Feminist Translation Studies emerged within the Anglo-French cultural dialogue in Canada, as a method of translating the focus on and the critique of patriarchal language by feminist writers in Quebec. Its development was favoured by the unique political and cultural context in which fights for representation and recognition of both women and bilingualism were taking place (see *Voice of Women and the Quiet Revolution*). In the 1970s and 1980s, authors such as Nicole Brossard, Madeleine Gagnon, and Denise Boucher, produced experimental work to denounce and dismantle 'the conventional language they perceived as inherently misogynist' (Flotow 1991, p.72). To write in the feminine through an attack on language, these writers questioned its materiality. In effect, this meant research into the etymology of conventional vocabulary and its deconstruction, for example, through puns and neologisms or the dismantlement of words to reveal concealed meanings, as is evidenced by Brossard's use of the word 'délire/de-lire' ['delirium/reading'] in *Amantes* (1980, p.11) [translated as *Lovhers* by Barbara Godard (1986, p.16)]. In her poem, the wordplay may refer to the excitement a woman experiences when reading another woman's text, 'the uncontrolled expression of women's realities', or the 'process of un-reading' (Flotow 1991, p.73). Grammatical strategies also involved the silent 'e' that marks the female gender in French, which became an important element in the critique of the masculine as the generic term. The aim of these authors was to write about women's experiences that had not been put into words before and therefore to write 'l'inédit' (or 'unwritten' in Godard 1990, p. 89). These texts were first translated with two feminist plays: *Les fées ont soif* and *La nef des*

sorcieres, in which is found the striking and often cited feminist translation example: 'Ce soir, j'entre dans l'histoire sans relever ma jupe' (Flotow 1991, p.69). Two translations read as follows: 'this evening I'm entering history without pulling up my skirt' and 'this evening I'm entering history without opening my legs' (Flotow 1991, pp.69-70). This illustration shows the radicalness of both feminist writers and translators to challenge authority and of the cultural and social context of feminism in Canada. The 'greater shock effect' of the second translation 'makes explicit a major feminist topos, namely the repossession of the word; the naming and writing of the life of the body, the exploration of its images, as experienced by women' (Godard, 1984, p.14). It also raises the issues of equivalence and fidelity in feminist translation.

It is worth noting that there were parallel developments undergoing simultaneously in Translation Studies and feminist theory in the 1970s and 1980s. The 'rethinking' of translation through the 'Cultural Turn', brought about by theorists like André Lefevere and Susan Bassnett (1990), as well as Lawrence Venuti (1992), highlighted the importance of the cultural and political context in which translations take place, and consequently redefined the binary concept of equivalence as faithfulness/sameness, and of the translating subject: who is translating and why? The issue of the subject's identity is also a central concern of feminist thinking. Feminist theorists indeed establish a parallel between the status of the translated text, often considered inferior to the original, and that of women, often seen as inferior to men. Identifying and critiquing 'the tangle of concepts which relegates both women and translation to the bottom of the social and literary ladder' (Simon 1996, p.1) is fundamental in feminist translation projects. Aiming to combat repressive and dominant attitudes and to offer alternatives, feminist translation brings the two fields together by posing itself as an in-between:

The translator is a being in-between. Like words in translation, s/he endlessly drifts between meanings. S/he tries to be the go-between, to cunningly suggest what readings there could be in the foreign language other than those the chosen translation makes available. Is there a word in English, that, like *langue*, designates both the bodily organ and the existence of words, the structure of speech? Should it be language, should it be tongue? You are led to reflect on how particular translations become constructed. What gets lost, what is gained, what and how altered, in the passage from one language to the next. (Ward-Jouve 1991, p.47)

However, consciously feminist translators are not passive ‘in-betweeners’: through a set of techniques and strategies, they make themselves and their work visible. To perform these changes, feminist translators ‘womanhandle’ the source and target texts (originals and translations) by replacing the self-effacing translator (Godard 1990, p.94). Luise von Flotow defines three strategies: ‘supplementing’, to compensate for the differences in languages; ‘prefacing and footnoting’, and ‘hijacking’, meaning interventions from the translator to make the ‘feminine seen and heard’ (Flotow 1991, p.79). A creative example of supplementing is the translation of the neologism in the title of Brossard’s novel *L’Amèr* by Barbara Godard. This wordplay on ‘mère’ (mother), ‘mer’ (sea), and ‘amer’ (bitter) reflects the themes of the subjugation of women to reproduction, ‘her suffocation in this unrecognised labour and her subsequent tendency to suffocate her own children’ (Flotow 1991, pp.75-76). Godard supplements her translation of the wordplay whose effect in French is based on the silent ‘e’:

The ^e
S our
mothers.

From Flotow 1991, p.76

This title can be read ‘The Sea Our Mother’ + ‘Sea (S)mothers’ + ‘(S)our Mothers’. Compensating for the silent ‘e’, she includes the ‘sour’ and ‘smothering’ aspects of patriarchal motherhood to foreground female subjectivity in the production of meaning, and to convey the multiple layers of Brossard’s title. The third method, ‘hijacking’, was adopted by von Flotow from David Homel’s critique of Susan de Lotbinière-Harwood’s interventions in her translation of *Lettres d’une autre* by Lise Gauvin. Indeed, he faults her for deliberately feminising the text — a tactic that she discusses in the preface:

Lise Gauvin is a feminist, and so am I. But I am not her. She wrote in the generic masculine. My translation practice is a political activity aimed at making language speak for women. So my signature on a translation means: this translation has used every possible translation strategy to make the feminine visible in language. Because making the feminine visible in language means making women seen and heard in the real world. Which is what feminism is all about. (De Lotbinière-Harwood cited in von Flotow 1991, p.79)

The ‘supplementing’ and ‘hijacking’ strategies are arguably their most powerful and shocking tool because they involve visible and conscious textual and linguistic manipulations: as in French feminism, feminist language in translation attacks language itself and not only the message. One of the best-known examples involving all three strategies is Suzanne Jill Levine’s translation of Guillermo Cabrera Infante’s *La habana para un infante difunto* and her article ‘Translation as (Sub)Version’. Confronted with a sexist discourse, which to her mocks and manipulates women and their words and exposes archetypal relationships between men and women, Levine uses the source text’s narrative mechanisms against itself in her translation:

When the Havana narrator makes the jaded statement “no one man can rape a woman”, the infernal translator [what she calls herself] undermines this popular myth with the book’s own corrosive mechanism of alliteration and writes: “no wee man can rape a woman.” (Levine 1984, p.92)

To further justify their ideas, feminist translators have appropriated certain concepts developed by male academics such as ‘deconstructionism’ coined by the French scholar Jacques Derrida, whose subversion of traditional Western literary discourses coincided with and influenced feminist translation practices. Although Derrida is not a translation theorist, issues of filiation and of translation occupy a central place in his work. His ideas are particularly relevant in feminist translation because the anti-metaphysical dynamics of deconstructionism are key in the texts of French Feminists, notably Cixous, as they provide the conceptual foundations of their critique of language (Simon 1996, pp.92-93). The core idea of ‘deconstructionism’ is that the original text is an unstable object subjected to different interpretations and that languages are different from one another. According to Derrida, meaning can never be stable nor ‘original’ as it cannot ever be free from the context within which it is produced. From this perspective, meaning cannot be ‘reproduced’ or ‘recovered’ but is in fact always recreated (see Derrida 1967, 1979, 1996). In this framework, translation cannot be a mere transfer of meaning but will always entail its transformation: translation is thus a form of original. Moreover, translators are not impartial mediators and cannot provide ‘the’ unequivocal meaning of an original, as they will interpret it with their own subjectivity and background, which means that in some way or another, all translations involve manipulation. However, Derrida does not advocate the notion

that 'anything goes,' and 'deconstructionism' is not and cannot lead to an endless free play (Davis 2001). This approach has changed the traditional conception of faithfulness in translation and the relationship between source and target texts. It has also stimulated a renewed interest in both the active character of translation and in the work of the translator. For Simon, Derrida's theory and the translations of his work favoured the development and the establishment of feminist translation practices because they provide the basis for 'new inquiries into the ethics of language transfer' (Simon 1996, p.93). The translations also represent the 'point of juncture between Derridean and feminist translation as developed most notably by Barbara Godard. It is through Derrida that feminist translation finds its new definitions of textual authority and develops its politics of transmission' (Simon 1996, p.94). Indeed, through these 'new conditions of authorisation,' feminist translators could justify and legitimise their practice and redefine their idea of faithfulness to the source text and author. For von Flotow, it 'endowed [the feminist translator] with the right, even the duty to "abuse" the source text' (1991, p.80).

Another French translation theorist often quoted by feminist translators is Antoine Berman. In *Pour une critique des traductions : John Donne* (1995), Berman provides the tools and methodology for a productive criticism of translations. For him, a translation is both a critical and a creative process determined by the translator's translational position, their translation project, and their translation horizon — meaning the linguistic, literary, cultural and historical parameters that impact the translator (Berman 1995, pp.74-75). This conception thus allows Berman to state: 'le traducteur a tous les droits dès lors qu'il joue franc jeu' (1995, p.93) ['Translators have *all the rights* as long as their game is played up front' (cited in Simon 1996, p.36)]. Arguing against functionalist approaches to translation which believe that the function of a translation in the target culture determines translation strategies, Berman emphasises the creative role and the power of the translator. Because 'he recognises the translating project as a formative influence on the resulting text, his outlook is consonant with that of much feminist translation theory and practice' (Simon 1996, p.37). Indeed, in feminist translation, translators place fidelity towards a parameter identified as their 'writing project' (Simon 1996, p.2) to foreground a feminist dimension in the target text. They challenge the idea of faithfulness and of the translator as being 'duty-bound' to respect the source author, and present instead their work as a tool of resistance against dominant and traditional modes of presentation and subjectification. Aiming

to reveal and destabilise the idea of language as an unbiased portrayal of reality, they reconstruct the *difference* of the subject in language in order to effect changes in the status of woman/translation/translators.

The feminist translator, affirming her critical difference, her delight in interminable re-reading and re-writing, flaunts the signs of her manipulation of the text. *Womanhandling* the text in translation would involve the replacement of the modest, self-effacing translator. Taking her place would be an active participant in the creation of meaning who advances a conditional analysis. Hers is a continuing provisionality, aware of process, giving self-reflexive attention to practices. The feminist translator immodestly flaunts her signature in italics, in footnotes — even in a preface. (Godard 1990, p.94)

Limits and Criticisms

The poetics of feminist translation have, however, been called into question, especially the faithfulness to the 'writing project'. In 'Fidelity and the Gendered Translation', Rosemary Arrojo questions Suzanne Jill Levine's treatment of Infante's text who hijacks it to make language speak for women. Through her subversions, Levine claims indeed a form of "faithfully unfaithfulness" to her criticism of the source text, which she supports 'by her alleged "collaboration" with Cabrera Infante' (Arrojo 1994, p.152). Even if Levine is a Californian feminist translator and her work is separate from the Canadian School, her translation still raises questions of the place of fidelity in feminist translation, such as: where does one draw the line between acting for the greater good — in this case the place of women in society — and political and personal interests? Should translation be a conscious agent of change and intervene in the text or, on the contrary, should the translator 'simply' make accessible a text that may shock to raise the target audience's awareness to the problem at hand and hope to induce change? Feminist translation can find legitimisation in its aim to challenge existing concepts, but it can also find its limits, such as the relationship to the target audience. It can be argued that certain interventions transform radically a translation, and thus break the link between source and target texts, between author and translator, and between translator and target readers, who are arguably counting on the translator to convey the meaning and the source author's voice. As the target audience has no way of knowing what a translation

would have been like without drastic manipulations because they do not understand the source language, it can therefore be said that the tacit contract between them and the translator has been broken. Moreover, such manipulations reinforce archetypal sayings on translation such as 'traduttore traditore' ('translators, traitors').

Another limit is the risk of double standard and contradictory ethics:

Like Suzanne Jill Levine's and Lori Chamberlain's, Luise von Flotow's conception of a "feminist" strategy of translation is based on a double standard. At the same time that she sees violence in the patriarchal, logocentric tropes that have reduced the translator's role to an impossibly neutral recovery of someone else's meaning, she considers "hijacking" to be a desirable and, we may assume, non-violent approach for the kind of translation pursued by feminists. In other words, and once again, on what grounds can one justify that "womanhandling" texts is objectively positive while "manhandling" them is to be despised? In what terms is the trope of translation as "hijacking" nonviolent? (Arrojo, p.157)

The traditional definition of ethics as faithfulness/sameness towards the source text is, as shown here, rejected by feminist translators. Their interpretation and appropriation of Derrida's theories and second-wave feminism have indeed provided them with the framework to disregard such conception and have encouraged their own definition of faithful/unfaithful ethics. However, through such manipulations, Arrojo argues, feminist translators apply the same double standard — degree and type of violence — that they denounce and try to undermine in their work, as a form of retaliation. They proclaim it as their form of faithfulness under cover of explicit and conscious political strategy performed as a group. The issue here is that linguistic and textual interventions can also happen the other way around to serve diametrically opposed political purposes. Men or women who have different beliefs, for instance, could manipulate a text just as much: if an anti-abortion translator was commissioned to translate abortion leaflets, he or she could 'hijack' the text to serve personal political convictions. This practice would be just as shockingly violent and unethical. Translation scholars have stressed the fact that translation, throughout history, has played a major role in shaping society by making texts, among other

things, available in different languages; but it has not done so by manipulating texts to serve each and everyone's (political or not) interests.

Scholars, outside of feminist theory, have also denounced the apparent impossibility of gender neutrality, because to them, biological sexual differences are a given, and so must be expressed in languages (see Nida 1995 in Flotow 1997, pp.77-78). Among feminists, the Canadian School has been attacked on the basis of elitism: reading experimental writing is not necessarily accessible to all readers and some translations render them even more obscure (see Gillam 1995). Moreover, the first wave took place within bilingual Quebec, and so it derived from a specific political, linguistic and cultural situation, and worked mostly with French and English texts. Other criticisms are therefore concerned with the treatment of minority literatures in Western languages which, according to Gayatri Spivak, perpetuates a colonialist attitude in translation by presenting homogeneous narratives that are exotic enough to be attractive but not to the point of making Western readers uncomfortable (Spivak 1992). She also argues for the necessity to address the cultural and political differences amongst women, in terms of religion, ethnicity and race for instance.

The Second Wave of Feminist Translation: Towards a Redefinition?

In the late 1990s-early 2000s, research on feminist translation moved on from the Canadian School and second-wave feminism to look into the gendering of translation, issues around transnational feminist translation, and to analyse women as subjects and objects of translation. This second paradigm seems to align itself more closely with third-wave feminism in terms of ideas regarding gender, diversity, inclusivity and intersectionality. It should be noted that despite the debates on the wave typology when applied to women's movements (see Kathleen Laughlin 2010), it is still commonly used, hence its application here. In regard to feminist translation, the current approach does not seem to have been named and is therefore identified here as the 'second wave of feminist translation' to reaffirm its filiation with feminisms, and to distinguish it from the Canadian School, still identified as *the* 'universal paradigm' (Castro 2009, p.2).

As Olga Castro explains (2009), despite the contributions the Canadian approach had made to Translation Studies, there was a need to redefine the purpose of feminist translation, an idea that had already been introduced by Françoise Massardier-Kenney in 1997. For Massardier-Kenney, the main issue was the

use of the assumed stable definitions of 'feminine' and 'woman'. A reconceptualisation of feminist translation was to acknowledge the complexity of such terms, and if not to offer a new definition, to:

attempt to make the so-called feminine subject visible in language without posing set definitions and by working with texts which are not necessarily what a contemporary North American or European would consider feminist, either because they were written before feminism developed or because they come from a cultural context in which feminism is not a viable strategy. (Massardier-Kenney 1997, p.57)

Firstly, she argues that feminist translators are adapting existing translation strategies that she classifies into two categories: 'author-centred' and 'translator-centred'. Among them are 'recovery' (to take women's work as a starting point to expand the literary canon), 'resistancy' (making the translation process visible), and 'commentary' (a 'metadiscourse' either to make explicit the importance of the feminine in the translated text, or for the feminist translator to describe his/her choices to 'avoid reproducing a textual power structure'). Secondly, she points out the necessity to translate women's writing where gender is present but not explicit, meaning works that are not traditionally described as feminist and/or where gender may be intertwined with other issues, quoting for example Madame de Staël's *Mirza*. Massardier-Kenney argues that a redefinition will help the approach to change literary history, to 'contribute to an examination of the translating activity in general; by emphasising the importance of gender categories and the mechanisms through which the "feminine" is excluded or is valued' and, to show that 'translation is a crucial form of cultural production' (1997, p.66).

Since the 2000s, work in feminist translation studies seems to have built upon this redefinition by re-evaluating historical texts and their translations, as well as their authors and translators, and the socio-political contexts that may have influenced their publications. Michaela Wolf has investigated for instance the works of Luise Gottshed and Therese Huber, two female translators in the 18th century who subverted man-made translation practices and theories. She has also produced a study on feminist translation in German-speaking countries to survey working conditions and publishing house guidelines on non-sexist language (see Wolf 2005). Olga Castro and Emek Ergun explore feminist translation in minority languages and cultures, respectively Galician and Turkish; and the relationship between third-wave feminist (socio)linguistics, translation and feminist

studies, to assess the use or dismissal of current feminist linguistic practices in writing/translation such as inclusive language (Castro 2013), and how this interdisciplinarity may facilitate socio-political change (Ergun 2013). New areas of research have also opened up such as the criticism of phallogocentric translations of feminist work, for instance the translations of De Beauvoir's texts (Ana Bogic 2011); the study of para-translations of feminist work — a concept borrowed from literary analysis and concerned with the elements surrounding a text (Castro 2009); or, of gender constructs in audiovisual translation (Anne-Louise Feral 2011). Feral demonstrates for example the different constructions of female sexuality between the American versions of *Sex and the City* and *Ally McBeal* (in which women appear active and empowered) and the French subtitled ones (which portray them as more passive).

According to Martin M. Rosario, post-structuralist feminist translators have also shifted their focus towards a more inclusive approach due to feminism developments: rather than just translating in the feminine, feminist translators became more 'gender-conscious' (Rosario 2005, p.36). Indeed, the framework of the Canadian School appeared no longer adequate to reflect the fluidity of gender and the plurality of identities. The influence of gender issues has once again led to new approaches such as queer, gay and lesbian translation, as tools of resistance to heteronormativity and to de-essentialise the approach to women and gender. These practices are concerned with the details of language that may reflect or conceal gendered aspects of language use, the strategies and techniques used by translators, and re-readings of writing from which gender has been censored (see Harvey 1998; Baer & Kaindl 2018).

With the multiplicity of meanings associated with feminism, gender, and translation, it is difficult to assess whether feminist translation is still in its second wave or if it has moved on (or should move on) to a third wave, as Olga Castro has argued. For her, a new paradigm would enable to explore new grounds, to strengthen the links with third-wave feminism and to differentiate better the movement from the Canadian School (2009). However, it can be suggested that opinion today appears somewhat divided when looking at recent calls for papers: *Mutatis Mutandis* will release a special edition on transnational feminist translation studies, the forthcoming Translating Women Conference will be on 'breaking borders and building bridges in the English-language book industry'; and *De Genere* will publish an issue on the different implications of gender and translation. One could

argue that the plurality of feminist translation praxes may have resulted from the plurality of feminisms today.

Conclusion

The intersection of feminist theory and translation studies has drawn attention to gendered constructions of meaning and the place of women's writing. Feminist translation was developed as a way to transgress phallogocentric discourses and make women and translators visible in language through explicit and radical interventionism. With roots in post-war feminism and Western literary feminism influenced by French Feminists and *écriture féminine*, translation has participated in the development of feminisms. Through the translation flux, this approach has contributed to the circulation of feminist ideas and strategies and in the establishment of women's voices. With an active

political stance, it has rejected traditional views on translation within and outwith the field, on authorship, visibility, power struggles and faithfulness. It has also contributed to linguistic and cultural revolutions by, for instance, translating the body and creating new words, grammatical structures and images. From the Canadian School, feminist translation has expanded its areas of research and moved towards a more inclusive approach of gender and minority literatures and languages and focused on historical and cultural backgrounds. Time will tell if feminist translation continues to produce work that will lead to the '*orgasmic theory of translation*, in which elements are fused into a new whole in an encounter that is mutual, pleasurable and respectful' as Susan Bassnett called for in 1992 (Bassnett 1992, p.72).

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THE GAZE IN CASINO ROYALE: TRANSFORMATION FROM SUBJECT TO OBJECT IN BOND'S NEW ALTERNATIVE MASCULINITY

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Abstract: *The twenty-first official Bond film, Casino Royale (2006) introduced Daniel Craig as 007 and his presentation is notable for its radical departures: blonde hair, exposed muscular torso and iconic status as a sex symbol. Lisa Funnell states that Craig's Bond is feminised, as his bare torso becomes the object of gaze. As per Laura Mulvey's concept, in standard classical narrative cinema, man surveys woman as the sexual object. Therefore, the gaze of the female actors of Bond in Casino Royale threatens his masculinity. In addition, Katharine Cox argues that the bloneness in the Hollywood archetype is considered as the sexual embodiment of perfection that situated the female actors as the addressee of the gaze. Thus, she states that the masculinity in Craig's Bond is fluid. However, this research argues that the gaze direction in the film constructs Bond's masculinity into a new alternative masculinity: a concept that represents men who combine attraction and equality and generate sexual desire among women. This type of masculinity seeks an egalitarian relationship based on desire and love. By comparing Casino Royale to some traditional Bond films, this research reveals the shift of the masculinity concept employed by the hero.*

Keywords: gaze, spectacle, new alternative masculinity

Casino Royale is the 21st official Bond film and it introduced Daniel Craig as 007. This film presents a radical departure of the hero's physical traits; Craig is blonde while, in fact, all former Bond stars have dark hair (BBC 2006). On this topic, and in speculation of the meaning behind such imagery, Marie Dorn (2016) states that children are often born with light hair, which gets darker during puberty. People with blonde hair are therefore perceived as younger. It evokes the thought of purity and innocence. Thus, bloneness refers to youthfulness, which is often associated with women who are considered younger than male characters; meanwhile, men are expected to be more mature if they have dark hair. Laini Michelle Burton (2005, p.16) echoes this thought:

Since the 1930s, blonde hair has been codified as feminine and largely supported by film industry, blonde women have been cast in a combination of erotic, inscrutable, vacuous, and winsome roles.

Therefore, most female leads in traditional Bond films are blonde. Out of 20 Bond films, twelve employ blonde female actors. The only film with no blonde female leads is *You Only Live Twice* (1967) since the film is set in Japan, which automatically affects the female characters. In this case, in order to comply with an exoticisation of the Oriental woman, the Japanese women have black hair. Katharine Cox (2014, p.186) also highlights the association of bloneness and archetypal Hollywood female actors as the sexual embodiment of perfection that situated them as the addressee of the gaze. Craig's Bond appears as a blonde man, and this physical trait posits him as the erotic object that substitutes the archetype of the female actor as the object of gaze.

In addition to his bloneness, Craig's Bond is also notable for his muscular physique as male beauty, particularly through the iconic scene in which he emerges from the sea in light blue swimming gear. This appearance leads him to become the spectacle in the film's narrative, indicating the shift in voyeurism of the film. John Mercer (2013, p.81) even stresses that the film proves the transformation of Daniel Craig from actor to sex symbol. The film does not only present him as the hero who fights with the villain, but also performs him as the sexual object.

Taking this further, Lisa Funnell (2011, p.467) argues that the exposure of male beauty in Craig's Bond shows that he is feminised and passive. He allows himself to become the object of voyeurism; he attracts the female lead through his sex appeal. However, sex appeal is not defined as sexual desire.

For this reason, Funnell states that Craig's Bond in *Casino Royale* tends to show a 'muscular torso rather than sexuality, libido and conquest' (2011, p.462). According to her, Craig's Bond's rejection to be Solange's (Caterina Murino) lover indicates the anticlimactic which does not meet the generic expectation of the film series, particularly in re-engaging sexually with the female lead (Funnell 2011, p.462). Bond interrupts Solange's seduction by asking, 'Can I ask you a personal question?' This question smothers Solange's desire for Bond as she realises Bond's rejection. That is, Bond exposes his torso merely to attract Solange, not to conquer her sexually.

This circumstance invokes a patriarchal concept of subject and object in the film narrative. In standard classical narrative cinema, the female actor is the object; her role is to be looked at and displayed: 'Woman displayed as sexual object is the *leitmotif* of erotic spectacle. She holds the look, and plays to and signifies male desire' (Mulvey 2009, p.19). Meanwhile, the male is the subject. Through his gaze, he controls the film fantasy and emerges as the bearer of the look, which presents the woman as the spectacle. Laura Mulvey argues that a male movie star's glamorous characteristics are thus not those of the erotic object of the gaze, but those of the more perfect, more complete, more powerful ideal ego conceived in the original moment of recognition in front of the mirror (2009, p.20-21). *Casino Royale*, therefore, challenges this concept by putting the hero as the object and the female lead as the holder of the gaze.

In spite of arguing Funnell's feminised Bond, Katherine Cox (2014, p.185) demonstrates that the masculinity in Craig's Bond is incomplete. She indicates gender ambiguity between Bond and Vesper Lynd (Eva Green). Bond's masculinity is fluid and still searching for his form. Meanwhile, 'Vesper plays to the slightly mannish character and sometimes offers the feminised Bond through her masculinity' (Cox 2014, p.192). Her physical traits, particularly her hair that is darker than Craig's Bond's hair, indicates her masculinity. Thus, in some way, it is Vesper who threatens Bond's masculinity.

With reference to these scholars, this research also focuses on Craig's Bond's physical traits: his bloneness and muscular torso that leads the discussion of his transformation from hero to the erotic object. However, this research argues that his physical performance constructs his new alternative masculinity. The construction is affirmed from the shift of gaze of the characters in the film narrative — the gaze from the spectator is taken just to amplify the position of the characters in the diegesis.

To strengthen this argument, I employ the concept of new alternative masculinity proposed by Flecha *et al.* that represents men who combine attraction and equality and generate sexual desire among women (2013, p.102). This concept works against gender violence and seeks egalitarian values in relationships. It respects equal relationships in love and desire. By applying textual analysis, this article compares the form of masculinity in *Casino Royale* to traditional Bond films.

Masculinity Concept in Traditional Bond Films

'Traditional Bond' refers to the 007 series before *Casino Royale*. The idea of the 'traditional' is taken from Mulvey's concept that,

traditionally, the woman displayed has functioned on two levels: as an erotic object for the characters within the screen story, and the erotic object for the spectator within the auditorium with a shifting tension between the looks on either side of the screen. (2009, p.20)

So, the female actors in traditional Bond films function as the erotic objects to whom both the other actors in the film narrative and the spectator turn their gaze. Bond is the main subject who gazes the object erotically.

This narrative leads traditional Bond to the form of hegemonic masculinity. R. W. Connell defines hegemonic masculinity as the configuration of gender practice which embodies the legitimacy of patriarchy, which guarantees 'the dominant position of men and the subordination of the women' (2005, p.77). According to this concept, the man is powerful and omnipotent, while the woman is subordinate to him. This construction does not provide space for gender equality; superiority and inferiority are applied. Since men are always superior to women, this masculinity does not recognise subordinate masculinity. The female leads in traditional Bond films always posit as subordinate, as the objects of voyeurism.

As far as masculinity is concerned, Steve Neale limits his concept to film diegesis (1983, p.16-18). He states that the spectacle of male figures in the films of the 1970s focused on his body. The films offered the spectacle of male bodies, but the bodies unmarked as objects of erotic display. They were on display but not as the object of desire; rather they were looked at with fear, or hatred or aggression. The pure spectacle for

the hero in the film narrative was determined through a fight or gun battle; there was no cultural or cinematic convention which allowed the male body to be presented as the object of erotic display. Thus, Neale's concept of masculinity as spectacle stresses the male actor as a hero who exposes his power through fighting and omnipotence in battle, including sexual conquest.

Those two concepts confirm that, in traditional Bond films, the female actors display their bodies as the addressee of the gaze erotically; meanwhile, the hero's body is exposed to show his power and mastery. *From Russia with Love* (1963), for instance, presents Sean Connery as Bond with hegemonic masculinity. He always dominates the female lead in the film narrative. His muscularity is employed to create a hero character who is strong and omnipotent, not for erotic display. In some scenes of the film, for example, Connery is presented semi-naked. The cinematic apparatus shoots him from long to medium shot, in order to clearly show his bare torso. The scene presents him and his lover, on the bank of a river, semi-naked (00:18:04-00:18:54). However, he is not the object of the voyeurism since objectifying the female lead, Sylvia Trench (Eunice Gayson), is more important within the film's visual economy. Connery's Bond walks casually wearing his shirt and gets the call from M through Money Penny. His activity is associated with a man's world, such as work and guns. He is angry when Sylvia interrupts the call because it means she interferes with his business. Bond finally continues their intimate intercourse with no emotion. In traditional masculinity, a man cannot express his deep feelings, including his love to a woman (Barthel 1992, p.146). He must not demonstrate his emotion but confidence. This scene shows that there is no egalitarian relationship based on love and desire between Bond and Trench.

Connery is tall, muscular, and hairy. Tiger (Tetsuro Tamba) appreciates his hairiness in *You Only Live Twice* (1967): 'I suppose you know what it is about you that is fascinating. It is the hair on your chest.' Bond answers this compliment with an ancient Japanese proverb: 'Birds never make nest in a bare tree.' The leaves are likened to (chest) hair to mean a hairy man is someone that can protect a woman. It also serves as a hint to 'nesting' (with) her. Thus, the hair on Connery's Bond's chest is a symbol of power that can subordinate a woman. The proverb also expresses his confidence over the woman that makes his hegemonic masculinity visible.

Pierce Brosnan also exposes his torso in *Die Another Day* (2002). His physique is similar to Connery's: muscular, tall and

hairy. However, his physical appearance is not as powerful as Connery's. In this film, he is trapped in a prison, unable to run, lonely, neglected and frightened. He is released when the government negotiates his freedom in exchange for Zao's (Rick Yune). There is no struggle on the part of the hero. Thus, Brosnan's hairy, bare muscular torso does not become the spectacle in the way Connery's did: showing male power and omnipotence. Brosnan's Bond exposes his bare torso as a patient who lies down in hospital to be cured. There is no narcissism or narcissistic identification involving fantasies of power, omnipotence, mastery and control like Neale's concept of the masculine spectacle (1983, p.11). Although his shirtless scene is quite long (00:21:53-00:26:27) in medium shot, his sex appeal fails to get attention as voyeurism. To validate any voyeuristic looking, there must be a female actor (or arguably, a gay man) who gazes at him. Unfortunately, neither condition occurs in the film narrative: he is weak, so he cannot show his power in patriarchal masculinity; he is alone in an isolated ward so there are no female actors or gay men who gaze upon his torso as the erotic object.

Brosnan's Bond's masculinity is brought forward when he appears in tidy clothing and ready for fighting: the way the traditional Bond film employs hegemonic masculinity. In this case, Brosnan's bare torso as Bond cannot compete with Zao's, who is presented as muscular and hairless. Zao's masculinity is displayed when he fights in recovering condition like Bond. He performs a traditional stereotype of man: taking risks, meeting challenges, facing danger courageously and dominating his environment (Strate 1992, p.85). His hairless torso is targeted as the spectacle in the film narrative: it exposes his power in fighting and omnipotence in battle.

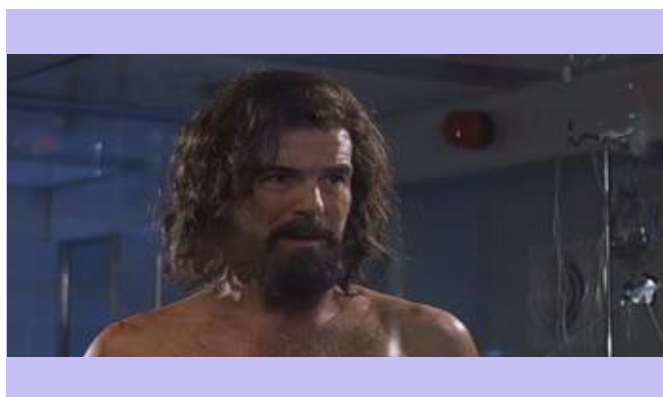


Figure 1 Masculinity: Bond's and Zao's

Roger Moore is also presented as semi-naked in *A View to Kill* (1985). Unlike Brosnan's and Connery's Bonds, Moore is not muscular and not hairy. His body presentation does not achieve a notable image of masculinity, either in terms of a patriarchal concept or as erotic display. Therefore, the cinematic devices record him with a long shot. The medium close-up is also taken; however, his torso is covered by a blanket. Spectators can see only his upper chest and shoulders; that is, the female lead (Grace Jones) cannot see his bare torso. Compared to Brosnan's body presentation, Moore's does not expose his body at all. This film exposes the female lead's body more; this exposure helps this film claim that Bond is masculine in a racialised, patriarchal way. Bond's gaze at the female lead validates him as the ideal masculine figure in the pattern of hegemonic masculinity. In addition, Moore's Bond succeeds in showing the heroic character as a spectacle because he fights the villain many times, besides he masters using many gadgets.

From the analysis above, it can be ascertained that, in the traditional Bond films, the hero is representative of the hegemonic masculinity that places him as the spectacle because of his ability to fight and his aggressive sexuality. According to Bennett & Woollacott, Bond's figure served as an ideological shorthand for the appropriate image of masculinity in relation to which feminine sexual identities were to be constructed (1987, p.35). Thus, in order to validate his masculinity, Bond needs recognition from female actors, whereas his fighting ability and his mastery in using sophisticated gadgets is required to confirm his heroic spectacle. Unlike the female actors, traditional Bonds cannot be presented as the erotic spectacle. In the traditional franchise, Bond must be appreciated for his omnipotence. Neale also confirms that in the past few decades heterosexual masculinity had not been discussed within mainstream cinema (1983, p.2-4). The discussion of the image of women was produced and circulated by the cinema institution because it was motivated by the development of the Women's Movement.

Masculinity in Craig's Bond

In terms of muscularity, Craig's Bond's body presentation affects the diegesis of the film through the gaze direction. Unlike the traditional Bond series, which presents the female actors as sexual commodities to validate Bond as the hegemonic masculine figure, *Casino Royale* presents Craig's Bond as the object of the commodity. His bloneness confirms his

substitution as the object of gaze; meanwhile, his muscularity is not employed to show his power. He reveals his narcissism to be looked by the female lead, and he exposes his bare torso many times, also affecting the spectator's idea of erotic spectacle, not heroic display. The function of the body exposure in Craig's Bond is different from Connery's and other Bonds. To address this possibility, I explore two gazes found in the film: (1) inter-gender gaze — that is, gaze from female leads at Bond; and (2) intra-gender gaze — that is, gaze from a male character at Bond that leads to homoeroticism.

The gaze from the female lead to Bond starts with Solange. She is the first female lead in *Casino Royale* as Alex Demitrios's (Simon Abkarian) wife, one of Le Chiffre's (Mads Mikkelsen) henchman. Her gaze at Bond occurs right after she finishes riding a horse on the beach while Bond emerges from the sea (00:30:39-00:31:00). Undeniably, Bond is the one who looks at her first and Solange returns the looks desirously. She ignores her husband's presence on the balcony of their house.

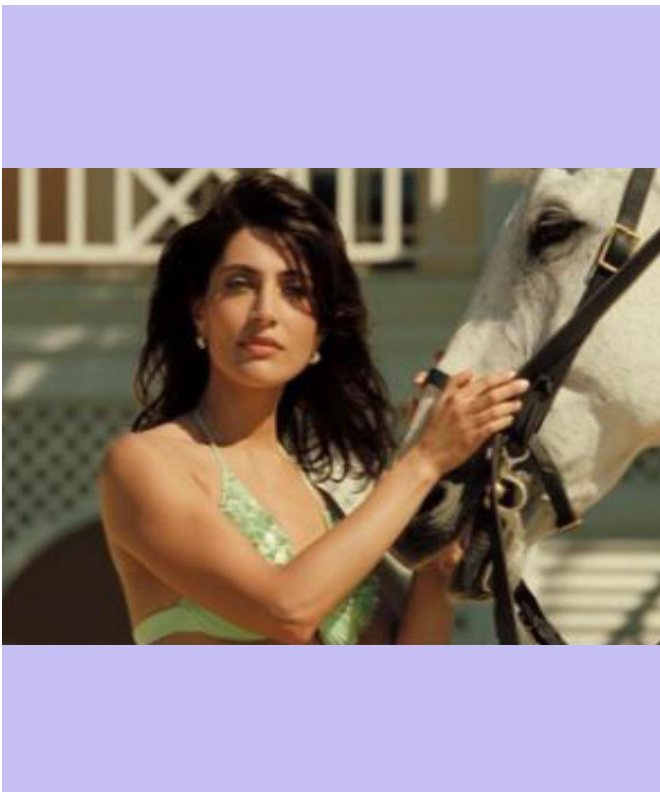


Figure 2 Solange's gaze

According to Linda Williams, 'to see is to desire' (1984, p.61). Echoing Mulvey's concept, she emphasises that the female protagonist in classical narrative cinema often fails to look, to return the gaze of the male who desires her. Thus, the gaze of the female actor signifies the absence of desire. However, Solange's gaze to Bond is not merely a short glance. She focuses on Bond's physical performance and looks at him confidently. Her smile reveals her sexual desire for Bond. Mercer states that the appearance of Craig's Bond coming out of the sea becomes the image of a figure of desire that occupies an iconic status in Bond films (2013, p. 82). It means Bond's performance in the blue trunks makes him the object of sexual display, and Solange plays the subject. She presents the desire; she returns Bond's look by her gaze.

Being undressed is something common for any Bond, but only Daniel Craig achieves attention for his muscularity. According to Robert A. Rushing, skin in heroic masculinity is absolutely essential (2016, p.90). The conceptualisation of masculinity is not merely voluminous musculature and invulnerable skin but it is also hairless, tanned and often oiled (Rushing 2016, p.91). Richard Dyer confirms that tanned white male skin is sometimes prized as a sign of manliness, healthiness and leisure (1997, p.49). It indicates hard work for men who are healthy and can earn money. Being healthy and having money are conditions in which men can expose their leisure. Further, Dyer relates hairlessness in men with the bodybuilding lifestyle to show the idea of health, energy and naturalness (1997, p.148). This concept is applied in Craig's Bond. The exposure of his hairless muscular skin confirms his heroic masculinity. When Solange gazes at him, Bond is not in the state of fighting. However, she believes that Bond's musculature shows his heroism, increasing her desire for him.

Craig's Bond contrasts with Honey Ryder (Ursula Andress) in *Dr. No* (1962); she occupies the erotic status as she emerges from the sea in her white bikini. The cinematic apparatus shoots her emergence from a long shot to medium. Connery's Bond needs a while to focus his gaze onto the girl. His smile proves that he is happy with the view, just like Solange's smile in reaction to Craig's Bond. Ryder's sexualised presentation takes longer as the film spends about six minutes (01:02:22-01:08:46) revealing her female beauty, thereby pushing the spectator to see her as the spectacle of erotic display. This condition is driven by Bond's answer when she asks what he is doing, 'No, I'm just looking.' Whereas, the camera spends only a short while on Craig's Bond (00:30:27-00:30:58) on this scene because he is not meant to be viewed as an object like Bond girls in the past.



Figure 3 Bond's gaze to Honey Ryder

Jinx's (Halle Berry) body presentation in *Die Another Day* is similar to Honey Ryder's. She wears an orange bikini with a dagger on her left side, appearing from the sea when Brosnan's Bond focuses his binoculars there. He takes a medium shot of Jinx's emergence, which creates a fantastic erotic view. Jinx's image when she rises from the sea is like Craig's Bond's iconography when he moves his head and splashes the water. Both of them give a voyeuristic display and invite the voyeur to see what Brosnan's Bond confesses as magnificent view. However, Jinx's presentation in her bikini (00:36:05-00:38:29) takes longer duration compared with Craig's Bond's. She allows her body to be surveyed as she emerges from the sea to the place she meets Brosnan's Bond and has a conversation with him. From a cinematographic perspective, it assumes that Craig's performance as Bond in his blue trunks emerging from the sea is a combination of Honey Ryder's and Jinx's manoeuvres. However, *Casino Royale* presents the voyeurism in a more subtle way. It creates a short shot of voyeuristic looking in Craig's Bond as something new; it is new for Bond to be the erotic object.



Figure 4 Jinx's emergence from the sea

The second female gaze on Craig's Bond character is from Vesper Lynd as the second female lead in *Casino Royale*. Different from Solange, Lynd affects Bond emotionally. She is a professional accountant who was not interested in Bond at first. She tries to follow the scenario M sent to them and mocks Bond's recklessness of it. Lynd obeys Bond's demand to wear a sexy dress to get people's attention in the casino (although in fact, it is Bond who is attracted by her sexiness). However, she does gaze at Bond twice. The first goes unnoticed because her deed in preparing Bond's suits for the Casino game is not performed in the scene. In his hotel room, Bond finds a tailored suit waiting for him. He is confused as Lynd tells him that she sized him up the moment they met (01:07:59-01:08:18). Lynd's answer is evidence that she looks at Bond attentively; she measures Bond's torso in detail. Thus, she knows his size; she knows he has a great torso.

Since Lynd's first gaze at Bond is not in the film narrative, the gaze cannot be confirmed. Lynd's second gaze at Bond, however, proves her desire. When Bond is sleeping in the yard of a hospital, she sits next to his bench watching him adoringly (01:56:05-01:57:22). The gaze is taken in an extreme shot so the facial expression can be seen clearly. She enjoys watching Bond when his eyes are closed. Unlike Solange's gaze at Bond, when his seduction is not followed by sexual intercourse (Bond stops it by asking personal questions that upsets Solange), Lynd's gaze at Bond leads them to an intimate relationship.

The different gazes of the two female leads in *Casino Royale* creates different evidence of validation. Solange's gaze at Bond is authoritative. She intimidates Bond with her aggression. She pushes the gaze to desire, and she is upset when she is rejected because she requires her femininity to be recognised. Her femininity is tormented without a man's conquest of sexuality. However, Solange's femininity offends Bond's masculinity — his new alternative masculinity which treats equality as the foundation of a relationship. She does not respect equal relationship in love and desire. There is no love, and her desire is only about sexual intercourse (such as the way hegemonic masculinity employs emotion). There is no climatic romance between these two characters, and Bond shows very little sympathy when the next day Solange is found murdered.

On the other hand, Lynd's gaze is attention. She sizes Bond up at their first meeting; it shows that she cares about Bond's performance. As a couple in a professional relationship, they deal with perfection. She gives the best service to Bond by giving him a tailored suit. Lynd's first gaze does not intimidate Bond. Her second gaze is also naturally nurturing. She does not insist Bond return the gaze to sexual intercourse. However,

Bond has the initiative; he validates his heterosexual masculinity through sexual intercourse (01:59:58-02:00:20). That is, as a non-patriarchal masculine figure, Bond reveals his heterosexuality through equality; there is no aggression, intimidation or mastery in the relationship. Thus, the erotic display of Craig's Bond creates a pattern of masculinity. It is not a hegemony that places female actors as subordinate. It is also not a marginal masculinity (Connell 2005, p.81), for each of them (Bond and Lynd) have their own authority.

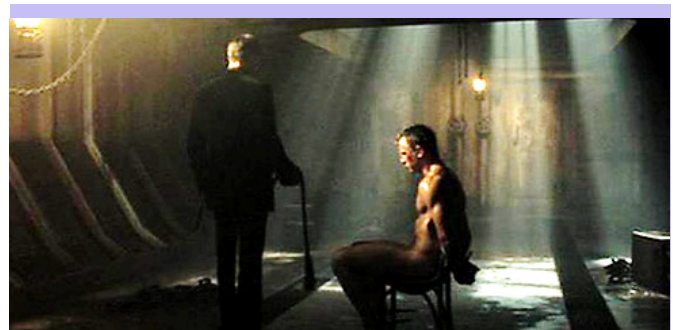
In *Casino Royale*, the gaze direction does not only come from the female characters to Bond but it also occurs from the male character (Le Chiffre) to the hero; that is intra-gender gaze. Since the gaze is between characters of the same gender, homoeroticism occurs. In this film, homoeroticism is notable when Le Chiffre tortures Bond. Bond is seated on a 'blank' chair (a chair with a hole in it), completely naked. In various shots - medium, long, even close-up - the scenes are mostly presented in low lighting and from low angles. When the shot is an extreme close-up and takes in Bond's and Le Chiffre's faces, the lighting applies high contrast. This is a means of characterisation so that their facial expression reveals the distinction between the hero and the villain. In the film diegesis, Bond is tortured with a rope wielded by Le Chiffre, who swings the rope at Bond's genitals through the hole of the chair (01:48:39-01:53:13). The spectator can imagine what the villain is doing to the hero.

In this scene, Bond does not appear as the object of a heterosexual gaze because there is no woman in the scene; rather, he entices the male character. 'Wow... You have taken care of your body,' Le Chiffre says, showing that even a man is amazed by Bond's musculature. Therefore, this scene is considered as homoerotic (Gassy Man, 2007). Tiger gives a similar compliment in *You Only Live Twice* when he is fascinated by Bond's chest hair. However, Tiger does it in front of many female actors who 'serve' them, so this scene is far from homoerotic; it is more about Tiger's envy of Bond's physical traits. Bond's and Tiger's gaze at those girls indicates they are heterosexual. Meanwhile in *Casino Royale*, the scene is only Bond and Le Chiffre; there is no female actor to validate their sexual orientation.

Bond is believed to be straight. However, he follows the 'game' created by Le Chiffre in term of homoeroticism. When the villain threatens him with torturing his genitals, Bond even provokes him: 'I've got an itch there. Would you mind?' This statement irritates Le Chiffre. In addition, Bond's laughing makes Le Chiffre angrier. Bond also responds to Le Chiffre's hit in the way

people do when enjoying sexual intercourse, saying 'no' and 'yes.' There is sadism and masochism in this scene. Le Chiffre whips the rope up to Bond's genitals in rapid tone as if he is orgasm; Bond seems to also enjoy the torture in a masochistic way. The dialogue is ambiguous and might lead the viewers to question Bond's sexual orientation: homosexual or bisexual. He does not reject homoeroticism yet he rejects Solange's aggression in sexual intercourse. Solange's gaze does not attract him enough, but Lynd gets his attention. He validates his heterosexuality with Lynd after being released from Le Chiffre.

Figure 5 Homoeroticism in *Casino Royale*



In *Casino Royale*, Bond becomes the object of the homoeroticism. The scene between Bond and Le Chiffre is not evidence of homosexual activity. However, it can be the image of homosexuality in the film diegesis. As per Connell's concept (2005, p.78), those who are self-defined as homosexual or gay come to represent a kind of subordinated masculinity oppressed by traditional definitions of hegemonic masculinity. They are expelled from the hegemonic masculine order. Thus, there is a hegemony and subordination in homosexuality, with hegemony as the dominant and the subordination as the submissive. In the narrative, Bond rejects being the submissive. Although Le Chiffre shows his 'machismo', Bond denies being his subordinate. Bond confronts his sadism by showing his masochism and accepting the villain's threats. Bond's response to Le Chiffre validates his authority.

As a man, Bond does not admit higher or lower positions between men. He displays his musculature as an intra-gender erotic object. However, Le Chiffre's gaze in this film does not change Bond's validation of his masculinity; Bond does not show his hegemony, but he still holds his authority. Related to the concept of new alternative masculinity, Craig's Bond is against gender violence and

seeks egalitarian values in a relationship (Flecha *et al.* 2013, p.102-104). Indeed, the original concept of new alternative masculinity is inter-gender. This concept proposes to overcome violence done by men to women in patriarchal culture. However, this form of masculinity can be applied in the same gender relationship because it stresses egalitarianism; violence can occur in any gender. In the film diegesis, Le Chiffre does violence to Bond to show his higher authority, but Bond rejects it.

Conclusion

In the traditional Bond franchise, the gaze of Bond at the female character posits her as the erotic object. It confirms that Bond has authority; he is dominant and the female lead is subordinate. Thus, Agent 007 appears as a representative of the hegemonic masculine figure. He has authority in giving the meaning of the fantasy he gets from the object. In this period, Bond is marked as the spectacle of masculinity. That is, his body (although muscular) is not gazed as the object of eroticism. He is a spectacle because of his virility and omnipotence in the battle.

In *Casino Royale*, the shift of gaze turns Craig's Bond to the object of voyeurism. Unlike in the traditional franchise, the protagonist female actors in this film can look at, even return the gaze of, the hero. The female actors can express their desire. Thus, the transformation from subject to object constructs the pattern of masculinity in Craig's Bond. From two types of gazes in the analysis (inter-gender gaze and intra-gender gaze),

Craig's Bond's masculinity shifts from hegemonic to alternative. Craig's Bond in *Casino Royale* does not display masculinity in a patriarchal way that shows his omnipotence as the spectacle. Rather, he is presented as the erotic object to confirm that he is attractive enough for heterosexual female standards. He does not represent the hegemony since he admits women's authority, especially with the sexual initiative. At the same time, he declines being subordinated either by man or woman. His anticlimactic romance with Solange demonstrates his respect of gender equality. He does not show his sympathy of Solange's brutal murder that evokes the idea of the hero's licence to kill. However, Craig's Bond does not do any violence to her although he might use her as the means to know her husband's plan. Therefore, Bond does not harm his new alternative masculinity. The way he deals with Le Chiffre is also the way he fights against intra-gender violence and seeks egalitarian values between men. He fights Le Chiffre's domination not in traditional ways, by combatting the villain, but shows his authority through ironic verbal expression and later validates his heterosexuality. Bond is not marginalised; his heterosexuality does not harm others. This is the way Craig's Bond reveals his new alternative masculinity among men.

The performance of masculinity in *Casino Royale* is delivered in a different way than traditional Bond films. Bond becomes the object who lets the female leads gaze at him. He also allows to Le Chiffre to see his muscularity. The film seems to expose Bond's feminised and passive role in the narrative. While the film portrays Bond as the addressee of the gaze, his presentation actually reveals the hidden values in a new alternative masculinity.

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THE PERILS OF WORLD LITERATURE: ROBERTO BOLAÑO'S EXOTICISATION AND FALSE LEGIBILITY AS A POST-BOOM LATIN AMERICAN NOVELIST

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Abstract: *The exotic – to be understood as the projection of specious, fixated desires and images onto the irreducibility of the Other – waits in ambush for any text that transcends its frontiers of cultural origin and enters the transnational flow of world literature. At the same time as we consider the exoticising gaze of the receiving culture, I propose that we also scrutinise, as a methodological practice, how and to what extent the text itself may already contain, and partly invite, its own exoticisation: this quality in the text is what I call false legibility. My case in point is the global success enjoyed by Roberto Bolaño's novels, which depict, in often unsparing, if parodic, terms, the violent local reality of Latin America, especially the Chilean and Mexican one. By investigating the subaltern status of contemporary Latin American literature within the world literary system as slave of two masters (i.e. US cultural circuits and Spanish publishing houses) and identifying in Bolaño's literary lineage a response to the magical realism of the Boom, I claim that the Chilean writer would seem to sit at a historical, aesthetical and commercial crossroads wherein he has tapped into the ambitions of a new generation of post-Boom Latin American novelists, while fulfilling the cravings of a new generation of Anglo-European critics and readers. In this sense, Bolaño's texts risk becoming the overwhelming paradigm through which other Latin American works are (and will be) selected and circulated in the Western World, as long as they play up to, or else embody, a similar false legibility – that is, the possibility of their exoticisation. Ultimately, I argue that Bolaño's canonisation as the most significant writer of his generation is symptomatic of a changed perception of Latin America on the part of the West.*

Keywords: World Literature, Exoticism, False Legibility, Latin America, Roberto Bolaño

*Now what's going to happen to us without barbarians?
Those people were a kind of solution.
(C.P. Cavafy)*

it is essential that we clarify what it is, exactly, that we understand as world literature.

Roberto Bolaño (1953-2003), a Chilean-born writer who spent his adolescence in Mexico and the best part of his adult life in Spain, has enjoyed a global acclaim with no precedent in Latin American literature after the Boom of magical realism in the 60s and 70s. Having won the prestigious Anagrama and Romulo Gallegos prizes with his novel *Los detectives salvajes* (1998), Bolaño's world recognition has been firmly secured by the posthumous publication of *2666* (2004), a gargantuan novel that covers multiple stories taking place in Europe and the Americas during the 20th century. Today, his name appears in numerous anthologies and collections of world literature as the unrivalled ambassador of contemporary Latin American fiction, while his novels have influenced a whole generation of writers in Spanish as well as in other languages.

After his death, as his fame grew, the academic world – especially in Europe and the United States – entered a heated debate on the scope, legitimacy and politics of world literature in the current age of late capitalism and globalisation. Some have regarded it as a faux discipline at the beck and call of neo-imperialist market forces, a field of enquiry that reinforces the injustices that it is ostensibly committed to unmasking. Others, instead, have stressed the ways in which a study of the composition and dynamics of the world literary system – the transnational circulation and prestige of certain literatures and texts – might shed light on the very structural asymmetries, the very cultural one-sidedness ingrained in the system. It has been argued that a very limited number of languages and traditions (in particular, and increasingly, the English one) exert their commercial and symbolic power to promote and sanction other national or regional literatures – the vast majority in the world – who suffer from a vertiginous underrepresentation on a global scale. This involves two dangers: on the one hand, a reduction of diversity of the literatures we are exposed to; on the other hand, a reduction of complexity, that is, an exoticisation of those literatures. How, and to what extent, has Bolaño been exoticised as a post-Boom Latin American novelist? In what ways does (and will) this affect our Western reception of other Latin American writers of both the present and the future? In order to try to answer these questions,

World literature as the world literary system

In *The World Republic of Letters*, taking her cue from Ferdinand Braudel's concept of economy-world (1992) and Pierre Bourdieu's notion of literary field (1993), Pascale Casanova speaks of the necessity for the scholar of world literature 'to situate writers and their works in this immense territory which may be thought of as a sort of spatialised history' (Casanova 1999, p.5). The World Republic of Letters thus comes to be structured as a hierarchical network of national literatures vying for legitimation and supremacy. 'Casanova's nationalistic and competitive model,' as Helena Carvalhão Buescu describes it (2012, p.129), presupposes that each national literature is historically engaged in a global contest of power-accumulation, with the result that the oldest, most prestigious literatures become instrumental in the sanctioning of more recent, less established ones. Similarly, in 'Conjectures on World Literature' (2000), Franco Moretti maintains that the world literary system, like the world system postulated by Immanuel Wallerstein (2011), is *one* and *unequal*, and that it largely functions according to the underlying logic of *interference* as theorised by Itamar Even-Zohar in *Polysystem Studies* (1990). Within this context, certain literatures that are historically dominant or central in the modern world (two, in fact, English and French) almost univocally influence the rest, which are variously scattered across what Moretti, in a later essay, would qualify as semi-peripheries and peripheries (2003, p.77).

Different, faulty and partial though they may be, what is important to emphasise here is that Casanova and Moretti's theories do not mean to offer judgments of literary value. Rather, they espouse what we might call a systemic view of world literature. By doing so, they reject the idea that world literature manifests itself in the singular qualities of a given text or set of texts, or that it consists of the imponderable receptacle of *all* literatures in the world or the ideological fight for the construction of a world canon. Ever since their publication at the turn of the century, a deluge of criticism has rained on these two critical texts, contributing to the resurrection of the academic debate on what world literature and its study are or ought to be.¹ Is world literature the historical result of an interconnected, asymmetrical,

¹ For a variety of critical responses to Casanova and Moretti within the Latin American context, see: various authors. 2006. In Ignacio M. Sánchez-Prado (ed.), *América Latina en la "literatura mundial"*. Pittsburgh: University of Pittsburgh.

hierarchical world literary system based on commercial and political power exerted by dint of cultural and linguistic prestige, translation fluxes, distribution, publishing houses, literary prizes, magazines, and academia? Those who, like Casanova and Moretti, respond in the affirmative, are accused of Eurocentric cultural neo-imperialism; those who respond in the negative are accused of historical and political naivety. In a sense, the debate would seem to boil down to the question of whether systemic analyses of the violent hegemonic dynamics of the world literary system – which nobody, incidentally, can negate – might end up encouraging a perpetuation of those very dynamics.

As we know, the compound term *Weltliteratur* was coined by Johann Wolfgang von Goethe in 1827 in a letter to his disciple Johann Peter Eckermann, in which the German poet heralded the advent of world literature as a mutually enriching practice of exchange between nations (see Pizer 2012). 21 years later, the second-best-known iteration of the term can be found in the *Communist Manifesto*, where Karl Marx and Friedrich Engels predicted the rise of a literary Internationale ‘from the numerous national and local literatures’ as an inevitable consequence of the global market of production and consumption interwoven by bourgeois global capitalism (1848, p.16). Djelal Kadir has underscored the correlation between these two formulations of world literature: ‘the historical simultaneity of world literature and world markets at the time of Goethe’s pronouncements anticipates literature’s worlding and the global integration of cultural and economic life in the *Communist Manifesto*’ (2012, p.437). According to Moretti, himself a Marxist associated with the New Left, this integration is such that there would be two distinct types of *Weltliteratur*, that is, in his ascription, two types of world literary systems, one before and one after the nineteenth century: the former is ‘a mosaic of separate “local” cultures’, the latter is ‘the product of a unified market’ (2011, p.75).

In *Combined and Uneven Development*, their recent, multi-authored study of world literature that is avowedly indebted to system-theories such as Moretti’s, Sharae Deckard *et al.*, far from denying capitalism its early birth with the Late Renaissance and the Conquest, have located in the nineteenth century the concomitant emergence of a fully fledged global market and of world literature. There follows that world literature should be understood as ‘a development of the past two hundred years’ (2015, p.16). If we accept this view, we must also accept that the mercantile force of international capitalism, with inequality and dominance as the core principles of its *modus operandi*, is the

force that made the earliest notion of world literature possible. Said notion would thus seem to be born out of a specific historical *episteme* that was marked by the imbrication of commercial and cultural spheres – a constitutive imbrication that, with the imperious advance of globalisation, has all but deepened since the nineteenth century. As Fredric Jameson observes in *Valences of the Dialectic*, ‘the theory of postmodernity affirms a gradual de-differentiation of these levels, the economic itself gradually becoming cultural, all the while the cultural gradually becomes economic’, with the result that ‘today there are no encloses – aesthetic or not – left in which the commodity form does not reign supreme (2009, p.449-450). Here we come to a functional definition of world literature that will represent the theoretical groundwork for our discussion of Bolaño: world literature is the literature of the world commercial system, in other words, literature whose promotion, circulation, reception and prestige are affected by this system. It is with this concept of world literature that the present article is concerned.

The exotic of Latin American literature in the West: Boom and post-Boom

Alexander Beecroft has adopted the useful notion of ecology to refer not to ‘ecocriticism in the conventional sense’, but to the idea that any literature must ‘be understood as being in an ecological relationship to other phenomena – political, economic, sociocultural, religious – as well as to the other languages and literatures with which it is in contact’ (2015, p.19). In a trajectory that encompasses the oral traditions of the Ancient Greeks and Native Americans up to today, Beecroft identifies five ecologies: epichoric, panchoric, cosmopolitan, vernacular and national. The *national* ecology comes into being along with nationalism at the beginning of the nineteenth century and ‘spreads gradually around the world, as a direct consequence of European imperial expansion during this period, and corresponds very much with the ecological situation as described by Moretti and Casanova’ (2015, p.35). Beecroft’s historical analysis leads him to imagine a hypothetical ecology of the future, whose signs within the world literary system can purportedly be detected today: ‘as major languages (most obviously, of course, English) escape the bonds of the nation-state, and texts begin to circulate more rapidly around the planet’, we are bound to enter the sixth ecology, the ‘*global* literary ecology’ (2015, p.36).

The constitutive imbrication of world literature and world markets (cultural and commercial spheres) is further cemented in

the global ecology posited by Beecroft. As Thomsen has remarked, 'in the literary system as it is construed at the moment, the English language is so dominant [...] that the condition of global success is success in either Great Britain or the USA' (2008, p.29), from which one should not, of course, infer that any writer who is renowned or canonised in any of these two markets will automatically enjoy a similar fame in the rest of the world. Nonetheless, Beecroft, like Gayatri Chakravorty Spivak (Spivak 2003), worries that world literature might become *world literature in English*, and observes that, from a literary and linguistic perspective, this future global ecology will have two possible outcomes: 'a move towards homogenisation of some kind and an alternative (perhaps less likely) path in which greater interconnection is achieved without greater homogeneity' (Beecroft 2015, p.279). Although Beecroft is neither wrong nor alone in his worries, such global ecology also entails another, equally dangerous yet subtler risk that is all too familiar to Latin American writers and critics: namely, that our encounter with other literatures is and will increasingly be filtered through the fixity of cultural, social and literary stereotypes, and that publishing houses, newspapers, magazines, academia and, ultimately, readers will promote and engage with texts that, at least superficially, do not pose a significant threat to those stereotypes. In other words, the risk is that the world literary system of the global ecology, because of its deep-rooted asymmetries of distribution and prestige, will not make us meet the other but, time and again, our exotic idea of the other. Indeed, the Western reception of Latin American literature is a good case in point.

Dante Liano has identified three basic requirements that a Latin American writer must meet to acquire a global readership within the world literary system. Firstly, publication in Spain: consecration is achieved through the awarding of at least one of the major literary prizes in the Iberian Peninsula, the Hispano-American literary canon being governed by '*el eje Madrid-Barcelona*'² (2013, p.95). Secondly, legitimisation in the American academia, wherein '*se privilegia aquello que responde a los parámetros de la crítica postmoderna o a los estudios culturales: lo híbrido, lo transgenérico, la parodia, lo multicultural*'³ (2013, p.96). Last, and unfortunately least, comes the inclusion within the author's national canon, which is more often than not determined, and at any rate always bolstered, by their celebration in Spain and

the United States. Indeed, Liano has gone as far as to argue that Latin American literature is somewhat of a *servant of two masters*, as Stephen Dedalus would have it, its circulation and promotion in the world literary system being decided away from its centres of production by publishing houses in Spain and universities in the United States. This, however, is not new in the history of Latin American letters.

There is broad critical consensus that the Boom, popularly epitomised in the West by Gabriel García Márquez's *Cien años de soledad* (1967), represents 'a point of entry [of Latin American literature] to the transnational field' (Steinberg 2007, p.155). From the 60s, the inextricably aesthetic and political practices of the Boom spread like wildfire to a variety of post-colonial countries. Its global impact is such that by 1990, Homi K. Bhabha would be able, and certainly right, to claim that 'magical realism after the Latin American Boom, becomes the literary language of the post-colonial world' (1990, p.7). Magical realism, born and launched in Spain under the sign of exoticism, evolved into a gesture, a movement of decolonisation, with the periphery imposing its literary and cultural models on the centre (Liano 2013, p.88). Over the decades, this process was gradually inverted. As a matter of fact, while the Boom carves out a unique and rebellious space for Latin American literature within the world literary system, effectively setting, for the first time, the paradigms of a new, revolutionary genre that begins to widely circulate beyond its frontiers, it does so by simultaneously undergoing a second wave of exoticisation at the hand of Anglo-European culture. If the periphery initially imposed its models on the centre, the centre responded by reducing the periphery to those models. The result is that, 'as defined in the North, Latin American men and women are expected to perform according to regulated desires, to supply a particular narrative of identity that enters easily in the transnational flow' (Masiello 2001, p.109). It is indeed significant that Masiello should refer to the transnational flow here, since exoticisation thrives in a world literary system that is, like Wallerstein's world system, *one and unequal*, at once profoundly interconnected and profoundly unbalanced.

This exoticising gaze has often been referred to as *macondismo* (a neologism created by José Joaquín Brunner and derived from Macondo, the fictional setting of *Cien años de soledad*) and its two fundamental assumptions are as widespread

2 'the Madrid-Barcelona axis' (Liano 2013, p.95)

3 'precedence is given to what meets the parameters of postmodern criticism or cultural studies: hybridity, transgenderism, parody, multiculturalism' (Liano 2013, p.96)

as they are known to writers and scholars alike: Latin American writers are or ought to be magical realists (essentialisation) and, by the same token, magical realism is the only possible, the only truthful representation of Latin America (simplification). Nonetheless, Erna von der Walde, writing in 1998, notices that magical realism itself, which has traditionally been employed by Anglo-European culture as a lens to read Latin America, is finally being questioned in US academia from the point of post-colonial studies (Walde 1998, p.214). What this entails is, as it were, a post-colonial criticism of the exotic reception of a post-colonial literature such as that of the Boom. At the same time, critics such as Sánchez maintain that a history of Latin American literature in the new millennium might be said to begin with the creation of the Biblioteca Breve de Seix Barral prize in 1999, which represents a crucial moment in the reorganisation of post-Boom Latin American literature, a huge commercial and cultural project championed by other Spain-based publishing houses of the likes of Alfaguara, Tusquets, Planeta, and Anagrama (Sánchez 2009).

A need for a change, albeit incomparably more urgent and genuine, is also felt by a new generation of up-and-coming Latin American writers who began to publish in the 1990s. The year 1996, in fact, sees the birth of what are arguably the two most influential, openly post-Boom literary movements (*movements*, not necessarily authors) in Latin America: the Mexican group of the Crack (composed of Jorge Volpi, Eloy Urroz, Ignacio Padilla, Ricardo Chávez and Pedro Angel Palou) and the pan-American movement ominously named McOndo (a portmanteau of Macondo and McDonald) and spearheaded by Chilean writers Alberto Fuguet and Sergio Gómez (Volpi *et al.* 2000; Fuguet & Gómez 1996). Although there is no coordinated action between these two publications (or perhaps for this very reason), these initiatives point to the emergence of a new generation of novelists who speak out against the exoticisation of Latin American literature in the aftermath of the Boom, the anachronism into which this has fallen and the current inefficacy of its literary practice to represent latter-day Latin America. As Rory O'Bryen has explained, 'Fuguet and Gómez relate this issue of legibility to Latin America's troubled contemporaneity in a globalised world in which the experience of

postcolonialism is increasingly overlaid with the more uncanny experience of the post-national' (O'Bryen 2011, p.159). From 1996 onwards, as Claudia Macías de Yoon demonstrates, we witness the appearance of a number of anthologies of self-proclaimed new Latin American writers who, more or less vehemently, work under the imperative need and ambition to distance themselves from the Boom's particularistic politics (local post-colonialism) and normative aesthetics (magical realism) (Yoon 2012).⁴

That same year, Roberto Bolaño publishes two novels – the latter being a spin-off of the former – that receive unprecedented critical attention: *La literatura nazi en América* (1996) and *Estrella distante* (1996). All of Bolaño's themes are already here: evil, violence, universal 20th-century history, Nazism, Latin America, transatlantic migration, youth, poetry. Two years later, the publication of *Los detectives salvajes* (1998), which earns him the renowned Anagrama Prize in Barcelona and the Romulo Gallegos in Caracas, places Bolaño at the forefront of post-Boom literature. Jorge Volpi recounts the state of affairs at the time when *Los detectives salvajes* was published:

*Cuando los Detectives salvajes vio la luz en 1998, la literatura latinoamericana se hallaba plenamente establecida como una marca de fábrica global, un producto de exportación tan atractivo y exótico como los plátanos, los mangos o los mameyes, un decantado de sagas familiares, revueltas políticas y episodios mágicos – cosa de imitar hasta el cansancio a García Márquez –, que al fin empezaba a provocar bostezos e incluso algún gesto de fastidio en algunos lectores y en numerosos escritores. Frente a este destilado de clichés que se vanagloriaba de retratar las contradicciones íntimas de la realidad latinoamericana, Bolaño opuso una nueva épica, o más bien la antiépica encabezada por Arturo Belano y Ulises Lima.*⁵ (Volpi 2013, p.195-6)

At a meeting in Seville in 2003, a few months before Bolaño's death, eleven young Latin American writers (of which two from the Crack Group and three from McOndo) would hail him as the father of their generation, in other words, the post-Boom – or even anti-Boom – writer par excellence. The Chilean writer sits at a historical, aesthetic and commercial crossroads wherein he would seem

4 The anthologies listed by Yoon are: *Las horas y las hordas* (1997) edited by Julio Ortega, *Líneas aéreas* (1999) and *Desafíos de la ficción* (2001) in Spain, *Se habla español* (2000) edited by Paz Soldán and Alberto Fuguet, *Palabra de América* (2004), the meeting *Bogotá 39* (2007), and the 2010 anthology published by the British magazine *Granta* and featuring young Latin American writers that, according to Yoon, are already known as '*la generación Granta*' (p.442).

5 'When *The Savage Detectives* appeared in 1998, Latin American literature was already fully established as a global industrial brand, an export product as attractive and exotic as banana, mango or mamey trees, an epitome of family sagas, political rebellions and magical episodes – exhausting imitations of García Márquez –, which was beginning to cause yawns and even some gestures of annoyance in a few readers and in many writers. Against the distillation of clichés that boasted to portray the intimate contradictions of Latin America, Bolaño wrote a new epic or else the anti-epic spearheaded by Arturo Belano and Ulises Lima.' (Volpi 2013, p.195-6)

to have voiced the needs of a new generation of Latin American novelists and fulfilled the desires of a new generation of Anglo-European critics and readers, while his works were channelled into the world literary system by an increasingly internationalist and expansionist Spanish publishing industry. Almost two decades after his appearance on the stage of world literature, this begs the question: has Bolaño, in his turn, been exoticised?

Bolaño's exoticisation and false legibility

21 years before the publication of Edward Said's *Orientalism* (1978), in the long theoretical essay that concludes *Mythologies*, Roland Barthes offered an astute insight into the relationship between cultural reception and exoticisation:

The petit-bourgeois is a man unable to imagine the Other. [...] Sometimes – rarely – the Other is revealed as irreducible: not because of a sudden scruple, but because *common sense* rebels: a man does not have a white skin, but a black one, another drinks pear juice, not *Pernod*. How can one assimilate the Negro, the Russian? There is here a figure for emergencies: exoticism. (2009, p.179-180)

Exoticism might well be described as the projection of specious, fixated desires and images onto the irreducibility of the Other and of its works of art. This involves a double process of essentialisation (all members of a given group must embody and display a set of characteristics) and simplification (this limited set exhausts their complexity). False legibility, here, is to be understood as the exotic seen from the side of the Other's work of art: it is the latter's risk of being exoticised, the way in which it may unwittingly help to bring about its own exoticisation.

A cursory glance at the innumerable reviews of Bolaño's works in American and European newspapers suffices to gauge the extent to which his supposedly troubled life – his months-long incarceration in Chile during the coup, his addiction to heroine, all falsities more or less promptly disproved, albeit to little or no avail – has piqued the interest of overseas readers and commentators. As Wilfrido H. Corral reminds us, '*la recepción de la versión inglesa de Los Detectives Salvajes comenzó, no sorprende, con los rumores en torno a la maestría e importancia del original, y de la biografía, la hagiografía, anecdotario y leyendas del autor*'⁶ (2011, p.173). Corral has meticulously reconstructed the Chilean

novelist's momentous rise to fame in the Anglophone market. His *Bolaño traducido: nueva literatura mundial* (2011) is an important contribution that might integrate a lacuna in Liano's three requirements for the canonisation of Latin American writers, as it investigates the role played by reviewers – and not just academia – in the commercial and critical promotion in the US and the UK. Corral has even located the firm establishment of Bolaño in the Anglo-Saxon world with James Wood's enthusiastic review of *Los detectives salvajes*, which appeared in his column in *The New York Times* in 2007 (Wood 2007). What most readers desired and saw in Bolaño's figure, as well as in his books, was the sign or symbol of a particular kind of Latin America.

Around the same time as Wood was writing his review, Josefina Ludmer noted in an interview that her students in the United States displayed a marked appetite for the exotic in literature. As regards Latin America, she admitted that, '*lo que les interesa es la barbarie latinoamericana: las dictaduras, el realismo mágico... [...] todo lo que es excesivo, incluida la violencia*'⁷ (Ludmer 2007). Unsurprisingly, critiques of Bolaño have often focused on his deployment and depiction of violence, revealing the political complexity of this leitmotif throughout his oeuvre (see López-Vicuña 2009; Donoso 2009; Muniz 2010; Peláez 2014). In spite of this, Sarah Pollack has partly explained Bolaño's global success as the result of his cultural reception in the US and, metonymically, in Europe, insofar as his works might supply first-world readers with the pleasure of an exotic, barbaric Latin America pitted against the purported civilisation of Western countries:

Unwittingly – or perhaps with provocative deliberation – *The Savage Detectives* plays on a series of opposing characteristics that the United States has historically employed in defining itself vis-à-vis its neighbours to the South: hardworking vs. lazy, mature vs. adolescent, responsible vs. reckless, upstanding vs. delinquent. In a nutshell, Sarmiento's dichotomy, as old as Latin America itself: civilisation vs. barbarism. Regarded from this standpoint, *The Savage Detectives* is a comfortable choice for US readers, offering both the pleasures of the savage and the superiority of the civilised. (Pollack 2009, p.362)

In a similar vein, Horacio Castellanos Moya and Sharae Deckard have stressed how a candid and superficial reading of Bolaño

6 'the reception of the English-language version of *The Savage Detectives* began, unsurprisingly, with rumours concerning the mastery and importance of the original text, and of the author's biography, hagiography, anecdotes and legends' (Corral 2011, p.173)

7 'what they're interested in is the Latin-American barbarity: dictatorships, magical realism... anything that is excessive, including violence' (Ludmer 2007)

may end up hardening exotic biases that his novels often debunk and call into question, and that this has fostered his favourable reception and swift canonisation in the Western World, most conspicuously in the United States (Castellanos 2009; Deckard 2017, p.204). What all these three examinations have in common is that they suggest a conceptual shift to complement our notion of exoticisation: the text itself, by investigating and denouncing its local reality, already harbours this possibility.

Chris Andrews has also taken into account the false legibility of Bolaño's novels, in particular *2666* (2004), which might be said to 'reinforce the stereotypical civilisation/barbarity distinction in a darker way by describing in detail the bodies of 109 women killed in Santa Teresa, south of the border' in the fourth section of the novel (Andrews 2014, p.15). Latin America, here more than in any other of his books, is depicted with unsparing realism as a space of barbarism, corruption, confusion and coercion, one that lives under the unfathomable spell of violence and narco-trafficking.⁸ And yet – Andrews claims – 'the crimes in Santa Teresa reveal a human potential that is universal' by virtue of their juxtaposition to the last part of the novel, which recounts the horrors of WWII through the eyes of the mysterious writer Archimboldi. It is nonetheless difficult to trust that every reader in the US and Europe has done so. The Boom offered an image of Latin America that tantalised Western sensibilities as a site of magic, pristine nature and faraway wilderness: a phantasmagoria of possibilities wherein even violence itself was drawn '*desde el mito*'⁹ (Walde 1998, p.220). Today, the stereotype of Latin America – its false legibility – is that of a violence-ridden, cartel-ruled universe of abjection and adventure (think, for example, of the colossal impact the Netflix series *Narcos* has had on the Western perception and imagination of Latin America, as well as perhaps, much more problematically, on Latin America's perception of itself).

Since the first reorganisation of Latin American literature does indeed take place in the editorial offices of Madrid and

Barcelona, Sánchez has emphasised the need to study the extent to which the promotion of Latin American literature from Spain favours texts that, on the one hand, lend themselves to commercial translatability, and that, on the other, tend to reinforce Hispano-American stereotypes, especially that of social violence as it is present in Bolaño's works (Sánchez 2009, p.25-6). Corral, in this sense, surely takes a more positive stance by asserting that, '*el fenómeno Bolaño contribuye a armar evaluaciones de autores de más o menos su misma edad, de los cuales nunca nos habríamos enterado de no ser por el rastro él ha dejado sobre la nueva literatura*'¹⁰ (2001, p.165). Yet what is at stake here is that these '*evaluaciones*' can become overpowering, monochromatic lenses that may trick the reading public in the West into regarding the literature of a whole continent as either Bolañesque or plain uninteresting. Pollack has argued that Bolaño entered the Anglophone market at a time when US critics and academics were searching for a new Márquez, which would be employed as a blueprint against which contemporary Latin American literature could be once again essentialised, selected, read, and circulated (Pollack 2013, p.661). The danger is that Bolaño really will (or has already) become the next Márquez.

The exotic waits in ambush for any text that enters the transnational market of world literature. Although it is true, as Alberto Medina puts it, that 'Bolaño was also the icon of an unintended exemplarity, that of the global market' (Medina 2009, p.553), this does not at all imply that his novels were ever meant to pander to a world literary system in which a globalised, especially Western, audience continuously voices its desire for the exotic. In fact, while this system becomes more and more transnational and interconnected, we should not conclude that its various local literatures will be represented in equal measure and with equal depth. The onus is on us, the readers: do we always desire eccentric narratives from *ex-centric* literatures?

8 Interestingly, in 1998 Walde noticed that not enough attention was being paid to *narcotráfico* in literature, '*tal vez el fenómeno en donde se cruzan de manera más dramática la experiencia colonial y el capitalismo*' (1998, p.229).

9 'from the myth' (Walde 1998, p.220)

10 'the Bolaño phenomenon contributes to our assessment of authors of around his age, of which we would never have heard hadn't it been for the trail he has left on new Latin American literature' (Corral 2001, p.165)

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TRANSLATION, AUTHORSHIP AND IDENTITY: THE IMPORTANCE OF ACKNOWLEDGING THE PRESENCE OF THE TRANSLATOR

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Abstract: *How can a monolingual Anglophone reader claim to have read Ibsen when his plays are written in Norwegian? More often than not readers will claim to have read a work by the original author when they have in fact read a translation of the work. Languages constantly evolve, and the understanding of culture is subjective. Since the cultural turn in translation theory in the 1980s, there has been an increased appreciation of the subjective decisions the translator makes. Still, the translator has a much lower status in society and literature than the original author. Although the translator has received more attention within translation studies in the last few decades, they remain invisible to the general public. This article will argue for a reconsideration of the translator's identity and role as an author in the translation process. It is important for the reader of the target text to be aware they are not reading the original text, but rather an interpreted rewriting of it. This article aims to criticise the idea that the original author is considered the only author of the target language text. In some instances, the translator can have an immense influence on the target text: ranging from a well-written text that receives higher praise than its original to a consciously manipulated text that misrepresents the original. Acknowledging the presence of the second writer (the translator) involved in the process would be in the best interest of the original author, translator and target language reader.*

Keywords: translation, authorship, identity, interpretation, manipulation

If you were to search your brain right now, how many translators could you name? It is likely that this number would not be close to the number of 'original authors' you could name. In this article, I will discuss the importance of acknowledging the presence of the translator, what the role of the translator is and how it is currently changing as a result of technological innovation and automation. I will argue that there is still a need for human translators in the future, even if automation becomes a part of the translation process. In a world where the need for translations is ever increasing, we need well-educated and certified translators willing to perform these translations. Kate Briggs, however, cautions that 'the nature of the work involved, the time the writing a translation takes, together with its lack of material support, its little pay and uneven appreciation, will inevitably narrow the pool of people actually capable of answering it' (2018, p.146). Therefore, it is important to take steps to expand this pool of future translators. In order to achieve this, the view of the translator in society must change, for potential future translators to find the profession worth choosing. I will explore the identity and role of the translator as an author in contemporary society and discuss how we can improve the position of the translator in the future. In order to demonstrate the argument in relation to a practical example of translation activity, I will compare two translations of Henrik Ibsen's *A Doll's House*. I will discuss two different translations of the text, referring to them as Dover and Oxford, published in 1992 and 1981 respectively.

Ibsen's *Et Dukkehjem*

Et Dukkehjem (English: *A Doll's House*) by Henrik Ibsen, is perhaps the best-known Norwegian play of all time – internationally and nationally. It has become a staple in the literary syllabus of Norwegian secondary schools. It is a play written and published in 1879, in the middle of Ibsen's career. *A Doll's House* is the story of Nora, a woman who took up a loan – by forging her father's signature after his death – behind her husband's back in order to save his life. Throughout the whole play Helmer treats her as a fragile bird or a doll that needs help with everything. Once Nora realises he is not willing to defend her or stay with her if the secret is revealed to society, she decides to leave him and the children. This has been a controversial story in Norway and abroad since the date it was published, because of the actions Nora takes throughout the play and the play's unconventional representation of gender roles.

The play has been translated into many languages, one of

them being English. It has come to be known as a classic, which is staged and studied, internationally. Although it is acknowledged in the English translation that this is originally a Norwegian work, the reader will likely consider what they read as 'written by Ibsen', rather than as an interpreted and rewritten version of the text in English created by the translator. Venuti explains that there is a general tendency in teaching and publication of translated texts to elide their statuses as translations, 'to treat them as texts originally written in the translating language' (1996, p.328). In the best interest of both reader and translator, the contributions of the latter should be acknowledged in the final product.

Why the Translator Is Important

Acknowledging the presence of the translator is important both for the translator and for the reader. For the former, it is important that their work is acknowledged in order for them to gain the compensation that they deserve. Currently, many translators are not able to make a living off translation within normal working hours, as the focus is on quantity rather than quality and they are expected to produce immense amounts of work within very short time limits. The output they produce is also considered less valuable than original writing. Considering the amount of work, research, and writing involved in the task of translation, their presence in the translation process deserves to be acknowledged both in academia and in society at large.

As for the reader, it is important to be aware of the presence of the translator because the words they are reading do not come directly from the original author. Readers will often claim to have read Ibsen or Dostoyevsky, despite not knowing a word of Norwegian or Russian. What they have in fact read is a translation or a rewriting of the text in a different language. The changes during the translation process can vary from necessary linguistic or cultural substitutions, for the target text reader to be able to understand the text, to intentional manipulation of the source text. The name of the original author can lend authority to a text when it is published in the target language but it does not guarantee to present the same content and form as the original author intended in the target language. Manipulation has historically been used for causes such as political propaganda. If the translator becomes more invisible, this could have a serious impact upon the quality of the translations produced, as well as the ethics and goals of the translator. Essentially, this development would enable intentional manipulation of the text translated – as the risk of being discovered is minimised.

Intentional or Unintentional Manipulation

Differences between the translations can range from significantly different interpretations of the text in its entirety to the slightly varying interpretation of individual words. Some of these choices are made consciously and purposefully, while others are made subconsciously as the translator translates the text. Aiga Kramina argues that some unintentional manipulation in the translation process cannot be avoided and is not necessarily bad, but that 'conscious manipulation and manipulation due to ignorance it can be argued that they are bad and undesirable' (2004, p.39). Either way, the reader should become more conscious of the potential of intentional or unintentional manipulation being present in the target language text.

One example from the translations of *A Doll's House*, which might seem insignificant at first glance, is the translation of one single word in the paratext of the plays. In one version 'Helmers bolig' is translated to 'Helmers' house' (Oxford) and in the other 'Helmer's house' (Dover). The first indicating that the house belongs to the husband and the latter indicating that the house belongs to the family as a unit. A central issue in the play is how Nora was supporting her family economically behind the scenes ensuring their continued residence in the house. Indicating that the house belongs to the husband supports the portrayal of a male-dominated society and the lack of ownership and agency women and children could be given. Suggesting the house belongs to the family is, on the other hand, rather modern and inclusive – which would be less foreign to a contemporary audience. As the genitive 's' in Norwegian is not preceded by an apostrophe, the original is open to both interpretations. This is an ambiguity that would have been avoided in English, where the positioning of the apostrophe before or after the 's' would have decided the meaning.

The Changing Role of the Translator

In Western translation history, there was a big shift after the introduction of copyright laws. When the printing press was created, the field of publications changed permanently. Books and magazines could be mass produced and it became a lucrative business for publishers. Authors were no longer satisfied with being paid a small fee for the rights to their work. They began to claim money for the later copies and reproductions. In order to ascertain their right to their original writing, authors were given copyright for their works. The term 'original' is, according to Susan

Bassnett, 'a product of enlightenment thinking' and belongs 'to a material age' (1998, p.38). When translators took on the job of translating these original works into a different target language, they were paid for their initial work but had no claim to the text they had written, as this copyright still belonged to the original author. Despite having contributed hours of reading, writing and researching – in order to make appropriate choices during the translation process – they are not given the acclamation they deserve. Even though the original author would, in many cases, be unable to read the target language text, they were still considered the sole author of the text.

This has led to the translators becoming so invisible that many people do not realise or acknowledge that they are in fact reading a translation of the original work. Even when they are surrounded by translations on a daily basis in modern society, readers do not realise the need for translations. This is especially prevalent in the Anglosphere, as English is more often used as the source, rather than target, language for translations: 'English remains the most translated language worldwide, but one of the least translated into' (Venuti 1996, p.327). Although steps are taken towards increasing the publication of translations, the popularity of reading translated literature remains low among Anglophone readers. Venuti encourages translation to be used as a way to educate the English-language readers. The global dominance of the English language 'invites a cultural narcissism and complacency on the part of British and American readers'. He believes that translation can here be used to 'illuminate the heterogeneity that characterises any culture' (Venuti 1996, p.342).

How Translations are Presented to the Reader

Often the reader will not even be aware they are reading a translation, due to the way the translated text is produced and published. The name of the translator is often much smaller in print than the name of the original author and is only acknowledged on the inside of the book. This is done to contribute to the illusion that the text was originally written in the target language. The prevalent view is that the reader should not consciously read the text as a translation. Lawrence Venuti states that a translation

is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writers personality or intention or the essential meaning of the foreign

text – the appearance, in other words, that the translation is not in fact a translation, but the “original” (2008, p.1).

Oftentimes this insistence on removing all linguistic and stylistic peculiarities will entail making more changes to the syntax of the source text – removing it further from the writer of the original text and closer to the reader in the target language. The reality is that ‘the more precisely the translation adheres to the turns and figures of the original, the more foreign it will’ come across to the reader (Schleiermacher 2012, p.53). There will be words, images and concepts in the source language that might not even exist in the target language. In order to draw attention to the ‘foreignness’ of the text, the text retains terms from the source language in the translation.

This means that the translation is removed further from its source and impacted more heavily by the writing style of the translator and by the linguistic demands of the target language, in order to uphold the illusion that the text consists of the words of the original author. This effect of transparency makes the contributions of the translator invisible: ‘the more fluent the translation, the more invisible the translator’, which, presumably, makes ‘the writer or meaning of the foreign text’ more visible (Venuti 2008, p.1). Venuti gives a list of review excerpts written about novels translated into English. Whether the translated books receive positive or negative feedback, all the reviews are focused on the level of fluency in the target text, without taking any other aspects into account. One of the reviews indirectly comments upon the influence of a new translator of the text: ‘His first four books published in English did not speak with the stunning lyrical procession of this one’ (Venuti 2008, p.3). In this excerpt there is no mention of the role of the translator could have had in the process. This comment is made about Milan Kundera’s *The Book of Laughter and Forgetting* translated by Michael Henry Heim (1980). It could indicate that the critic has not considered that the books written by Kundera have not all been translated by the same translator.

There is an unhealthy trend, in which the translator is expected to hide or remain dutifully in the shadows to avoid them stealing any spotlight off the author. Norman Shapiro argues that he sees ‘translation as the attempt to produce a text so transparent that it does not seem to be translated’ (Venuti 2008, p.1) He is of the opinion that ideally the reader should believe they are reading the original text and not a translation. Shapiro claims that

A good translation is like a pane of glass. You only notice that it’s there when there are little imperfections – scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself (Shapiro, cited in Venuti 2008, p.1).

In other words, Shapiro is of the opinion that a translator will only achieve their goal if they remain invisible in the finished product. The main issue with this is that the translator would only seem invisible, but they without doubt affect the target text. Invisibility is detrimental to the translator’s career and potentially misleading to the reader who believes they are reading a source text written by the original author themselves.

In the Dover translation of Ibsen, the unknown translator of the play remains mysterious, as the origin of the text is only mentioned once in small font among the publication information: ‘An unabridged, slightly corrected republication of an anonymous, undated English translation published by Bartholomew House, Inc., New York’ (Ibsen 2015, p.ii). The Oxford publication, however, features the name of the translator prominently below the title of the collection of Ibsen plays. The font naming the translator is only slightly smaller in size than the original author’s name positioned above the title. This difference in visibility and acknowledgement is important both to the translators themselves and to the reader.

The Difficulties of Translation

The role of the translator depends on the kind of text they are translating. Different degrees of difficulty are involved in translating a technical versus a literary text. The translator will need to be familiar with the content and form of the texts they are translating and make subjective decisions in order to create a target text. Since no two languages have the exact same cultural context or develop in parallel, it is impossible for two languages to have identical terms that can be used interchangeably. As Claire Kramersch explains, ‘there is no disembodied thought that is not shaped by language’ (2004, p.236). Often a word in one language will have more than one possible translation in another language – each carrying different connotations. The translator will then have to make a decision, much like the original author, deciding which word would better present the content of the text as they understand it. The translator’s choices will necessarily differ from those of the original author to some degree because ‘language as communicative practice is tied to a person’s position in time, space, social and historical relations, and his/her social and emotional identity’ (Kramersch 2004, p.249).

What is common for the translator in any translation process is that they have moved from being the reader and interpreter of the source text to becoming the writer of the target text. This process consists of a number of subjective actions. First, the reader's interpretation of the source text depends on their previous experiences and knowledge, which serve as a framework for their understanding of the source text. Second, the words and expressions chosen by the translator when writing the target text will depend on their style of writing, knowledge, and choices. Schleiermacher highlights how dependent the word choices of the translator as an author is depending on their context, experiences and identity. He argues that we occasionally have to 'translate our own utterances after a certain time has passed' in order to 'make them truly our own again' (2012, p.43). This shows how personal the word choices we make in any writing process are. Every rewriting of a text is a translation into a new time or new space. If Ibsen had been alive today *A Doll's House*, would most likely have been written in a very different language and would need to be adapted to the contemporary readership and audience of today. Just as the original author's style of writing will develop through their career, the translator's style of writing develops through their careers. Each translation needs to be viewed as a product of the time and place in which it was written, of the person it was written by. This is why no two translations of a literary text can be identical.

Translation as a Decision-Making Process

Jirí Levy compares the decision-making process involved in translation to the decision-making in games such as chess. The translation process consists of decisions or 'moves, as in a game'. These situations impose 'on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives' (Levy 2004, p.148). Every time the translator makes a decision, they head down a certain branch on their tree of options, specifying the content and limiting the choices or 'moves' they can later make in the translation. 'Once the translator has decided' which translation option to choose, 'he has predetermined his own choices in a number of subsequent moves (Levy 2004, p.149). This gives you a visual idea of how complex the translation process is and how important the choices that the translator makes along the way are. If two translators make different decisions at the beginning of the translation process, they will likely end up with target language texts that vary significantly.

An example of how the translator has to make a conscious decision during the translation process is when they make the decision to either bring the original text closer to the target language reader or to bring the target language reader closer to the text, when they are faced with a term that is not native to the target culture.

At the very beginning of the first act of *A Doll's House*, Nora offers a tip to the delivery boy for delivering a Christmas tree. He is offered his tip in the currency of Norway, Norwegian Kroner, where 50 'øre' constitutes half a 'krone'. He is asking for 50 øre as payment but receives a whole krone and is instructed to keep the whole sum. As this currency and the belonging coins' value are likely unknown to the target readers, the Dover translation chooses to change the currency to 'pounds, shilling and pence', where Nora offers him a shilling (12 pence) rather than his sixpence fee. In the Oxford translation, however, the translator opts for keeping to a Nordic currency, but changes the Norwegian (and Danish) spelling to the Swedish spelling 'öre'. It is hard to tell whether this was a conscious decision – as the reader might be more familiar with the German letter 'ö' than the Danish letter 'ø' – or whether this was due to a misunderstanding from the translator's side.

The Identity and Voice of the Translator

What makes the task of writing a translation difficult are the restrictions on style and content put on the translator by the source text, source writer, target culture, and publisher. The translator is given so much responsibility (for the text in relation to the target audience, the publisher and the original author). Briggs discusses how all the responsibility in the end lies with the translator, in this imagined statement to an author whose text she is translating:

[a]s a translator, however collaborative I consider my process to be, however much my writing, my thinking, depends on and is so closely directed by yours – indeed, the fact is, it couldn't exist without it – at the end of the day (at the very end of all the days it can take to translate a long work), I am responsible for you. I am responsible for you; not you for me. (2018, p.281).

In the current status of translation, the original is elevated onto a pedestal and viewed as a perfect ideal that the translator could never reproduce. At the core of the translation process,

connecting the source text, the original author, the publisher, the editors and the target audience, you find the translator who is trying to meet everyone's demands. They carry the ultimate responsibility for transforming and presenting both the source text and the original author to the target audience – ideally, from the publishing industry's point of view, without leaving a single mark of their individuality on the text.

Most often, you will hear about the presence of a translator when the target text does not live up to the measure of the original text. If a translator does a good job, they are unlikely to receive praise for their translation. Kate Briggs quotes an article by Tim Parks, where he states that 'Glory for the translator is borrowed glory'. She summarises the point of his article to be that 'a translator's work is celebrated if and only if the work she's translating is worth celebrating'. You cannot separate 'her achievement from that of its original author' (Parks, cited in Briggs 2018, p.242). Briggs rightfully disagrees with Park's statement that the translator's glory is borrowed glory. In actuality, it is difficult to know who the glory should belong to when you read the target text. It is a tangled web of the original author's idea and content, the translator's interpretation of the original text and the unique choices and words of the target language author. The two writers are hard to separate, and rarely are the performances and achievements of the original author and the translator analysed side-by-side. Which leads to the unfortunate consequence that mediocre translators that are given the opportunity to translate successful books can 'get unduly praised' for their work, 'while those more talented translators translating less visible works hardly get noticed at all (Parks, cited in Briggs 2018, p.242). Briggs partly agrees with what Parks claims, 'the translator's achievement is indeed inseparable from that of the original author', but she also stresses that she believes the translator to be aware of the collaborative nature of their work and 'is unlikely ever to dispute the inseparability of her achievement' (Briggs 2018, p.243). The translator could never take the sole credit for a text they have translated, but equally, the original author should not be allowed to take the sole credit for the translated text.

In the contemporary Western literature of today, there is little evidence of this being practiced. Bellos criticises the rare and uniform positive feedback translations receive, if they are lucky enough to be acknowledged. Although the translation commentary is not all negative, 'the range of terms available for complementing a translator on her work is remarkably small' (2011, p.330). This is because of the lack of agency we ascribe to

the translator. If the identity of the translator as an author was allowed to exist alongside the identity of the original author, it would be possible to analyse a translator's contribution to the target text beyond its fluency and potential errors.

The Importance of Translation

It is also important to increase the public's awareness of the translator. In order to make a translator more present in society and the text, we need to acknowledge the subjectivity and creativity involved in their work. Both the act of reading and writing are subjective and influenced by your experiences as an individual. The more literary and creative the original text is the more literary and creative the target text needs to be. There is no intrinsic identity in a sentence or a statement; 'it makes no sense to imagine transporting the ethnic, self identifying dimensions of any utterance' (Bellos 2011, p.352). The original statement will carry the identity of the original author, whereas the translation will be an interpretation of the original statement made by the translator and target text author.

Translators are often not spoken about and they are rarely prominently mentioned in publications. There needs to be an increase in public discussion of what the translator does. The readers need to become aware of the importance of the work performed by translators. Translations, whether intra- or interlingual, are crucial to the survival of the text – when it travels through time and space. Michael Cronin states that 'the text needs translation to travel' (2012, p.471). If we did not translate texts when our language evolves (e.g. Beowulf) or into other languages (Ibsen's plays), we would significantly limit the number of people who could learn about the content, message, culture and style of the original text. In some societies the readers are so used to reading translations they do not take notice of the presence of a translator, while in other societies only those working or studying in specific fields will regularly be exposed to translations.

David Bellos, a teacher of translation, wrote the book *Is That a Fish in Your Ear?* in order to enlighten the Anglosphere's general readership on what translation is. He wanted to write the book predominantly because the world-dominance of English as a language has led to a depreciation of the importance of translation: 'English speakers who aren't involved in translation have a harder time than most others in understanding what translation is' (Bellos 2011, p.2). If you live in a culture where enough literature is produced in your mother tongue and foreigners learn your language to communicate with you, it will

understandably be harder to grasp the importance of learning languages and translating texts. However, it is important for the rest of us to impart on the Anglosphere readership how important translation is.

The Importance of the Translator

The public should also acknowledge the amount of work invested in the translation process. Briggs believes that ‘we owe translators, and perhaps also ourselves’ to recognise all the work that goes into a translation: ‘some recognition of what it might have meant to have handled every single word (space and punctuation mark) of the writing-to-be-translated’ (Briggs 2018, p.268). There is an immense amount of work, effort and time that goes into a translation, which is not always appreciated by the general public. Translators need to be paid a steady and liveable wage for their work. Too many translators rely on sporadic and temporary jobs, which means they at times work unhealthily long hours in order to make enough money. It is not uncommon for translators to supplement their translation work with other sources of income.

To improve the conditions for translators, we should encourage unionisation, education, and cooperation between translators. Whereas the act of translation is seen as a competitive and lonely process in the West today, it has traditionally been based on teamwork and cooperation – especially in cultures outside the West. One example of this is in China, where teams of translators would work together to translate Buddhist scriptures. André Lefevere explains ‘that the Chinese tradition emphasises what we would now call teamwork, while Western tradition has often frowned upon that very concept’ (1998, p.22).

The issue is now that translation in being crowdsourced to a larger extent, the quality and trustworthiness of translation is being jeopardised. Cronin explains that we must expect ‘translation to change in nature’ along with the readers (2012, p.477). Since the goal is to access to information quickly, quality is sacrificed in order to gain quantity. To keep up with the growing demands, ‘translation consumers are increasingly becoming translation producers’ (Cronin 2012, p.477). This means that unqualified translators are producing target language texts without any regulation or review process. The question is whether the reader is aware and consciously accepts this ‘lower quality translation output’ (Cronin 2012, p.477). This indicates a move from the individual translator towards translators working together, using technology to produce and spread the

translations. Cronin explains that ‘crowdsourcing initiatives is a reinvestment of translation technology by the human’, which can be used strategically ‘to further human concerns and agendas’ (Cronin 2012, p.478). Instead of replacing humans, the technology seems to encourage human cooperation and involvement in the translation process. The main worry is whether the readers of the translations are aware of the potentially low quality products produced by unqualified translators and whether they are aware that the text has in fact been translated.

The Translator of the Future

In a world that grows ever more interconnected, the importance of translation is growing. Still, there is a fear that human translators will be replaced by machines. The fear of automation is not new or specific to the field of translation. Workers have had to fear being made redundant since humans began producing mechanical tools, equipment and machines. History has shown, however, that humans are able to adapt to these changes and create new jobs to replace the ones that disappear:

In the past, as some jobs have disappeared, others have risen in their wake. Artisanal skills – an indispensable commodity in 1750 in England – were replaced by factory work when industrial-scale manufacturing took over in the 19th century. But by the 1980s, many of the Industrial Revolution-era assembly-line jobs had themselves fallen into the figurative hands of machines.’ ([Sic], Nuwer 2015).

Society has proven itself able to adjust to changes in the job market, by adapting the jobs that already existed or by adding new ones. What is different today from the past is that jobs are being automated more quickly and society is struggling to create new jobs as quickly as the old ones are disappearing or changing. Automation has also simplified tasks that were previously more challenging and complex: ‘jobs that were once challenging and required highly skilled expertise could become mundane, thanks to automation.’ (Nuwer 2015). This means that automation does not necessarily serve to replace jobs that already exist but can also *simplify* them.

Automation and Translation

Several parts of the translation process have already been positively affected by automation and technology. Instead of writing and copying the text manually, translators can now use

computers to create their translation. On the computer, they can change and edit the text indefinitely, and they are able to mass-produce the text in mere seconds by printing out several copies of it. This makes it clear that, automation 'does not necessarily spell doom and boredom for entire sectors of the workforce' (Nuwer 2015). If there are still jobs 'available that require some degree of human involvement, there will be room for people to continue to hold them' (Nuwer 2015). If the tasks are made easier, people are potentially able to perform them with less training, education and specialisation. The alternative is that we can save the time we would spend on these mundane tasks to develop more complex tasks to create an even better result or product.

Luckily, for those fearing they might be replaced by machines, there are also some tasks that humans perform better than any automated machines. We 'humans are vastly superior at any work that relies on creativity, entrepreneurialism, interpersonal skills and emotional intelligence' (Nuwer 2015). It can be argued that the translator falls under this category, as their task involves both creativity and interpersonal skills, if in a slightly liberal interpretation of the latter term. Considering how subjective the two processes of reading and writing – which are both crucial to the task of translation – are, it is unlikely that this process will ever become completely automated. What should, instead, be considered, is the effect automation will have on the translation process and the tasks involved. Rachel Nuwer claims that in the wake of the careers technology will render useless 'there will also be a wave of new professional paths for people to create and explore' (Nuwer 2015). The future will create career paths – some we still cannot imagine. For translators some of these new paths are already becoming apparent. After computers and translation software was introduced into the translation process, tasks such as editing and proof reading have become more central to the translator.

Society needs to accept and get accustomed to the new role of the translator in the translation process. Although some of the mundane tasks involved – especially with more technical texts – can be automated, it will be necessary for a human translator with expertise in the languages and subjects involved to act as a mediator between the two texts. This needs to be researched and explored as soon as possible to educate the translators of the future. Ideally this will ease the adjustment 'to make the transition as painless as possible for everyone' (Nuwer 2015). In order to achieve this, we need to take a proactive

approach to ensure 'that the creative destruction of jobs is paired with adequate provisions for those who are displaced' (Nuwer 2015). Ideally the translators of the future will be trained for the new tasks translation entails and avoid displacement altogether. The danger will be if we continue down the same path of making the translator increasingly invisible and training the translators to perform the traditional tasks that the profession might no longer entail in the future.

Marco Comastri agrees with the idea that automation can contribute to, rather than replace, existing jobs. He believes that 'in the age of automation' we will have 'new working models based on collaboration between human and machine'. In order to achieve the best result possible we will draft from both 'technical-scientific and artistic-humanistic skills' (Comastri 2018). Instead of viewing the human translator and the automated machine translator as two options for the one common goal, the two should ideally work together to complete the task as efficiently and competently as possible. Technological advancement has made wonderful contributions to the field of translation and sped up the translation process. The best results, however, will not come from replacing humans with machines, but rather from the two collaborating.

Humans will always be better equipped for 'tasks that require unique human qualities' (Comastri 2018). Qualities such as 'creativity, initiative, leadership and teamwork' are difficult to automate. These are all skills that are crucial in our work 'to generate innovation and promote the progress of humanity' (Comastri 2018). Not only are translations used to spread and help promote the progress of humanity, but they are also creative and innovative in themselves: they have influenced languages and even introduced new styles of writing to different cultures. Now we need to take advantage of the opportunity this potential collaboration offers: 'Companies will need to combine humanistic and scientific skills within new multidisciplinary work teams' (Comastri 2018). For this to become reality we need to start training the translators of the future to complete tasks different from the translators of the past. In order to keep up with the fast developments in the field, translator training and education needs to be closely connected to the actors in the field themselves. Maria Sanchez discusses the need for up-to-date teaching syllabuses and a focus on training the students for employability, in order for them to be ready to 'join a world already familiar to them' once they leave university (2017, p.81). If the students have no prospects of getting jobs after their studies or are not appropriately trained for

the positions that they are offered, we will be narrowing the pool of future translators further.

Conclusion

The role of the translator is not becoming less important in contemporary society; it is rather becoming more complex and important. It is therefore important for readers to be aware of the translator's presence, which the two translations of Ibsen's *Et Dukkehjem* demonstrate is not always prominent. It is not possible

to remove all risk of intentional or unintentional manipulation from the translation process, which is something the readers of translation must be aware of. We need to create a critical readership of translations, who enjoy translated texts for their content and potential without forgetting the process the text has been through. For the translator, on the other hand, it is important to achieve good working conditions, fair compensation for their work and acknowledgement. The translator of the future is not at risk of being replaced by machines, but rather of their tasks in the translation process changing. Therefore, we

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SURVIVAL, POWER, AND PANIC: THE AGENCY OF HUMAN-ANIMAL FIGURES IN SOME MEDIEVAL IRISH TEXTS

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Abstract: *In medieval Irish literature, figures who exist near the border between human and animal are both threatening and necessary to their narratives. Human-animal characters often raise difficult questions about strict species boundaries and the definition of 'human', but they also possess knowledge and/or skills that make them useful to the humans around them. In order to contain the threat posed by these figures while also exploiting their abilities, human figures react with 'species panic', a term used by David Huebert (2015) to describe the 'anxiety felt when one's species status is under threat'. Faced with figures who cannot easily be categorised as one species, human characters in medieval Irish texts often respond by denying the human-animal's agency. Using close readings of the language of transformation alongside Huebert's 'species panic', which is drawn from transgender studies, this essay examines several Irish texts written between the 8th and 13th centuries in order to highlight some of the ways 'species panic' manifests itself when faced with characters not quite human or animal. The differences in agency granted to various figures will lead the essay to some initial conclusions about the wider role of human-animal figures in early Irish literature.*

Keywords: Medieval Irish literature, transformation, tranimality, Celtic studies

Joseph Falaky Nagy describes the narrative of Lí Bán, which features a woman who is transformed into a salmon to survive a flood (de Vries 2012), as one in which ‘metamorphosis [...] proves a means of survival as well as a sign of resilience and power’ (2007, p.9).¹ The theme of survival, which frequently appears in Old and Middle Irish texts featuring humans who transform into animals, is often bound up with the question of agency. In the texts discussed here, while transformation does often allow characters to endure life-threatening conditions, it does not guarantee that any given character is in possession of their own ‘power’.

This paper will examine the agency of some transformed figures in early Irish literature, from about the 8th to the 13th centuries, through analysis of the language and themes present in the accounts of their transformations. There is a wide variation in human-to-animal transformations in this literature, with some characters in control of their own transformation, and others changed by external forces or by those more powerful. This essay primarily examines figures who do not control their own shape change, in order to consider the extent to which power is conferred by transformation. While this subset of transformed characters is one out of many, it provides unique insights into the transfer or absence of power in metamorphosis, by looking at characters who initially have minimal personal power.

Throughout this paper, the term human-animal is used to refer to characters who exist across the species boundary: this includes figures who have transformed between human and animal, those whose transformations are partial or unclearly described, and animals born to human parents. Human-animal bodies disrupt the category of ‘human’ by existing on both sides of the boundary between human and animal. As such, they create ‘species panic’, the ‘anxiety felt when one’s species status is under threat’, in this case from human-animal figures who represent the possibility of a changing or unstable definition of ‘human’ (Huebert 2015 p.244-5). Huebert uses the modern example of Phillip K. Dick’s novel *Do Androids Dream of Electric Sheep?* (1968) in which the indistinguishability of humanoid ‘replicants’ and electric animals from their ‘real’ counterparts threatens the security that non-replicant humans have in the

uniqueness of their own species.

Like replicants, medieval Irish transformed figures challenge the idea of what is included in ‘human’. ‘Species panic’ leads those who experience it to attempt to contain the threat, and the denial of agency to a human-animal figure is one such method of containment. To explore how this unfolds in medieval Irish texts, this essay first considers the three medieval narratives of the conception and birth of Bran and Sceolang, the canine cousins of the hero Finn mac Cumail. Themes in Bran and Sceolang’s texts overlap with similar themes in the stories of the unnamed siblings of Áed Sláine, Tuán mac Cairill, and *Aided Echach Maic Maireda’s* Lí Bán.

The differences between the three narratives of Bran and Sceolang’s birth highlight two ways in which agency can be taken away from transformed figures: by magic and by the humans surrounding them. A similar storyline exists across the three medieval texts: the two hounds were born of a human, Uirne, Finn’s mother’s sister, while she was in the shape of a dog, transformed by a jealous lover of her husband.² Her offspring were conceived prior to the transformation, by two human parents, but they are born as dogs. This leaves the texts with the question of why, if they have fully human parentage, and their mother has been returned to human shape, Bran and Sceolang remain in the shape of hounds. The *Duanaire Finn* version (hereafter *DF*, in MacNeill & Murphy 1908-1953 II, p.114-7), possibly composed c. 1300, is less concerned with this: it refers to Bran and Sceolang as ‘*cáomh in clann*’ [the lovely offspring], with no other discussion of their shape (*DF* III, p.116-7). The other two, from *Feis Tighe Chonáin* (*FTC* in Joynt 1936) and the fragment of the Yellow Book of Lecan (*YBL* in Reinhard & Hull 1936, p.47-8), both likely of approximately the same age as *DF*, give answers to the question.³

In the former, Finn, who narrates the story, says that if he were their father, he would prefer them ‘*a mbeith mur sin ná a mbeith ‘na ndaoinuibh*’ [as they were, than to be people] (*FTC* 1936, p.34; trans. Carney 1955, p.82). The version found in the *YBL* fragment, however, states ‘*nir-fedog in da chuilen do chur asa richt con óir nach iad do-buail*’ [it was not possible to change the two whelps out of their canine form, since they had not been

¹ Thank you to Geraldine Parsons, who supervised this paper as it was being written, provided a partial translation for the poem in *Genemain Aedo Sláine*, and gave feedback after the paper was written, and to Thomas Clancy for giving additional feedback on the paper. Thank you also to Rufus Isabel Elliot and Michael C. Runge for proofreading.

² Uirne is used as the mother’s name here, for the sake of clarity, but she is referred to as Tuirreann in *FTC*. Nagy sees both of these names as variants of Muirne, the name of Finn’s mother; see Nagy 1985b, p.95.

³ For the dates of the texts, see *DF* 1908-1953 III, p.103; Carney 1955 p.374.

struck] (YBL p.47-8). In these two texts, the hounds' mother is transformed when she is hit with a 'slat' [rod] (YBL p.47-8). *FTC* does not state whether Finn keeps his cousins as dogs because he sees them as more useful (to humans) in this shape, or whether he respects their animality. However, by putting himself in the role of the pups' (human) father, he invokes kinship ties and legal responsibility to bring them into his possession. As Bran and Sceolang go on to be Finn's prize hunting dogs, it is far more likely that he makes decisions for them as behoves him, rather than leaving them in dog shape because he believes that form possesses its own dignity. Kate Chadbourne argues that Finn needs Bran so that his relationship with his hunting dog is 'more intimate than the bond between the other dogs and their masters' (2005, p.37). He does not act out of concern for what the hounds themselves might want.

Uirne's transformation is described with similar language across the three texts. Unlike human-animal transformations discussed below, there is a great deal of intention in the act of changing Uirne into a dog. This serves as a thematic counterpoint to the powerlessness of Uirne and her children. The clear method of transformation, namely, being struck with a 'slat draíachta' [magic wand], gives action to the transformation, where the transformations in other examples described below occur in a passive or blurred fashion (*FTC* 1936, p.22; trans. Carney 1955, p.375). In *DF*, the transformation is described with the phrase 'a riocht con [...] ro chuir sí Uirne' [into the shape of a hound... she cast Uirne] (*DF* II, p.114-5.). The verb 'ro·chuir' is from 'fo·ceird' or the later 'cuirid', which have meanings respectively including 'sets, places; throws, casts', and 'causes' (see eDIL, under *cuirid*; *fo·ceird*). *YBL* uses the similar form 'cur·cuir', saying that the jealous lover 'cur·cuir a richt con hi' [put her into the shape of a bitch] (YBL p.47-8). *FTC* describes the initial transformation with 'co·ndearna sadh' [made her a bitch] (*FTC* p.22). The verb here, 'co·ndearna', is from 'do·gní' [makes] (see eDIL under *do·gní*). Later, when the jealous lover offers 'do·chur a reachtuibh daoine' [to put into their human shapes] the two pups, the verb is 'do·chur', related to *cuirid* and *fo·ceird* above (*FTC* p.34). These are all active verbs, describing not only the striking motion of the *slat*, but the transformation itself, as an action performed by the jealous lover.

The authority and power held by the lover stands in stark contrast to Uirne, who is helpless to change her own shape. Likewise, the action in the language of transformation in these three texts casts into relief the lack of agency that Bran and

Sceolang have over their own bodies, and, to some extent, their actions. While Bran and Sceolang do become famous hunting dogs, much of their glory reflects upon their owner: they act in his interests, rather than their own. Their lack of autonomy is reinforced by contrast with the active verbs used to describe their mother's transformation.

According to the *YBL* version, Bran and Sceolang's mother has something her offspring do not: a 'richt fein' [own shape] (YBL p.47-8). Uirne has a form in which she clearly belongs, her transformation being only a temporary, anomalous state. Bran and Sceolang, on the other hand, live in bodies with no 'true' shape. At no point do any of the texts describe either of them as having a 'richt fein' or any variation thereof. Rather, *YBL* describes the pups' 'richt con' [dog form] (YBL p.47-8). In *FTC* the jealous lover offers to transform the dogs into 'reachtuibh daoine' [human forms] (*FTC* 1936, p.22, 34; trans. Carney 1955 p.382). The former is contrasted directly with Uirne's 'richt fein', suggesting that the pups' shape is not really their own, while the latter positions 'human shapes' as something not inherently possessed by the hounds. Thus, the narratives indicate that the pups do not belong to one species or another. While their bodies are undoubtedly canine, their parentage and exceptional nature suggest that they are not fully animal. This instability ignites 'species panic', leading to unsettling questions about the dogs' potential humanity. It threatens what their possible humanity means for that of the other figures in the story, or for the exceptional nature of humanity. *YBL*'s and *FTC*'s rationales for Bran and Sceolang's canine shapes responds to 'species panic' in an attempt to firmly assign the dogs to one species. Finn's denial of Bran and Sceolang's agency in *FTC* precludes any possibility of the pups having human expression, and by keeping the dogs as his property, he reinstates the control of the human over the unhuman.

Animals born to human parents are situated at a major site of 'species panic': the violation of the 'bestiality taboo' (Huebert 2015, p.244). *Genemain Áedo Sláine*, an 11th-century prosimetric text from *Lebor na hUidre* (hereafter *LU*, in Best & Bergin 1929), describes the conceptions and births of the titular king's two older siblings: a lamb and a silver salmon. Áed Sláine's siblings are given less attention than Bran and Sceolang, disappearing from the prose immediately after respective births. Narratively,

they serve to place Áed in a historical context that embraces both the pre-Christian heroic and the religious: Áed has

‘a threefold birth like great figures of heroic legend [...] the first two incarnations, the lamb and the silver fish, however, are overtly Christian symbolisation of purifications and offerings’ (Herbert 2013, p.72).

When Queen Mugain worries, after each birth, that she will be unacceptable to society because of her unusual offspring, she is reassured by the priests that the births reflect positively on her. The lamb is a direct symbol of Christ, and salmon, in medieval Irish literature, ‘are not only emblematic of knowledge [...] they are also emblematic of martial valour and strength’—thus the salmon may be an augur of these attributes in its royal sibling (Nagy 1985a, p.128). By giving birth to a Christ-symbol, Mugain’s body has been prepared to give birth to a king blessed by God, but the lamb serves no purpose after its birth, and is thus eliminated from the narrative. The poem conveys more of Mugain’s feelings upon the birth of the lamb: she feels it would be better to be ‘*cen claind cirt*’ [without proper offspring] than to give birth to a lamb (LU, p.135; trans. Geraldine Parsons, personal communication, 2018-9). For a queen who will be put aside by her husband if she does not give birth, especially a queen who has previously struggled to conceive, this is a strong testament to the fear and discomfort inspired by the human-animal. The lamb, above all things, is not ‘proper’: there is something wrong or unnatural about it. In addition to not being a ‘proper’ child of Mugain, the poem says ‘*narbo dual do deilb duini*’ [it was not natural to him/it to be in human form] (LU, p.135; trans. Geraldine Parsons, personal communication, 2018-9). The improperness of its shape and relation to Mugain allows for the denial of the lamb’s agency. The human-animal is thus shown to be useful only as a symbol, and not as a character with its own actions or relationships.

The second birth—of a ‘*bratán airgdide*’ [silvern salmon]—is even stranger (LU, p.134; trans. O’Grady 1892 II, p.90). ‘*Airgdide*’ means ‘made of silver’ (eDIL, under *airgdide*) rather than ‘silver in colour’, implying that the salmon is a metal object rather than a live fish. Unlike its sibling the lamb, the salmon serves a physical use: in the poem accompanying the text, Finnia claims that he will make the fish into a ‘*cumtach*’ [reliquary] (LU, p.136; trans. Geraldine Parsons, personal communication, 2018-9).

The act of making the *cumtach* is described as ‘*blatdál cen bron*’ [a strong rout ? without sorrow] (LU, p.136; trans. Geraldine Parsons, personal communication, 2018-9). *Dál* has a range of meanings from ‘meeting’ to ‘hostile encounter’ or ‘rout’, though its compounding with *blat* [strength] seems to suggest the latter sense (eDIL, under 2 *dál*). This positions the salmon almost as an enemy to be defeated in combat. Unusually, however, this is a battle with no grieving. Although the sorrow is not attributed to any particular figure, its implication seems to be that Mugain and Finnia do not grieve for the salmon who they are melting down and remaking into a reliquary. The inclusion of the phrase ‘*cen bron*’ [without sorrow] suggests that in other circumstances, this situation might have merited sadness. However, such is the revulsion Mugain has—a revulsion to some extent shared by the text itself—for the human-animal she has borne, that she feels no sadness over giving it away to someone who will irrevocably change its form. Making the salmon into a *cumtach* both makes it useful to the humans around it and neutralises the fear it inspires in Mugain.

In *FTC*, Finn must be told that the two pups are their mother’s children, because since the birth has occurred, Uirne has been transformed into a human and thus no longer looks like her offspring. Likewise, the lamb and silver salmon are not recognisably Mugain’s children—and perhaps more importantly, not recognisably her husband’s. After each birth, Mugain exclaims ‘*am mairgsea*’ (LU, p.134), which is translated ‘I’m ruined’ by Ní Dhonnchadha (2003, p.273) and ‘woe is me’ by O’Grady (1892 II, p.90). For Mugain, the culmination of gestation in the birth of an animal is disastrous—not only has she not produced an heir, there is an unstated possibility of unfaithfulness in the fact that her first two children do not resemble their father. Mugain’s ‘species panic’ is a fear that her reputation will be ruined with accusations of infidelity and bestiality. The threat of shame from the first two offspring means that they cannot be included in their family’s life, so the lamb disappears with no discussion of its fate, and the salmon is melted down and made into a religious object. This physical sign of Mugain’s, Áed’s, and Finnia’s holiness also suppresses the threat to the category of human posed by the salmon. The symbolic potential of the two offspring makes them miraculous, but the combination of their animal state with their mother’s humanity threatens the structure of the human family. As in the case of Bran and Sceolang, the disruptive potential of human-animal figures necessitates a removal of their agency. For the lamb and salmon, however, animal status confers none

of the ‘power’ Nagy suggests it does (2007, p.9), and allows the text to ignore them as characters in their own right.

Áed Sláine’s older siblings bear witness to his fitness for kingship through their symbolic significance, and are kept from endangering his claim to the throne through a denial of their agency. The human-animal or transformed figure as witness is one that exists in many transformation narratives; in medieval Ireland, the transformed-as-witness is inextricably bound in transformation as a ‘means of survival’ (Nagy 2007, p.9). Figures who undergo multiple transformations, with supernaturally long lives, are useful to this literature as characters who can pass on knowledge beyond human comprehension, often of the past. The exemplary iteration of this narrative is Tuán mac Cairill, who transforms multiple times and is eventually able to give an eyewitness account of the history of Ireland to Patrick, Colum Cille, and Finnia, who, in turn, can distribute this story amongst their followers (Carey 1984a).⁴ The 9th-century *Scél Tuáin meic Chairill* describes a conversation between Finnia and a hermit called Tuán in which the latter reveals that he was one of the first men to come to Ireland. He has lived successive lives in different animal forms, changing shape as each body becomes old enough that it begins to lose strength. Although he shares a religious ‘usefulness’ with the children of Mugain, unlike them, the extent to which he controls his own actions is ambiguous, because the provenance of Tuán’s transformation is unclear. Where much of the human response to Mugain’s offspring, and to some extent to Bran and Sceolang, is based in a fear of the unhuman, Tuán is granted far more authority and autonomy by the narrative.

Tuán’s narrative avoids many signs of ‘species panic’. The only sign that his autonomy is being denied because of his human-animal status is in the language surrounding his transformation. Tuán reports to Finnia that he witnesses his own first transformation when he is asleep: ‘*co n-acca, lod sa i rricht oiss allaid*’ [I saw that I went into the shape of a wild stag] (Carey 1984a, p.101, 105). Tuán’s sight of himself changing, especially while asleep, seems passive, but in some ways, this is complicated by the ambiguity of *lod* [I went], which could suggest the intention of Tuán’s change from one body to another, even while he is unconscious. Speaking of his next transformation, Tuán says ‘*cuman lim 7 rofetar dul asin i richt n-arail*’, translated by Carey as ‘I remembered, and knew how to pass into another shape’ (1984a, p.101-2, 106). An alternate

translation is ‘I remembered thereupon and knew of the going into another shape’ (translation my own). The difference between ‘knew how’ and ‘knew of’ is the difference between whether the text is implying that Tuán knows how to transform himself or whether Tuán only knows that a change will occur. In conjunction with Tuán’s attribution of his longevity to God later in the text, this phrase might suggest something closer to Tuán’s knowledge that he will transform.

Alternately, the description of the second transformation could be read as Tuán learning how to change himself: his transformations follow a set pattern, occurring in the same place and at the same point in each shape’s life cycle. Thus his migration to the cave as each animal shape reaches decrepitude could be read as his own initiation of the series of events that ends in metamorphosis, even if he does not affect the change himself. Foreknowledge of his change and authority as a witness of history give Tuán more agency than either Bran and Sceolang or Mugain’s children. Tuán’s transformations allow him to live longer, and give him authority respected by multiple saints. Tuán’s human-animal status is ultimately beneficial, and while he might not have agency over his shape, he controls his own actions.

The question of Tuán’s autonomy can also be considered through the lens of other stories of figures whose multiple changes employ similar language. The common use of a verb ‘to be’—although the precise verb varies, as Old and Middle Irish have two verbs for ‘to be’—to describe a series of transformations in these texts highlights potential similarities between the texts. Most similar to Tuán is the Youth at Carn Eolairg, who appears in an 8th-century text in which the Youth describes to Colum Cille how he experienced Lough Foyle in several animal forms (Carey 2002). Each transformation is described using the phrase ‘*a mbasa*’ [when I was], showing a series of different shapes rather than a transformative moment (Carey 2002, p.60-1). This pattern is reflected by *Scél Tuáin* as well as in the multiple transformations of Rucht and Friuch of ‘*De Cophur in Da Muccida*’, two swineherds who transform themselves in competition with each other (Best, Bergin, O’Brien & O’Sullivan 1954-1983 V, p.1121-4). Like Tuán, they undergo multiple transformations, and also like Tuán, their final ‘transformation’ is that they are eaten, then gestated and borne by their consumer—for Rucht and Friuch two cows, in Tuán’s case a human. The swineherds’ transformations use ‘*batar*’ [they were] followed by the name of the creature they have

⁴ This Finnia is possibly the same as the one who features in *Genemain Áeda Sláine*, see Carey 2003, p.223 n.33.

changed into (Best, Bergin, O'Brien & O'Sullivan 1954-1983 V, p.1122). This form is similar to *Scél Tuáin's 'bá sa i suidiu iarum'* [he was that thereafter] and to *Immacaldam's 'a mbasa'* (Carey 1984a, p.101; Carey 2002, p.60-1). Rucht and Friuch can change themselves into '*cech richt'* [every shape], as, says the text, can Mongán mac Fiachna, a figure who is also associated with the Youth at Carn Eolairg (Best, Bergin, O'Brien & O'Sullivan 1954-1983 V, p.112; see Kinsella 1969, p.46). In these two cases, the transformed figures are able to change themselves, and the similarity of the language and structure of their transformations to Tuán's suggests that his transformation, too, might be of his own accord.

Comparing *Scél Tuáin* with other stories featuring similar transformations suggests a reading in which Tuán controls his own transformations, but Tuán's description of God as his transformer complicates the amount of agency he has. When he is transformed into a salmon, Tuán says, '*domchuirethar Dia isin n-abaind'* [God puts me into the river] (Carey 2002, p.60-1). Language surrounding Tuán's transformations is vague, and could as much indicate personal power as sacred. The ambiguity of this agency, however, is crucial to Tuán's role in the text: by making God the possible source of Tuán's supernatural lifespan, *Scél Tuáin* both demonstrates God's might and implicates Him across the entire history of Ireland. However, by following a narrative common to other transformation narratives featuring pre-Christian shapeshifters, the text is also able to tie Tuán into this network of stories. Even the potential of controlling his own transformation gives Tuán far more authority than those discussed above.

Where Tuán's transformation allows him a great deal of freedom and extra life, this autonomy is not granted to every figure who is transformed to demonstrate the glory of God. *Aided Echach maic Maireda*, for example, tells the story of Lí Bán, who, like Tuán mac Cairill, is a survivor of a pre-Christian era with an unnaturally long life that allows her to both prove God's glory through her transformation and pass on information about the past (de Vries 2012).⁵ *Aided Echach* contains both prose and verse sections, variously dated to the 9th, 11th, and 12th centuries (de Vries 2012, p.193-4). It recounts how Lí Bán and her

lapdog, survivors of a devastating flood, are transformed into a salmon and an otter respectively.⁶ They remain underwater until Christianity comes to Ireland, at which point Lí Bán is caught in a fishing net and brought to land. She is given the option either to be baptised and immediately go to heaven, or to go on living the same amount of time again. Lí Bán chooses to be baptised, and dies a Christian.

Uniquely amongst the narratives discussed in detail here, Lí Bán asks for her own transformation. After living (presumably in human shape) under the flooded Loch nEchach for a year, she prays to God, saying '*mogenair no bíad i rricht na mbratan'* [happy is the one who would be in the shape of a salmon] (de Vries 2012, p.214-5). The only term used to describe the act of Lí Bán's transformation in the second prose section is '*ro soied'* [was changed] (de Vries 2012, p.214-5, 254). The use of '*ro soied'* is a more physical description of the change compared to the repetition of '*batar'* or even *Scél Tuán's 'lod sa'*. This aligns Lí Bán's transformation somewhat with Uirne's, who, like Lí Bán, only transforms into one unhuman shape, and is transformed through another's power. The passive voice of '*ro soied'* confirms that Lí Bán does not control her own form, even if she has asked for this change. Like Uirne, Lí Bán is transformed by another's power, and this is reflected in the language used to describe their transformations. Ultimately, she has more agency than many of the other figures who appear across these stories, but little of her own power. The requirement that Lí Bán choose either extended life in her human-animal body or conversion and heaven places the physicality of the human-animal in direct opposition with sanctity. While Lí Bán's transformation is a miracle, it is also a marvel that must be controlled. '*Species panic'*, for *Aided Echach*, requires Lí Bán to die in order to preserve stable definitions of 'human'.

As the case of Tuán mac Cairill demonstrates, the intertwined roles of the transformed figure as witness and the transformed figure as survivor are crucial to the amount of agency and authority that any given character has. One of Finn mac Cumail's cousins also takes up these roles: Nagy glosses 'Sceolng' as 'survivor' and Phillip Bernhardt-House elaborates that the name 'essentially means "messenger" or [...] "tale-teller"', suggesting

⁵ It is unclear whether the character's name is Lí Ban (the beauty of women) or Lí Bán (the white beauty). Ranke de Vries (2007) takes the name to be the latter.

Helen Imhoff, however, refers to this character as Lí Ban, while arguing that the name might be intentionally ambiguous (2008, p.126 n.88). I follow de Vries' usage, while also recognising both potential meanings.

⁶ Portions of the text suggest that Lí Bán is half-human, half-salmon, rather than entirely fish. The possibility that she is visibly neither human nor animal is one that I hope to explore further; but for the purposes of this paper, I am more concerned with the language surrounding the transformation than its result.

that 'in certain tales [...] she communicates messages of her own' (Nagy 1985b, p.95; Bernhardt-House 2010, p.65; see eDIL, under *sceola*). Naming Sceolang as a messenger builds on the 'witness' aspect of the hounds discussed by Chadbourne in which they are testament to Finn's 'superlative' nature (Chadbourne 2005, p.37). Elsewhere in Middle Irish literature, the character Suibne's transformation into a *geilt* is not as important to history as the fact that 'he left tales and poems after him in Ireland' (quote from *Lebar Aicle* in Carey 1984b, p.93-4). The usefulness of transformed figures, then, is their ability to create, recount, or demonstrate facts and narratives that humans are unable to make themselves, and agency is granted them as far as they need it for this purpose. Thus transformation is a double survival tool: not only can it be a tactic of living through life-threatening situations, such as old age or a flood, but it also makes the transformed character an asset, because they possess knowledge which human characters cannot have.

While Uirne and her children, Mugain's offspring, and Lí Bán clearly have no power over their changes, the example of Tuán potentially leads to another set of stories—those in which a character transforms intentionally, and by their own power. Further examination of these narratives—including of the swineherds in *De Cophur in dá Muccida*, the Morrígan in *Táin Bó Cuailnge*, and the bird-people in *Togail Bruidne Da Derga*—would be a welcome continuation of this line of inquiry. Additionally, a similar framework might be applied to human reactions to the *Tuatha Dé Danann*, powerful but human-like figures who appear in a range of medieval Irish texts, sometimes with the ability to shape-change. These might provide further insight

into the usefulness and agency of transformed figures in Old and Middle Irish literature as a whole.

Bran and Sceolang may testify nonverbally to their cousin's power and skill, but cannot speak for themselves or choose their own shapes. For Mugain's unhuman children, their symbolic power is harnessed to prove their younger sibling's rightness to rule, and then they cease to be a part of their own family. Given no agency and no ability to speak, they show God's favour on their family, without threatening their brother's inheritance or their mother's reputation. Tuán and Lí Bán also become animals through the power of God. Though they have no power over their own transformation, they are given more authority by the texts, and are able to speak and to travel under their own influence. However, looming over all these figures is the threat that they might trigger 'species panic' in the humans who surround them, and the texts work to contain this threat through the denial of their agency. Transformation becomes useful to a text, rather than threatening, when transformed figures are put into the service of the text's authority—for Bran and Sceolang, Finn, and for the others, God. As we have seen, Nagy suggests that there is a 'power' that accompanies metamorphosis (2007, p.9), but this power belongs not to the transformed or human-animal figure, but rather to the transformer, or to the person who controls the transformed. It is the power to transform, not the act of being transformed, that confers power. Agency, for the character transformed by another's power, is never inherent: it is always contingent on their usefulness to figures of power.

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SLOPPY SPELLIN?

REPRESENTING CLYDESIDE VOICES IN ORAL HISTORY

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Abstract: *Attitudes towards transcription in oral history have shifted over the past decades. In the mid-20th century, the written transcript was the oral historical source. There was a great irony that oral history was read almost exclusively from a page. Today, oral historians realise the importance of audio/video recordings. Furthermore, new software can tempt oral historians to avoid transcription. Despite the shift in attitudes, the transcript remains a fundamental aspect of oral history, but how can a textual transcript represent oral and aural dimensions? One approach that aims to bring oral texture to text is to use orthography (a system of spelling) to represent the sounds of an individual narrator's language. Oral history transcripts are often presented in 'standard' English: this runs the risk of diluting diversity and eradicating important socio-cultural linguistic signifiers. Some scholars believe using orthography to represent the sounds of speech is demeaning. I argue that transcribing the voices of narrators using orthography is not othering. I will examine the writing of Tom Leonard and James Kelman in order to argue that writing transcripts in a way that reflects local speech and culture broadens the scope of oral history and is a vindication of all language and culture's right to exist.*

Keywords: Oral history; transcription; Leonard; Kelman.

In this book a number of dialects are used [...] The shadings have not been done in a haphazard fashion or by guesswork; but painstakingly, and with the transforming guidance and support of personal familiarity with several forms of speech. (Twain, 1996, p.7)

For a discipline that reaches out in new and creative directions with every utterance, remarkably little has been done in terms of thinking about how different varieties of language are represented in oral history. The transcript is one of the fundamental components of oral history, but the significance and worth of the practice has been subject to debate for decades. In the mid-20th century, the transcript was believed to be the primary source of the oral history interview. Today, new technology has expanded access to audio and video through multi-media platforms making it easier for audiences to engage directly with recordings. The ease of access makes transcription potentially unnecessary, but this paper will argue that the transcript remains an important resource. Transcribers should try to reflect the orality of the primary source of the oral history interview in their transcripts. One way to reflect the oral and aural nature of the interview is to use orthography to represent the sounds of different varieties of speech. However, doing so has been criticised as being othering and demeaning by oral historians and ethnographers, such as Linda Shopes (2016) and Dennis R. Preston (1982; 1983), who believe that orthographic representation passes judgement on the literacy of narrators. Creative writers such as Tom Leonard and James Kelman represented Clydeside speech in their 20th-century work. In order to gain a better understanding of representing urban, Clydeside Scottish voices in oral history transcripts, this paper will analyse the arguments put forward by Leonard and Kelman and argue that representing local speech in text is a vindication of the value of all forms of language.

The Transcript is Dead, Long Live the Transcript!

In oral history, a transcript is the written record of an oral interview. Approaching the word etymologically, 'transcribe' means 'to write across, to write over,' (Oxford English Dictionary, under *transcribe*) and in this sense suggests the layers of a palimpsest; beneath the written words is a silenced spoken voice. Furthermore, there are layers of mediation. Firstly, time and memory mediate between the event in the past that is recalled and the telling of the story. If the interview is recorded,

there is the technological mediation of the translation of sound waves into an electronic audio file. On a more human level, each mark on the transcript's page is an interpretative and subjective move on the part of the transcriber (for instance, where to place punctuation). According to Lynn Abrams (2016, p.20), the transcript is one of the four main components of oral history, along with the oral interview, the recording of the interview, and the interpretation of the interview. However, attitudes towards transcription have veered from one pole to the other over the course of the last 50 years.

In the mid-20th century, the technical and physical difficulty in listening to and preserving expensive audio recordings meant that the text transcript of the interview was privileged and often considered the primary source of an interview. There was a great irony in the fact that for years *oral* testimony was read from a page. In 1962 for instance, the director of the Columbia Oral History Research Office described how hundreds of people had visited the archive and only one person had ever asked to listen to a tape (Ritchie, 2011, p.7). As well as financial and technological constraints resulting in the primacy of the written record, transcripts were actually believed to be more accurate than audio recordings due to the fact that they could be returned to oral authors for corrections and amendments (Freund, 2017, p.54). Yet, from the very first volume of the *Oral History* journal, oral historians such as Raphael Samuel were concerned about the 'Perils of the Transcript' and the effects of representing spoken testimony in writing. Samuel writes about the 'mutilation' of the spoken word when it is written down in a sanitised, standardised writing mode, and how character and meaning can be lost altogether, and instead advocates the preservation of the 'texture of speech' in the written record (Samuel, 1972, p.21). Similarly, Alessandro Portelli argues that the imposition of punctuation when transcribing oral testimony confines speech 'within grammatical and logical rules that it does not necessarily follow' (Portelli, 1991, p.48). I would add that transcribing the speech of narrators who speak different varieties of English in a homogenous, 'standard' English removes important linguistic, cultural, and socio-political signifiers.

With advances in technology since the mid-20th century, we are now living in the digital age. New applications and programs have made storing, preserving, and accessing oral history across multi-media platforms easier than ever. Despite exciting and powerful software that can seduce oral historians into believing that full transcriptions are no longer necessary,

there are several reasons why transcription is still an important process. Firstly, although arrival in the digital age has meant increased accessibility to audio and video recordings, it is important to bear in mind that not all software packages are available to everyone, and therefore can exclude partners from other countries. It is also important to consider those audiences at home who cannot access technology for socio-economic reasons. To give a topical example of geographic exclusion, the Louis B. Nunn Center at the University of Kentucky has developed a new software called OHMS (Oral History Metadata Synchronizer). The Centre's director, Doug Boyd, has described OHMS thus: 'It inexpensively and efficiently increases access to oral histories by locating precise segments of online audio or video that match a search term entered by a user' (Boyd, 2013, p.95). Oral historians using OHMS can upload audio and film, enter keywords, segmentation, even GPS co-ordinates, expanding the accessibility, and the metadata attached, to oral histories. Accessibility has been a hot topic on the lips of oral historians for decades. However, the European Union's General Data Protection Regulation (GDPR) and the complexity of its stipulations makes it very difficult to use OHMS while the United Kingdom is still a member of the bloc. GDPR affects what kind of information about individuals can be stored and made available online, and allows people to request that information be taken down from public websites. To complicate matters further, Brexit and a second Scottish Independence Referendum on the horizon leave the future of privacy laws impossible to predict.¹ Besides the web of legal wrangling around personal data tying some oral historians in knots, data is much more precarious than printed transcripts. Digital files can be corrupted in a flash and data lost forever, whereas securely stored paper transcripts can survive for centuries.

Apart from the dangerous allures of the digital age, there are other reasons oral historians might opt out of fully transcribing interviews. It saves time, labour and finances. Perhaps not all parts of an interview are relevant to the topic at hand. Many oral historians opt for summaries of interviews, and some prefer time-coded summaries (e.g. a note that describes how between the fifth and seventh minute of the recording the narrator describes their childhood and schooling). However, there are good reasons why practitioners ought to transcribe their interviews if they are able to do so. First of all, it is much quicker for a researcher to skim through a transcript to find

relevant information than it is to listen to hours-long recordings. Secondly, it is difficult or impossible for many small archives with limited funding to preserve audio recordings, and the increasingly rapid rate of technological obsolescence makes matters worse. Even national archives, such as the British Library, struggle to preserve audio. The British Library's 'Save our Sounds' campaign estimates that their entire collection of 6.5 million audio recordings will be lost forever if they are not digitised in the next 15 years (British Library, 2018).

Best practice in oral history should involve a balanced approach that acknowledges the benefits of both the written record and the audio recording. There are already multitudes of paralinguistic signifiers that can be lost in a written text, such as the tempo, volume and cadence of speech. The digital turn in the humanities means that oral historians have tools available that can assist with bringing the oral, and the aural, back into oral history (Frisch, 2006). However, an attempt should be made in text transcripts to convey the orality of the primary source. The inclusion of false-starts ('um, ah, erm') and crutch words ('you know, like, kind of thing') are one way of achieving this, although these are often deleted in a 'tidying-up' process when it comes to moving from transcript to publication. Some ethnographers and socio-linguists have advocated creative approaches to transcription so as to convey the orality of the primary source, such as Dennis Tedlock (1985) who promoted representing transcripts as poetry, and J. A. Prögler (1991) who abandoned punctuation altogether.

Despite the continued debates about the importance of the transcript, there has been a noticeable silence around the form and style of transcriptions in oral history. One formal issue in transcription that this paper aims to contribute to is the question of how to represent the speech of narrators who speak different varieties of English – different accents, dialects and vernaculars. Firstly, it is important to unpack the significance of these linguistic signifiers. Rather than speaking of different dialects and accents, in *The Story of English*, Robert McCrum uses the term 'varieties' of language to avoid negative connotations:

Rather than talk about accents and dialects of English, we talk of varieties. Again and again we found that the line between accent, dialect and language is not a sure or steady one and is often disputed by specialists [...] Using variety, we avoid the pejorative overtones of dialect. (McCrums *et al.*, 1986, p.13)

¹ For more information on OHMS in the context of GDPR, see McGilveray, 2018.

For Jacques Derrida, it is power that distinguishes between a language and a dialect:

If we do not take into consideration, in an always very determined context, some external criteria, whether they are 'quantitative' (the age, stability, and demographic extension of the field of speech) or 'politicosymbolic' (the legitimacy, authority, and domination of a language over a speech, dialect, or idiom), then I do not know where we can find internal and structural features in order to distinguish rigorously between a language, a dialect, and an idiom. (Derrida, 1998, p.8-9)

In Derrida's view, the descriptors assigned to different forms of speech are asserted and maintained by politics, power and hegemony. By stripping away these external criteria, the line between a language, a dialect and an idiom becomes indistinguishable; however, they stubbornly remain important factors in how certain modes of speech are perceived, sometimes as 'correct' and 'incorrect', 'proper' and 'provincial' or simply 'superior' and 'inferior'. 'Dialect' implies a corruption of a 'standard' language and is reserved for the speech of those who do not come from locations of political and cultural authority. Equally, terms such as 'vernacular' serve to marginalise certain forms of speech and reinforce the linguistic and politico-cultural superiority of privileged varieties. Ronald K S Macauley describes a language as 'the dialect adopted as a superposed norm for communication by speakers of different dialects' (1997, p.9). Einar Haugen, on the other hand, makes clear the political and power hierarchy of language versus dialect: languages belong to nations. 'Every self-respecting nation has to have a language. Not just a medium of communication, a "vernacular" or a "dialect" but a fully developed language. Anything else marks it as underdeveloped' (1966, p.927). To quote the adage attributed to the Yiddish linguist Max Weinreich, a language is a dialect with an army and a navy.

One method of representing different varieties of language in a transcript is by adopting an 'orthographic representation' of speech. In the next section, I will define what is meant by orthographic representation, and draw attention to some of the criticisms that have been levelled against this practice.

Sloppy Spellin?

Representing the speech of narrators in a transcript in a way that attempts to communicate the sounds of different linguistic varieties through spelling is described variously as 'phonetic transcription', 'literary dialect' and 'orthographic representation'. All of these terms share a similar meaning – the attempt to represent the aural texture of the sounds of speech in a written text. The practice is controversial as it is marred by anxieties of 'excessive othering' (Portelli, 2010, p.10). Abrams similarly has argued that phonetic transcription can be othering to narrators and potentially alienate readers who are unfamiliar with the variety of language that is represented (Abrams, 2016, p.23).

Linda Shopes addresses transcribing 'vernacular' speech in 'Editing Oral History for Publication', and offers excerpts from oral history transcripts as examples. The first is from an interview with Emma Fraser, a former slave who was interviewed as part of the Federal Writers' Project. Criticising the use of phonetic spelling, Shopes writes that the Fraser transcript, 'with its apostrophes and phonetic spelling, has the effect of demeaning the narrator' (Shopes, 2016, p.493). Curiously, Shopes does not give any detail about why phonetic transcription is 'demeaning', but the implication seems to be that if the words of oral authors are represented using 'non-standard' spellings, then a judgement is being made on the literacy, education, and social status of the narrator. The fact that Emma Fraser was a former slave seems to motivate Shopes to imply that there was a racial bias in this instance.

Dennis R. Preston shares Shopes' view and is one of the main critics of using orthography to represent the sounds of speech in transcripts. In the mockingly titled "Ritin' Folklower Daun 'Rong', Preston argues that orthographic representations of speech are reserved for narrators who transcribers view as 'other' (Preston, 1982). Interestingly, Preston includes Scots informants as those who had 'suffered' respelling in his analysis of representations of speech found in *The Journal of American Folklore* during the 1970s. He considers words like 'guid', 'yer heid' and 'lang' as words that have been unnecessarily 'respelled', despite that fact that all of these words can be found in the *Dictionary of the Scots Language*. Preston calls these renderings of speech 'sloppy spelling', insisting that orthographic representation casts aspersions on the class and educational

status of narrators. In doing so, Preston denies Scots and Scottish-English validity as languages.

In a follow-up piece, Preston went further and perhaps put too fine a point on it when he wrote:

I feel that academic writers who find it important to respell the English of those whom they find 'different' are suffering from at best unconscious linguacentrism and at worst blatant racist, regionalist, elitist attitudes towards the behaviour of those they find 'folksy'. (Preston, 1983, p.336)

There is a lot to untangle here. The first major stumbling block is the presumption that 'academic writers' are 'different' from those with whom they work, which reveals a pernicious elitism that presumes researchers cannot belong to the same social group as the narrators involved in projects. At no point in Preston's article does he stop to wonder if the transcribers of the pieces he criticises belong to the communities they are representing or more importantly, whether the form of representation that has been undertaken has been agreed on beforehand with everyone involved. In an ironic twist, Preston subtly repeats the kind of academic elitism to which he purports to be so vehemently opposed. Furthermore, Preston seems to believe that certain forms of speech relate to certain 'behaviour', and surely this is an indicator of prejudice towards those forms of speech and by extension certain social groups. Finally, despite the 'scare-quotes', Preston himself is projecting a 'folksy' (read: culturally and socially backward) quality onto narrators whose speech is not represented in 'standard' English. In short, Preston reinforces a prescriptivism that encourages the homogenisation of different social and cultural varieties of language, and vindicates an elitism towards the representation of different varieties of language in text.

There may be problems with orthographic representation but they are not to do with academic prescriptivism; they are to do with subjectivity. The subjective decisions that each transcriber makes when representing speech are relative to their own variety of English, and when someone reads a transcript, they too are reading in relation to their own pronunciation of English. For instance, if I were to transcribe the word 'I', spoken by a narrator with a Clydeside accent, I might choose to represent this as 'ah', like so: 'Ah was born in Paisley'. However, this rendering might communicate different sounds to speakers from different regions. In this case, the risk of alienating readers

presents itself. Portelli quotes William Faulkner as saying that phonetic transcription is 'confusing to people who have never heard that speech' while those who are acquainted with it 'would know how it sounds anyway' (Portelli, 2010, p.380). If oral history is to make the past more accessible to wider audiences, a fine balance must be achieved between respecting the speech of narrators and the patience of readers.

To understand how to navigate the subjective representation of speech in oral historical transcription, and to understand the political motivations driving the practice, it is helpful to consider how creative writers have chosen to depict speech in their literary work. The next section will look at the representation of Clydeside voices in creative writing, and apply what can be learned from the writing of James Kelman and Tom Leonard to the practice of transcription in oral history.

Intimate Voices: Leonard and Kelman

On 21st December 2018, Scotland's literary landscape lost one of its most important voices. Tom Leonard was instrumental in pioneering the use of urban Glaswegian speech in 20th-century poetry, and he produced illuminating literary critical, political and personal prose. Like James Kelman, Leonard was a Writer in Residence at Renfrew District Libraries. Here, Kelman helped produce *The Renfrew Line*, an almost-forgotten zine of poetry written by young people, but it was from the archives of Paisley Central Library that Leonard assembled one of the most important anthologies in contemporary Scottish writing, *Radical Renfrew* (Leonard, 1990). *Radical Renfrew* has been hailed as a 'watershed moment' in the anthologising of regional Scottish writing (Carruthers, 2018, p.1). Leonard excavated the voices of over 60 poets who had long been interred in the archives of Paisley's library, but it is in his introduction to the text that Leonard dismantles the elitism of both 'Queen's English' and "'good" Scots' against the working-class, urban vernacular of places like Paisley and Glasgow. Leonard's stance is best summarised in his line 'all livin language is sacred' (Leonard, 1999, p.120).

Despite the fact that Leonard's work is by no means limited to his poetry written in urban Glaswegian Scots, his sequences 'Six Glasgow Poems' and 'Unrelated Incidents' are arguably his best-known works. Colin Milton claims that Leonard's poetry presents 'a process of listening, learning and transcribing which suggests that we (a "we" which includes the poet) are unused to listening closely and carefully to the sounds of speech, whether our own or that of other people' (1997, p.185). Leonard's primary

technique in representing Clydeside argot involves the use of respellings and translating 'standard' English into the Glaswegian language. His political motivation of anti-elitism and resistance to linguistic prescriptivism is ironically summarised in 'Unrelated Incidents (1)':

Its thi lang-
 wij a thi
 guhter thaht hi
 said its thi
 langwij a
 thi guhtr (Leonard, 1995, p.86).

Abrams' observations that phonetic transcription can alienate readers hold true for readers of Leonard's renderings of Glasgow speech. Even for those who speak with a Glaswegian accent, these poems can prove difficult to penetrate. While acknowledging this, Leonard adopts a humorously hostile tone towards detractors in the sixth poem of 'Six Glasgow Poems':

helluva hard tay read theez init
 stull
 if yi canny unnirston thim jiss clear aff then
 gawn
 get tay fuck ootma road (Leonard, 1995, p.14).

In an interview for the *Edinburgh Review*, Leonard explained how he felt as if the language he spoke was not represented in literary or popular discourse, to the extent that it 'got to the stage that it was beyond a joke' (Boddy and Wood, 1985, p.68). Despite the fact that the English language accommodates different pronunciations of words, there are certain forms of English, such as Received Pronunciation (RP) in the United Kingdom, that have become prestige dialects. Leonard explores the notion that standard spellings are associated with prestige dialects, and by extension, power, status and truth in 'The Six O'Clock News' (the third poem in the 'Unrelated Incidents' sequence). In the poem, Leonard translates the subtext of the newsreader's words: his RP BBC accent is 'tokn yir / right way a / spellin' (Leonard, 1995, p.88). Discussing his 'news poem' in an interview with the BBC, Leonard reiterated that 'the voice is part of the message. The letters are part of the message' (BBC, 2012). The message of 'The Six O'Clock News' is clear: there is a culturally and socially 'right way' of speaking and a 'wrong way' of speaking. The poem ends

'belt up' – an act of violent, disciplinarian, authoritative silencing of those 'scruff' (ll. 15, 19, 23) who speak a low-status language.

Like Leonard, Kelman writes from a position that seeks to validate the culture and language of Glasgow, and by extension cultures and languages everywhere, contributing to what he has called a 'literature of decolonisation' (Kelman, 1994). When he won the Booker Prize in 1994, the hysteria that ensued verged on the farcical: Auberon Waugh, editor of the *Literary Review*, exclaimed 'I wouldn't be at all surprised if this was the last Booker' (Alberge, 1994). Most of the furore was around Kelman's use of swear words in *How Late It Was, How Late*, but comments such as those from Simon Jenkins reveal a sobering elitism that echoes Preston's prescriptivism: Jenkins likened Kelman to an 'illiterate savage' who had done nothing other than 'transcribe the rambling thoughts of a blind Glaswegian drunk' (Jordison, 2011).

Both Leonard and Kelman are often fettered by labels such as 'working-class' and 'Glaswegian' but their use of urban Clydeside speech in their writing is a demand that all forms of speech are accepted and not marginalised. Kelman maintains 'It's an argument not for the supremacy of my culture, just for its validity and, by extension, the validity of any culture' (Kelman, 2002, p.55).

To apply these lessons to the transcription process in oral history, attempting to represent the sounds of speech in transcripts encourages practitioners to listen closely and honour the speech and linguistic culture of narrators. Rather than alienating readers, presenting transcripts in this way promotes the validity of all forms and varieties of language. Linguistic varieties such as Clydeside Scots and Scottish English exist, and to mask their music behind a 'neutral' 'standard' only serves to marginalise them further. Instead, it is important to decolonise the language of transcription and to embrace the spoken language of narrators in what should be *oral* history.

Conclusion

Despite the factious and fractious history of attitudes towards transcription in oral history over the course of the last half a century, and despite new technologies that might tempt oral historians into avoiding fully transcribing interviews, the oral history transcript remains a vital resource, and attempting to represent oral and aural qualities in the written transcript ought to be encouraged. There are some problems with orthographic representation, it would be naïve and insincere

to deny this outright. This paper's position is that attempting to represent the speech of your community is not othering, elitist or racist. Preston presumes that researchers are socially removed from the communities that they represent in their work. When Leonard's poetry speaks in the Glaswegian argot, this is not because Leonard felt that speakers of this language are 'different'. On the contrary, it is because he wanted all forms of marginalised speech to be afforded the same legitimacy as privileged varieties of English.

In the same way that the Tom Leonard poetry discussed in this essay is a reaction against the under-representation of Clydeside Scots and Scottish English in the literary sphere, so too ought oral historians and others who are involved in

transcribing, whether for publications or archives, react against the homogenisation of different ways of speaking by faithfully representing different accents and dialects where they feel capable of doing so. Some linguists and oral historians have criticised phonetic transcriptions as being othering to both the narrator and to readers unfamiliar with a specific mode of speech. By contrast, these attempts at representing the idiosyncrasies of local and regional culture transcend national boundaries and reach out to an international readership, 'from Glasgow to Saturn' as Edwin Morgan would have it, and in their celebration of the local, celebrate all forms of language and culture everywhere. To paraphrase one of Leonard's (2015) posterpoems, the local is the universal.

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FROM PAGE TO STAGE: A COMPARATIVE STUDY OF THE 'GARDEN SCENE' IN ROMEO AND JULIET AND PEONY PAVILION IN THE MID-EIGHTEENTH CENTURY

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'The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.'
(*Romeo and Juliet* Prologue 13-14)

Abstract: *This paper is a comparative study of the performance traditions of Shakespeare's plays and Chinese Kun opera in the mid-eighteenth century, with a special focus on the 'garden scene' in Romeo and Juliet and Peony Pavilion by Tang Xian-zu. Starting from textual analyses of the structure and language in Garrick's adaptation of Romeo and Juliet and Zhui Baiqiu's version of The Peony Pavilion, I explore the particularity of the garden image across British and Chinese cultures. Further, I compare the visual and aural aspects of the garden scene on the Georgian stage and the Chinese stage in the mid-Qing dynasty by drawing historical accounts. The visual aspect is centred around actors and the scenography. For the aural stage, I compare the similarities and differences of sound, singing and musical accompaniment. Studying from the perspective of cultural materialism, this paper demonstrates that the similar cultural memory of the garden image provides a liminal space for the portrait of qing ('emotions'; 情) between young lovers; further, I argue that the manifestation of forbidden love in the two plays are achieved through historically-defined visual and aural elements of the multi-media stage.*

Keywords: Shakespeare, Kun opera, garden, adapted performances

Attempting to create a dialogue between Shakespeare and Chinese Kun opera, this paper compares the performance traditions of the two theatres in the mid-eighteenth century.¹ In *Romeo and Juliet* and *Peony Pavilion* (*Mudan ting* 牡丹亭), forbidden love forms a common feature of the two contemporary but geographically distinct art works and artistic forms. The orchard scene where Romeo and Juliet have their first tryst is a symbol of romantic love in the global cultural memory; likewise, the garden scene in *Peony Pavilion* portrays a young scholar and a fair maiden's amour and it has evolved into an independent *zhezixi* (excerpted play 折子戏) in *Zhui Baiqiu* (*A Cloak of White Fur* 缀白裘). Analysing from a cultural materialism perspective, I explore the way emotions manifested differently in the economic-political-social-cultural context of Britain and China in the mid-eighteenth century. Through textual analyses, I demonstrate that the similar cultural memory of the garden image provides a liminal space for the portrait of forbidden love between young lovers. Further, I argue that the manifestation of forbidden love in the two plays is achieved through historically-defined visual and aural elements of the multimedia stage. Before moving on to detailed analyses, I will give a brief introduction of Kun opera, *Zhui Baiqiu*, Tang Xian-zu, and *Peony Pavilion*.

Kun opera (Kunqu 昆曲) is the 'jewel in the crown' of traditional Chinese theatre, a 600-year-old art form that combines aria singing, dialogue, instrumental music, acrobatics, fine arts, highly stylised gestures and movements. *Zhui Baiqiu* was a well-received miscellany of Kun opera during Qianlong period (A.D. 1736-1796) and historically, there are five versions of *Zhui Baiqiu* (see Mao 2014, p.6-8). For the sake of direct parallels, this paper will be based on the well-received Qian De-cang's (钱德苍) edition of *Zhui Baiqiu* published in 1764 which is closest to when David Garrick published his third edition of Shakespeare's *Romeo and Juliet* in 1753.

Tang Xian-zu (A.D. 1550-1616) is a scholar official of the late Ming dynasty whose works include five plays, as well as hundreds of poems and a novel, among which he is most noted for his depiction of *qing* (love情) in *Peony Pavilion*. Chinese '*qing*'; according to Feng Meng-long (冯梦龙 A.D. 1574-1646), is 'the ultimate cosmological reality, from which all forms and the generation of life are derived' (Cheung 1999, p.477). *Qing's* all-encompassing power distinguishes itself from the idea of

Western 'love'; the latter is a combination of four types of Greek love, 'agápe (religious love), éros (sexual love), philía (friendship), and storgē (parental love)'. The differences between Chinese '*qing*' and Western 'love' showcase culture-specific interpretation of the same romantic emotion, which is the focus of this paper.



Figure 1 courtesy of Jiangsu Provincial Kun Opera Theatre

Peony Pavilion centres around maiden Du Liniang (杜丽娘, Bridal Du in Cyril Birch's translation) and Liu Meng-mei's (柳梦梅) love story which transcends life and death in 55 scenes. In Scene 10, 'The Interrupted Dream' (*jing-meng* 惊梦), Liniang takes a stroll to the family's forbidden garden and dreams of a young scholar who holds a willow sprig and beseeches her to improvise a poem for it. Failing to encounter the scholar again, she pines away and leaves her self-portrait before she dies. Three years later, Scholar Liu Meng-mei happens to find Liniang's self-portrait, and that night Liniang's ghost visits Liu's chamber and they share the same pillow. She pleads Liu to help her resurrect. Successfully, Liniang is reborn and they get married. In my view, the garden image is the central motif of *Peony Pavilion*. The garden is the place to dream, to love, and to reconcile.

Part One: Textual Analysis of Garden Scenes

Here, I will argue that the reason for adaptations is to better convey forbidden love according to the aesthetic standards of the corresponding era. For the sake of clarity, I will use the phrase 'the orchard scene' for analysing Shakespeare's *Romeo*

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and *Juliet*, and use 'the garden scene' when referring to Garrick's adaptation.

1.1 Significance of the Garden Image

In the origin story of Adam and Eve, they are expelled from the Garden of Eden after they eat the apple of knowledge. The feeling of shame arises, and they cover their sex organs. Later, the garden symbolises a place for sexual enlightenment in Western culture. A direct example is found in *The Book of Daniel* (Hartman 1978) where the garden incites sexual desires in the story of 'Susanna and the Elders'. As Susanna bathes in her garden, two lecherous voyeurs threaten her to have sex with them. This story has been a popular depiction in art since the early Renaissance, which helps to incorporate garden's sexual connotations into the Western cultural memory. In the Chinese culture, the garden in springtime with 'birds' and 'bees' flirting with flower buds is the cliché setting for love affairs between young scholars and fair maidens. In *The Romance of West Chamber* (Xi-xiang ji 西厢记), a play written by Wang Shi-fu (王实甫 A.D. 1260-1336), Zhang Sheng and Cui Ying-ying secretly meet in the rear garden and pledge to marry without parental permission. Their behaviour is in opposition to the rigid social etiquette of their times. Therefore, parents in ancient China usually forbid their daughters from visiting gardens for fear of arousing young girls' sexual impulses.

On the vertical axis, this world with the beyond, lower with higher human values and aspirations, sexual desire with romantic love, and, on the horizontal axis, public with private and intimate spaces. (Pfister 2017, p.43-44)

Apart from the sexual connotations, the vertical and horizontal axis of the garden also indicates a liminal space between the public and private life as Pfister points out. In *Romeo and Juliet*, the garden scene takes place immediately after the scene in the ballroom. The orchard is a transitional space between the outside air of freedom, and the inside family hierarchy. Similarly, the garden of nature is in contrast to Liniang's boudoir, an inside chamber of strict discipline. The liminality predicates the development of two sets of lovers' relationships and produces the tantalising amour of forbidden love.

The garden scenes also appear repeatedly. In *Romeo and Juliet*, the same setting is duplicated in the stage picture and '[t]he parallels emphasise the difference' (Black 1975, p.247). In

the first garden scene, Romeo ascends Juliet's ladder as the only heir of the distinguished Montague family, while at the second time he is exiled, and his situation is worse than a slave that can at least live in Verona. The garden scene appears repeatedly in *Peony Pavilion* as well. In the Scene 10, Liniang is saturated in the bed of spiritual and sensual love. In Scene 12 'Retrace the Dream' (xun-meng 寻梦), however, she is hopelessly alone, and vainly attempts to recapture her ethereal dream.

1.2 Textual Adaptations

From the perspective of cultural materialism, a theatrical adaptation is related to its historical context, which 'undermines the transcendent significance traditionally accorded to the literary text and allows us to recover its histories' (Dollimore and Sinfield 1994, p.vii). Garrick's *Romeo and Juliet* and *Zhui Baiqiu's* edition of *Peony Pavilion* share contemporaneity, and witnessed a similar historical trend in Britain and China where actors entered the realm of publication. Levenson reveals that Garrick's adaptation of *Romeo and Juliet* allowed other actors to add their views in his explanation, which is part of eighteenth-century theatre conventions (see Levenson 1987, p.25). *Zhui Baiqiu* also marks a new era in the performance history of Kun opera. They challenged literati-writers' dominance of written plays by printing their adaptations. The booming economy in the Georgian time and mid-Qing dynasty created demand for entertainment (see Styan 1996, p.274-78 and Peterson 2016, p.1-15). It contributed to the prosperity of commercial playing troupes and the establishment of acting as a profession, which leads to actors' rising social positions.

Structurally, Garrick remained mostly faithful to the orchard scene in *Romeo and Juliet*, however, he drastically modified the Bard's language. In particular, he omitted 'Jingle (rhymes) and Quibble (word-plays and puns)' because they grew out of fashion in his time (see Pedicord and Bergmann 1981, p.407). For the sake of brevity and speed, Garrick reduced some metaphors and converted unfamiliar words to common ones, like changing 'afeard' to 'afraid' (Garrick 1981, p.98-101). As a result, Garrick's truncated version of *Romeo and Juliet* has a very different tone from Shakespeare's. Another of Garrick's remarkable changes to Shakespeare's text is the addition of exclamation marks used in emphasising the passionate emotions. Some scholars have argued that the punctuation in *Romeo and Juliet* in the First Folio (1623) was 'negligent, erratic, and wholly unauthoritative' (Alden 1924, p.557). Still, I venture to make a textual comparison

of punctuation because the editors and printers need to consult actual performances of Shakespeare's troupe when deciding whether to use an exclamation mark, which can also reflect, to a certain degree, the Bard's original punctuation. There are no exclamation marks in *Romeo and Juliet* in the First Folio (ed. Hinman 1968, p.675-76), while Garrick's adaptation cut 34 lines and extensively used 22 exclamation marks and thus lead to a significant shift of the young lovers' mood. In the mid-eighteenth century, actors would command the attention of the audience by generating forceful emotions, and their emotions' intensity was a measuring factor of their success (see Levenson 1987, p.27-29). By increasingly using exclamation marks, Garrick exaggerated passions felt by the title roles, as well as accentuated the expressiveness of the players' face and body in order to please the mixed audience.

The *Zhui Baiqiu* version of *Peony Pavilion* structurally altered the garden scene by dividing Scene 10 'The Interrupted Dream' into two scenes, namely 'Wandering in the Garden' (you-yuan 游园), and 'The Interrupted Dream'. By extracting the scene from the whole play, other scenes were sacrificed in order to accentuate the catharsis of 'love at first sight'. From the language aspect, *Zhui Baiqiu* simplified the dialogue between Scholar Liu and Liniang for the audience's understanding. The process of simplification was achieved by replacing the obtrusive classic poetry and allusions in aria singing with dialogue and stage speech (nian-bai 念白). As Swatek demonstrates, 'singing was reduced to allow for an expansive and varied use of dialogue...' (2002, p.128). This change was mainly due to the shifting of audience – the elite audience of the late Ming dynasty was outnumbered by a more diverse audiences in the mid-Qing dynasty. The latter preferred witty and simple dialogues rather than meaning-laden arias.

The economic-political-social-cultural contexts of the Georgian and mid-Qing dynasty can explain the textual changes. In *Zhui Baiqiu*, Qian De-cang purified Liniang's characteristics because of the strict ideological control – Emperor Qian-long encouraged the construction of moral examples for his citizens to follow. A parallel example is found in Garrick's practice where he deleted all references to Rosaline, Romeo's first lover, in his third edition of *Romeo and Juliet* in 1753. He constructed Romeo as an unequivocally loyal lover of Juliet in order to cater to the moral and aesthetic standards in the Georgian era.

Part Two: Performance Analysis of Garden Scenes

This part focuses on the socially- and culturally-defined visual and aural manifestations of ultimate love (zhi qing 至情) in the historical context of the mid-eighteenth century. Firstly, before discussing visual and aural theatres respectfully, the interconnectedness between the two aspects is emphasised. In Kun opera, actors' every gesture and movement had to be in accordance with the music's rhythm. The visual gestures were undividable from the sound and music in order to fully express a character's inner thoughts and feelings. All the sensory organs strived together to overwhelm the audience with the powerful and universal emotions of love.

2.1 The Visual Stage

The analysis of visual theatre advances from two perspectives, the scenography of the stage and the centrality of actors. I will argue that the social and economic context influenced the scenographic art at the pre-realism-movement period, and the deficit of scenography further lead to the centrality of actors; moreover, the scenography and the actors complemented each other to create the theatre of illusion. The scenographic part will compare the aspects of stage setting. The second part will focus on the importance of actors on the stage of Shakespeare and Kun opera by taking a closer look at their gestures, movement, props and costumes.

2.1.1 Scenography, Stage Properties and Illumination

First, in terms of scenography, both *Romeo and Juliet* and *Peony Pavilion* are particularly 'visual' plays because of the poetic language. The love stories between young lovers unfold through poetic pictures like the detailed description of the spring's splendour where Liniang and her maiden 'see how deepest purple, brightest scarlet open their beauty' (trans. Birch 2002, p.44) in the opening of Scene 10. However, pictorial scenes are not represented through flowery scenography in the mid-eighteenth century in both the performance of *Romeo and Juliet* and *Peony Pavilion* due to lack of mature stage design techniques. As Levenson suggests, the eighteenth-century stage 'rarely engaged in pictorial displays keyed to individual dramatic works', and thus theatre's common practices would be applying ten or so fixed scenes for all the plays (1987, p.26). Miss Nossiter, performer of Juliet, appeared at an unadorned window in the early performances directed by Garrick. But this practice changed as the third quarter of the eighteenth century 'moves towards a more expressive emotionalism and sense of imagination in art, music, and poetry' (Stone 1964, p.191). *Romeo*

and *Juliet* – as one the most ‘visual’ plays – became the object of pictorial experiment. In order to satisfy the taste for scenic spectacle and surprising stage devices, David Garrick appointed Philip de Louthembourg from Paris for the scenography design. De Louthembourg’s work went beyond painted scenery, and as well as shutters and flats he built ramps and levels, achieving a vertical dimension within the acting area (see Styan 1996, p.278). In a painting of *Romeo and Juliet* (1759) in Folger Shakespeare Library with Spranger Barry and Miss Nossiter leading the title roles, Juliet appears above on a decorated balcony and Romeo, the pursuer, stands in the garden below. The vertical dimension adds to the emotional agony of forbidden love because Juliet, inside the orchard walls, is symbolically out of reach.

For the productions of *Peony Pavilion* in this period, a similar trend towards visual spectacle is suggested with the increase of Flower Spirits’ number. In the early seventeenth century, there was only one Flower Spirit dressed plainly ‘in red cloak strewn with petals and ornamental headdress on his piled-up hair’. (trans. Birch 2002, p.48) The aesthetic taste for colour and grandeur in the eighteenth century cried for a more realistic performance of the garden scene. With the absence of backdrops, the brilliant scenography of the garden scene was presented through the gorgeous costumes of a dozen Flower Spirits. Since the early Qing dynasty, there was a record of twelve Flower Spirits in *Drunken Pleasure* (*Zui yiqing* 醉怡情) representing the seasonal flowers. The Spirits’ colourful dresses and various floral props turned the stage into a virtual garden.

Levenson further ventures to aver that a fundamental likeness that connected Garrick’s theatre and productions with Shakespeare’s is an unadorned platform – exposed, unlocalised, and non-representational (1987, p.26-27). This kind of ‘unadorned platform’ is internally in line with Kun opera’s stage. One table and two chairs, the classic props of Kun opera, vary little across a period of four hundred years. Subject to the inconvenient transportation in the past, the ambulant opera troupes only kept the most important and versatile props. In *Peony Pavilion*, for example, the same set of table and chair in the living room could signify parents’ hierarchical power, or could serve as a dresser in Liniang’s boudoir, or as the setting for home schooling.

2.1.2 Centrality of Actors

Before the realism movement within theatre in the 1870s, the theatrical stages in both Georgian and mid-Qing dynasty

were relatively crude, though they were more advanced than those in the Renaissance age. The bareness of the Kun-opera stage was highly demanding for actors. They needed to act out the changing scenery through their singing accompanied with vivid gestures and movement so as to create illusions. Through exaggerated facial expressions, gestures and movement, prop, and most importantly, costumes, actors managed to vividly manifest the passion of forbidden love so as to secure a constant number of the audience.

Contemporary play reviews featured distinct favours of emotional expressions onstage. A decisive factor measuring an actor’s ability was the intensity of emotions in the performance, especially the expressiveness of the actor’s face and body, and the degree to which he lost himself in the character creation (see Nicoll 1980, p.14). The accentuation of forbidden love demanded performers to refine their skills in order to effectively communicate the inner feelings both to other onstage actors and to the audience. To achieve this end, they needed to kinetically employ every part of their body and sometimes turned to the aid of props. A hint about why Garrick stood out as a scintillating actor was his ‘ability to move from emotion to emotion with supple ease and rapidity.’ (Nicoll 1980, p.14) In other words, his proficient skills in controlling the inner responses to his lover won him a reputation. Tunstall sang high praise for another merit of Garrick’s – ‘his style was marked by a close attention to the psychology of the passions...’ (2016, p.88). His strong empathy with both the fictional character and the audience was undoubtedly conducive to a good performance. It was essential for Garrick to use every technical means available to anticipate and control the audience’s emotional responses.

Paul Ekman proposes six basic emotions, namely joy, distress, anger, fear, surprise, and disgust (1992, p.169-200), and in Aaron Hill’s ‘Essay on the Art of Acting’ (1779), he suggests certain set of gesture and tone for the above-mentioned emotions (cited in Styan 1996, p.280). In Garrick’s time, taste for decorum swept over the aesthetics of the stage. Thus, Garrick’s gestures and postures might look stiff and stylised in the present point of view. According to McNeil, there is a continuum of form conventions in gesture (2005, p.50), and therefore the difference between gestures on Kun opera’s and Garrick’s stage is the degree of formality and fixedness. In Kun opera, actors follow the principle of expressivity and develop a system of conventionalised gestures and movements as a refinement of unconscious daily gestures. Central to the ‘complex and

hierarchically codified' system of conventionalisation (Li 2003, p.113) is the role categorisation (hang dang 行当) which set regulations for different role types in order to polish Kun opera's style.

When explaining the importance of gestures onstage, Kendon links gesture with thought by assuming that 'gesture may provide a more direct, less artificial means for the expression of thought' (2004, p.38). The hand gestures play a significant part in the interactions between characters. Equally important is the relationship between a character's inner feeling with their language and action. Li Yu (李渔 A.D. 1611-1680), a Chinese theorist and practitioner of Kun opera, states his opinion on actor training that 'there is grace and rhythm in the movement itself' (trans. Fei 1999, p.87). As for Garrick's style of movement, Tunstall records that Garrick 'bent his knees so that he could shift his balance quickly' and a resultant lower centre of gravity enabled him to effect rapid transitions between points of focus and emotional responses (2016, p.89). Judging from the above evidence, Garrick was as lithe and graceful as a butterfly when he was courting Juliet.

The use of props sometimes facilitated the expression of intense emotions. In *Shakespeare and the Actors*, Sprague takes notes of two actresses' practice in the garden scene. Adelaide Neilson's prop was flowers – 'she impulsively snatched a handful of flowers from her girdle, pressed them eagerly to her lips', while another actress, Rossi, used a scarf to show her profound love towards newly met Romeo (see Sprague 1963, p.301-302). The flowers and scarf acted as emblems of forbidden love in Juliet's garden. On the stage of Kun opera, props were rarely used, but in the garden scene of *Peony Pavilion*, Scholar Liu holds a sprig of willow in hand. The willow echoes with Scholar Liu's family name – in Chinese, 'liu' (柳) is willow. Furthermore, the tender and delicate willow sprig of the natural world suggests the gentle affectation and interaction between passionate lovers. On the stage, Liniang does not touch Scholar Liu's hand directly; instead, she touches the willow sprig held in his hand. Thus, the willow acts as a bridge that symbolically connects Liniang' and Scholar Liu's mind and body. Regarding the prop, willow, as an embodiment of nature, Hua Wei suggests that it also implied the close affiliation between human's sexual impulse and nature (see Hua 2015, p.50). In other words, the emotional love between Liniang and Scholar Liu derived from their natural and biological desire.

Apart from props, costumes were an indispensable part of

creating a theatre of illusions. In Kun opera, actors are moving scenery. They are what they wear, and what they wear along with what they describe is a potent indication of their surroundings. 'Clothing was so important to the actors because it so quickly and efficiently established recognisable social identities' (Taylor 2002, p.13-14). The play troupe of the Zhang family spent prolifically for the costume of Flower Spirits in *Peony Pavilion* (see Li 2001, p.159). Due to the importance of costumes, there is no wonder why playing troupes both in Britain and China spent huge amount of money for costumes. In a society of burgeoning capitalism, investing in costume was the most effective way to enhance visual spectacles and to win over audiences looking for fantasy.

Compared with 21st-century directors' scrutiny about the costume of specific dynasties, the eighteenth-century actors for *Romeo and Juliet*, wore contemporary dress rather than that of Renaissance Italy.

The actor's costume for tragedy did not aim at period authenticity [...] prints of familiar scenes from Shakespeare regularly have the gentleman in tricorne hat, knee breeches and full-bottomed coat, and the lady in powdered wig, tight bodice and full-skirted gown (Styan 1996, p.242 & 279).

Similarly, the costumes for Kun opera were not dynasty-specific. Historical images of actual performances show that the actress playing Liniang in the garden scene wore a pink dress and a moon-white mantle embroidered with flowers, white pants and colourful shoes; the actor playing Scholar Liu usually wore a pink-and-white shirt, blue pants, and pantshoes. The generalization of costume profoundly indicates that the onstage performance did not belong to any specific time and place; it could turn out to be an allusion to everyday life – the extraordinary emotional outburst portrayed by stage characters also existed in the heart of audiences.

One special feature of Kun opera's costume is the long 'water sleeve' (shui xiu 水袖). It is an extension of arms, hand and fingers, and excels in expressing emotions. All the intimate interactions like 'open the fastening at your neck, / loose the girdle at your waist' (trans. Birch 2002, p.48) between Liniang and Scholar Liu are achieved through the freely flowing water sleeves. The erotic entanglement of two sleeves of the male and female protagonists implicitly stands for sexual intercourse. In *Painted-boat of Yangzhou* (Yang-zhou Hua-fang lu 扬州画舫录),

the author Li Dou (李斗 A.D. 1749-1817) recorded a maestro of Kun opera, Dong Lun-biao (董抡标), who was able to convey his emotions with his hands hidden in the water sleeve throughout the performance of the garden scene. His skills introduce new possibilities for studying the relation between gesture and costume.

2.2 The Aural Stage

Music is described as the beautiful play from bodily sensations to aesthetic ideas (see Kant 1952, p.199), which suggests its intricate relation with emotions. When discussing the relation between music and emotions, Peter Kivy summarises that there are two issues at stake: 'the expressiveness of music, and its power to move us emotionally' (2002, p.110). This section will show that music is a powerful tool to manifest the emotions of forbidden love in voice, silence, singing, and musical accompaniment of both plays.

2.2.1 Voice, Silence, and Singing

Harley Granville-Barker comments that the balcony scene is like the singing of two birds, T. S. Eliot also attributes a musical pattern to this scene like the early works of Beethoven, and from Styan's point of view, the balcony scene is a lyrical duet as if in an opera (see Stamm 1986, p.240). The dialogues between Romeo and Juliet and, more specifically, the arrangement of voices, endow the orchard scene with musical rhythm. In the garden at night, Romeo and Juliet are surrounded by darkness and silence. They have to communicate their words of love in each other's ears, as well as the audience's ears, through whispering. The different styles of Spranger Barry and David Garrick are compared from this aspect of performance. Macklin writes:

Barry comes into it [...] as a lord, swaggering about his love, and talking so loud [...] But how does Garrick act this? [...] he comes creeping in upon his toes, whispering his love, and looking about him *just like a thief in the night*. (cited in Sprague 1963, p.301-302)

Garrick's gentle voice gave him a competitive edge in his contest for the role of Romeo with Barry. 'If actors use these rhythms in their physical and vocal performances, they will recreate the inner excitement of the scene as Shakespeare conceived it.' (Brown 1980, p.51). Naturally, a whispering voice is more appropriate for expressing the passion of love in a tranquil environment as intended by Shakespeare.

In the performance of Liniang during the mid-18th century, the male performer, Jin De-hui (金德辉), stood out for his style of singing which resembled the sound of a dying spring silkworm (chun-san yu-si 春蚕欲死) (see Li 2001, p.150-152). In order to manifest the wavering emotions, the actor must flexibly change between the true voice and the falsetto voice. His singing skilfully communicated the sentimental emotions of a young lady who laments the passing of spring's splendour and her golden age. Music is the 'formulation and representation of emotions, moods, mental tensions and resolutions – a "logical picture" of sentient, responsive life' (Langer 1963, p.225). Liniang's aria forms an aural text that reflects her emotional state. When she is singing the aria 'The Hillside Sheep' (Shanpo yang 山坡羊), her fluctuating emotion is echoed with the melodic line which goes in arcs with notated music (gong-chi pu 工尺谱). 'The Hillside Sheep' is a tone type (qapai 曲牌) suitable in conveying melancholic emotions and it is important in determining the emotional context of a piece of music.

2.2.2 Musical Accompaniment

The power of songs and musical accompaniment can 'lead all to one common meeting ground of temper and prepare the minds of all for unanimity of thought and action by a unanimity of feeling' (Moncur-Sime 1996, p.16-7). Music plays a vital role in both Shakespeare's plays and Chinese Kun opera. Ross Duffin (2004) speculates that there are five songs that may be interspersed in *Romeo and Juliet*, but so far there is a lack of substantial evidence on which songs Garrick adapted in his *Romeo and Juliet*. What is undoubtable, however, is the prevalence of theatrical music in Garrick's time. There were 'three overtures opening each night's performance, entr'acte songs to change pace and atmosphere, background music for appropriate moods [...]' (Stone 1981, p.116). George Stone Jr. also provides evidence of Garrick maintaining 'an orchestra of twenty-one pieces' and employing musicians as official composers for the Drury Lane theatre (1981, p.117-118).

In the organisation of Chinese Kun opera troupes, the ensemble typically includes Chinese bamboo flute, drum, and mouth organ (see Li 2001, p.152-154). The bamboo flute excels in imitating human voice and competently conveys the complicated emotions of forbidden love. The great advantage of music lies not only in its greater capacity for realistic imitation of the human voice, but also in 'its ability to suggest by purely musical means.' (Brown 1987, p.35) An instrument's aesthetic

and artistic features enable the musical accompaniment to be emotionally moving. Through the relation between music and emotions, the audience unconsciously develops empathy with the protagonists, Du Liniang and Scholar Liu. As theatre became part of people's daily life, there was an increasing demand for musicians. Thus, the mid-Qing dynasty witnessed the rise of professional musicians along with acting specialists. Though the musical instruments may have varied in the Western and Chinese theatres, they both served the function of accompanying human voices and further to better express emotions onstage.

Summary

This paper examines the garden scenes in *Romeo and Juliet* and *Peony Pavilion* from the perspective of cultural materialism and explores the cultural-specific visual and aural manifestations of emotions on the stages of Shakespeare's plays and Chinese Kun opera. Textually, there is a striking similarity in the conception of the garden image between the performance traditions in the Georgian era and mid-Qing dynasty. This showcases the similarity of human cognition in different cultures. Further, both plays have been subjected to textual variations according to contemporary aesthetic taste and moral standards. The changing social fashion influences manifesting emotions onstage. As cultural performances reflect social reality, an adapted production tells us eloquently about the zeitgeist of the adaptor's era. The depiction of forbidden love is the focal point of both *Romeo and Juliet* and *Peony Pavilion*, even though the naming of this particular emotion is cultural-specific. '[I]n a name that which we call a Rose, / By any other word would smell as sweete' (Shakespeare 1968, p.675). Thus, both the notion of

Western 'love' and Chinese 'qing' are interpretations of the same passionate feeling like a 'red, red rose', as in Robert Burns' word (2010, p.6).

The universal feeling of love flows not only from the characters to the actors, but also from performers to the audience. Actors are the connecting points that convey emotions through visual and aural elements. Both Shakespeare's play and Chinese Kun opera emphasised the centrality of actors in the mid-eighteenth century because of stages' relative bareness. Actors put up gorgeous costumes and employed props to create a theatre of illusions and visualise the forbidden love. Meanwhile, the aural element of theatre – the songs and musical accompaniment – functioned concertedly to express the universal emotion of the forbidden love. Both Garrick's adaptation of *Romeo and Juliet* and *Zhui Baiqiu's* edition of *Peony Pavilion* consciously combined visual and aural means, which was in line with an audience-oriented strategy. Though the visual and aural theatrical codes of Shakespeare and Kun opera may differ from each other, the emotions that they tried to depict are mutually recognisable.

Being geographically apart and artistically different, Shakespeare's plays and Chinese Kun opera share surprising similarities. The culturally-related similarities of the two theatres' performance traditions open up the potential for interpreting emotions across time and space. Therefore, this paper is a beginning for future comparative studies of the two theatrical cultures in order to better understand the shared past of human beings.

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THE HUMAN-MACHINE COMPLEX: THE PERFORMATIVE TRANSHUMANIST IMPULSE IN NEIL HARBISSEON'S CYBORG ART

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Abstract: *Since the 1960s, artists have used their bodies as media in transgressive and radical performances designed to engage the viewer in uncomfortable confrontations with gender issues, the limits of human endurance, and normative bodily autonomy in a neo-liberal capitalist context. In the twenty-first century, a new group of young artists have begun to move beyond these early transgressive performative gestures, constrained as they are by the perceptual limitations of the human body. As such, these artists have begun to explore the marriage of cutting-edge technology and the human body, surgically enhancing themselves to exceed normal human perception. This cyborg art movement was founded by artist Neil Harbisson in 2004 after he had an antenna permanently installed onto the back of his skull as a means of interpreting colour and turning it into sound waves, thus aiding Harbisson overcome his colour-blindness. Harbisson, the first person to be recognised by a government structure as transspecies, has since worked with other cyborgs to develop new body-enhancing technologies and started an organisation that defends cyborg rights and gives voice to those who identify as non-human. This essay explores the philosophies of post- and transhumanism as developed by theorists Katherine Hayles, Max More, Donna Haraway, and Nick Bostrom in relation to the inherent aesthetic aspects of a transhuman movement that ostensibly refers to itself as art, through a discussion of cyborg art as the logical extension of the extreme body art performances begun in the 1960s.*

Keywords: transhumanism, cyborg art, body art, human perception, transspecies, performance

In 2004, the HM Passport Office refused to renew Northern Irish-born, Catalan-based artist Neil Harbisson's British passport on the grounds that the photograph he had submitted did not comply with then-current regulations. In the photograph that Harbisson submitted to the passport authority he was wearing his Eyeborg — an antenna permanently affixed to the back of his skull and bent over his forehead — which the government claimed was an extraneous electronic device not allowed in official passport photographs. Harbisson appealed the decision based on his assertions that the Eyeborg was not an extraneous electronic device but a medical prosthetic, an 'extension of [his] senses and a part of [his] body', no different than a prosthetic limb (Bryant 2013). Harbisson was born with total achromatopsia, a rare type of colour blindness that renders its sufferers unable to see any colours at all — the world is visible only in shades of grey. Harbisson's colour blindness left him feeling socially isolated, and he began to consider the possibility of building a device that would help him identify colour in a different way. While studying music at university, Harbisson attended a lecture on cybernetics delivered by Adam Montandon, where he discussed with Montandon the possibility of creating a device that might be able to convert colour into sound, and the idea for the Eyeborg was born.

Montandon's early models of the Eyeborg only converted a simple range of colour to sound, they were bulky and cumbersome, the antenna caused painful pressure on the skin, and the sounds delivered through the headphones gave Harbisson excruciating headaches. As time went on, the device was refined, and the decision was made to mount the antenna directly onto Harbisson's skull, allowing the sounds to travel through the skull instead of into the ears. This allowed Harbisson more freedom of movement and meant that he could simultaneously hear the colours through the Eyeborg while also experiencing environmental sounds as normal. Over time, Harbisson's ability to hear colour became second nature and his colour 'vision' was extended beyond normal human visual perception to include infrared and ultraviolet light waves. His perception and experience of the world became predicated on the ability to perceive light frequencies through sound. As such, Harbisson convinced the British government that his Eyeborg qualified as a necessary prosthetic and his original renewal application with the antenna visible in the photograph was accepted. Thus, Harbisson technically became the first cyborg recognised by a government authority. There

are ethical implications to consider here, particularly in the characterisation of Harbisson's visual/perceptual capabilities as beyond those that would fall into the range of normal human capacity. However, in order to understand the limits of these debates, it is important to first trace the roots of the theoretical underpinnings of Harbisson's cyborg pursuits. In this essay, I will argue that while these theoretical influences seem to imply an artistic practice at the fringes of performance art, Harbisson's use of the body to underline the notion of 'art as life' has a direct lineage in body art since the 1970s — from the performance works of American artist Chris Burden to STELARC's surgical bodily enhancements — which underline the ethical difficulties produced in the works.

The theoretical use of cyborgism in the arts has its roots in avant-garde movements of the early twentieth century. Max Ernst's collages of broken bodies, hybrids of human and mannequin, flesh and plastic, laid bare the underlying anxieties of a culture unprepared to face the realities of the consequences of the First World War, made most viscerally explicit in the vast numbers of soldiers who returned from the front with prosthetic arms and legs, or clip-in replacement facial features. The Berlin Dadaists used the figure of the human-machine hybrid 'as a positive form of self-portraiture and artistic self-fashioning' in order to undermine those aspects of wartime identity formulation that they envisioned as destructive and harmful, such as hyper-masculine visual representations of the heroic soldier (Biro 2009, p.15). These early formulations of the figure of the cyborg emerged before the term itself — short for 'cybernetic organism' — was coined by Manfred Clynes and Nathan Cline in 1960. It was intended to describe a kind of enhanced human being that could survive the harsh conditions on other planets. The Dadaist hope for a utopian future in which the cyborg figured as a defining reality of what it meant to be human is more in keeping with contemporary theorisations of the figure of the 'transhuman'. In 'A Cyborg Manifesto', Donna Haraway imagines a world in which the cyborg, as a theoretical literary construct, un- and re-fixes social structures:

[...] A cyborg world might be about lived social and bodily realities in which people *are not afraid* of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints. [...] Single vision produces worse illusions than double vision or many-headed monsters. Cyborg unities are

monstrous and illegitimate; in our present political circumstances we could hardly hope for more potent myths for resistance and recoupling. (1990, p.154)

The notion of transhumanism here is an imagined point at which the political, the social, and the mythical converge and coalesce into one utopian being: the cyborg. For Haraway, the acceptance of a transhuman reality leads to a radical restructuring of the social order in positive transformative terms, through the adoption of increasingly progressive social policies that decrease or undo racial, gender, reproductive, health, and income inequities, among others. This is the strand of transhumanist thought that is made explicit in Harbisson's explorations of his position as a human-machine hybrid.

It is significant to note here that Harbisson's transhumanist artistic explorations are not purely theoretical. His own body has become the site at which his artistic practice is rendered visible; he is the literalisation of Haraway's notion of recoupled identities made manifest through the transgressing of his bodily boundaries with permanent mechanical enhancements. There are several important distinctions at play here. It is not enough to argue that Harbisson's designation as transhuman is down to the simple fact that he has a permanent medical prosthetic device attached to his body, or even to add the caveat that the device is electronic. If this were the case, then every person with a pacemaker would fall under the new category of human-machine hybrid, cyborg, or transhuman. The replacement of defective or damaged human tissue with an equivalent mechanical proxy is intended to restore homeostasis, not to expand on the definition of what it is to be human, though there are some limits to this categorisation, as well. Consider the controversy over runner Oscar Pistorius's entry into the 2012 Olympic Games. His Flex-Foot Cheetah prosthetic legs, designed by Icelandic-based engineers specifically for competitive running, were extensively tested by a team of scientists and medical professionals to prove whether Pistorius had an advantage over his competitors. In a paper for *The Journal of Applied Physiology*, the team concluded that he was 'physiologically similar but mechanically dissimilar' to an able-bodied runner (cited in Eveleth 2012). Whatever the authors meant by 'mechanically dissimilar', the debate was hardly resolved, and though Pistorius was ultimately allowed to compete in the 2012 Olympics, the controversy exposed the cultural anxieties concerning the enhancement of the human

body using inorganic materials.

Harbisson's Eyeborg, by contrast, qualifies as a kind of *informational* technology. It collects environmental data in the form of measuring frequencies of light waves and converts that data to sound frequencies, which are then interpreted by the brain. This is strikingly similar to everyday computing processes that are ultimately just variations of data processing and interpretation to different degrees of complexity. Consider the speech recognition technologies like Siri that allow humans to interface with computers without the requirement of physically inputting commands as a direct comparison to Harbisson's Eyeborg. The required computing power and data conversion of the former may be vastly more complex than the latter, but only because it does not have the luxury of the computing power of the human brain to perform the interpretive tasks. The point here is that a cyborg is not simply an amalgamation of the human and the mechanical. The human-machine hybrid is a complex system in which the human and the mechanical are sites of new configurations of information technologies, perceptual enhancements, and bodily restructuring, wherein the brain is simultaneously a biological entity and a powerful computer.

According to theorist N. Katherine Hayles,

[...] The posthuman view thinks of the body as the original prosthesis we all learn to manipulate, so that extending or replacing the body with other prostheses becomes a continuation of a process that began before we were born [wherein] there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals. (1999, p.3)

Hayles defines the post- or transhuman here in terms of its power to render old dualisms obsolete. It is a process, rather than an outcome. This mirrors Haraway's notion of the cyborg as a site at which contradictions coalesce into a single being. It is worth noting that in critical theory and philosophy, the terms 'cyborg', 'posthuman', and 'transhuman' are not easily defined or absolutely discrete categories, and their meanings often significantly overlap from theorist to theorist. For the purposes of this essay, these terms refer to any human being, physical or theoretical, whose defining characteristic is one of hybridity

— in body or mind — with permanently affixed informational or perceptual technologies. Hybridity is the key feature that appears in both terms. Philosopher Nick Bostrom posits that a posthuman is one who has ‘a general capacity greatly exceeding the maximum attainable by any current human being without recourse to new technological means’ wherein a general capacity refers to a longer and healthier lifespan, expanded cognition, and greater depth of emotion (2013, p.28). Under these terms, the posthuman must be understood as a result of an evolutionary leap, likely through genetic manipulation. While advancements in biological and medical technologies might be the first steps in the creation of the posthuman, the posthuman does not itself rely on new technologies to enhance its general capacities, as they are already enhanced. Thus, a cyborg, like Harbisson, does not qualify as a posthuman under these terms. However, posthumanism as a philosophical line of inquiry covers a broad range of theoretical constructions that are only loosely held together by a presumptive move beyond humanism. This is often traced back to Michel Foucault’s argument in *The Order of Things: An Archaeology of the Human Sciences* that the notion of man as constructed by man is coming to an end (Wolfe 2010, p.xii). This definition of the term emphasises its ‘post-ness’, its connection to an apocalyptic view of the end of humanity either through extinction or radical self-generated evolution. Transhumanism, on the other hand, is associated with a more positive and hopeful view of the fate of humanity. Transhumanist philosopher Max More defines transhumanism in terms of its goal of ‘improving the human condition [...] to eliminate aging and to greatly enhance human intellectual, physical, and psychological capacities’ while also emphasising the movement’s commitment to study the ethical implications of such activities, including issues of economic and social access to enhancement technologies (2013, p.3). Under this model, posthumanism is a result of a long process of transhumanist practices, including cyborgism, in which a person is ‘informed enough to see radical future possibilities and plans ahead for them, and who takes every current option for self-enhancement’ (More, cited in Broderick 2013, p.430). This aspect of transhumanism allows for the transformative power of technological advancement to be part of the process of human evolution. Of course, while this seems to posthumanist theorists as natural and inevitable development, there is a pervasive cultural fear that these kinds of enhancements are ethically problematic, perhaps due to concerns of the position

of the human in a world remade by enhanced humans. For some detractors, transhumanist ideals represent an uncritically utopian extension of Enlightenment thinking that emphasises, rather than extends, the notion of what it is to be human. In a debate with former *National Geographic* journalist and notable futurist Zoltan Istvan, Professor of Physics Richard Jones points to several problems with the project of transhumanism:

Transhumanism as a movement appropriates the achievements that technology has made already, and uses these to give credibility to a series of future aspirations that aren't so much extrapolations of current trends, but the fulfilment of ancient human desires. People have longed for a transcendent world of material plenty and everlasting life for millennia, and these wishes don't become any more likely to be fulfilled by being dressed up in a new language of science [...] And robots, software and artificial intelligence could make many people's life easier – or they could make a few people very much richer, leaving everyone else in a situation of growing economic precariousness. The outcome we end up with will be the result of the political choices we make. Transhumanism's technological determinism obscures these political choices; the result is to lend support to the existing holders of political and economic power. (2016)

For Jones, the transhumanist project is fundamentally flawed precisely because it does not address many of its inherent problems. These include the fact that it is highly unlikely that nanotechnology will create a superabundance, whether government regulatory bodies will be able to capably respond to the invention and proliferation of bodily enhancement technologies under the conditions of late-stage capitalism and ensure their safety and equity of access among all members of the social body, and the problem of engaging differently-abled members of the population in conversations about bodily enhancements that are largely configured for the able-bodied (Jones 2016). For their part, transhumanists argue that the purpose of the creation of various trans- and posthumanist organisations is precisely to address these issues as they arise, through political intervention at the grassroots level. Since this is all predicated on a future possibility, it remains to be seen whether these interventions would prove effective. At present,

transhumanism deals more in the theoretical than the practical, with the artistic practices of cyborg artists bridging the gap.

The inherently creative nature of transhumanist practices — particularly in the melding of the human and the machine — implies an inextricably linked aesthetic component to the field of study. The pursuit of an artistic gesture that centres on the body as a site of the transgressive crossing of boundaries, either physical or social, has been a primary concern of performance artists in general since at least the 1970s. One of the earliest and most famous examples of this kind of ‘body art’ is Chris Burden’s *Shoot* (1971) wherein the artist stood motionless in a pristine gallery space as a friend, an expert marksman, shot him in the arm with a .22-calibre rifle from a distance of fifteen feet. Interpretations of this performance are often predicated on its relationship with the masochistic, with the *choice* to commit violence against the self, despite the inspiration of the work having its roots in the televised mediation of images of the Vietnam War, images of violence committed against those who did not have the same choice (O’Dell 1998, p.12). Perhaps Mark Seltzer’s notion of the social subject under the conditions of violence — though based on theoretical formulations of sexual violence — is much more fruitful ground here:

[...] The subject armoured against the social is at the same time the subject shot through by the social. The trauma-spectacle of compulsive violence realises something like a direct communication between public and private, social and sexual, exterior and interior, collective and individual, such that each appears simply as a replacement, substitute, or literalization of the other. (1998, p.148)

Burden’s act of violence against himself is at once a replacement, substitute, and literalisation of the violent backdrop of the Vietnam War. This is not to say that Burden’s suffering is equal to that of a young unwilling conscript or civilian caught in the crossfire. Seltzer’s formulations are based entirely on what he understands as a uniquely American relationship with social violence in which seemingly contradictory identity positions are always in danger of collapsing in on one another. This is the same collapsing of categories that we have seen in transhumanist theories. The purposeful and willing transgressing of bodily boundaries, whether through a masochistic or transhumanist

impulse, is inherently contradictory, because it both generates and defies binary categories like human and inhuman, chaos and rationality, the self and the social. The transhumanist body, enhanced by informational and mechanical technologies, anticipates both a utopian and dystopian worldview. For the transhumanists, it represents the literalisation of age-old human desires of immortality, the eradication of disease, the expansion of human consciousness and empathy. For its detractors, it compounds the social and political problems of the moment and distils them into a dystopian nightmare: immortality and perfect health only for the wealthy and powerful that culminate in a division of the species in which the superhuman is the new norm and the rest of humanity is doomed to sub-human status and enslaved to serve the elite. These binary visions of the future are predicated on the centrality of the human body in the production of history.

Over time, body artists began to experiment with extreme forms of body modification, with an emphasis on the permanent enhancement of the body rather than one-off acts of transgressive violence against it. Since the early 1990s, French artist ORLAN has been staging cosmetic facial surgeries — wherein she is only administered local anaesthetic and remains conscious throughout — as performative gestures intended to highlight our social discomfort with bodily enhancement despite the cultural premium placed on arbitrary and constantly shifting notions of beauty. In one series of surgeries, titled *The Reincarnation of Saint ORLAN*, the artist selected facial features from famous historical works of art to be recreated surgically on her own face. During each surgery ORLAN would perform drawings in her blood and read from prepared texts. Each surgery was a performance, simultaneously telecast via satellite to galleries across the world. Though the performances may be difficult for viewers to watch, ORLAN insists that the performances speak little of pain. She describes them instead as ‘an attempt at de-formatting [...] concerned with pleasure and sensuality’ (2010, p.43). ORLAN’s language here is important; her references to formatting imply an understanding of the body as more than mere flesh. The title of her most famous essay about her own work, ‘This is My Body ... This is My Software’ implies not only a conception of the human form as one that is ultimately compatible with technology, but one that requires updates and reformatting to remain compatible with the technological world it has built around itself. The body in flux, constantly adapting, unfixing itself from history — it is these aspects of ORLAN’s artistic

process 'that [contribute] to the definition of a posthumanist self, a self for which identity is mutable, suspended, forever in process' (Auslander 1997, p.128).

This notion of the posthuman self as always in-progress is perfectly encapsulated in the work of Australian body artist STELARC, whose artistic practice has for decades been understood in terms of a refashioning of the self through the incorporation of mechanical and information technologies directly into the body. One of his earliest attempts at this kind of refashioning occurred in 1980 when he had a mechanical hand designed and engineered by a Japanese robotics company attached to his right arm. The device was modelled after STELARC's own right hand and independently controlled by electrical signals from the thigh muscles. It could grasp and pinch objects, rotated 290 degrees at the wrist, and included a tactile feedback system for a sense of touch. This *Third Hand* was intended to become a semi-permanent attachment to the artist's body but (as Harbisson experienced in the early designs for the Eyeborg) it was incompatible with the human body over long periods of time, causing skin irritation and other issues related to its weight and size. In another long-term project, the artist has been working for over a decade to implant a prosthetic ear into his left forearm that will both have the appearance of an ear and function as an interactive sensory site. In order to make room for the ear, the artist first had to undergo a series of saline injections to stretch the skin at the installation site. Once this was completed, a surgeon installed a Medpor scaffold — a porous, biocompatible polyethylene material that encourages permanent fusion with flesh — in the shape of a human ear (STELARC 2019). Once the ear has fully meshed with the artist's arm, a miniature microphone with a wireless connection to the Internet will be installed, which will allow people all over the world to listen remotely to the sounds perceived by the ear (STELARC 2019). Significantly, STELARC's attempts at melding the human and the machine underline the highly experimental nature of a physiological transhuman practice; the ear project has been halted several times over the past twelve years because of infection and necrosis. The elective nature and significantly reduced regulation of the cosmetic surgery industry allows the use of materials and procedures that have not yet been approved for more general medical use. The intersection of the transhumanist impulse and the cosmetic surgery industry are well-suited to work together under highly experimental conditions.

It is not surprising, given the trajectory of this type of body-centred performance practices, that artists like Harbisson are on the forefront of experiments in human enhancement. The cyborg, as a figure that represents the collapsing of binaries and contradictions, is certainly capable of bridging the gap between art and science. Since the implantation of Harbisson's Eyeborg, his artistic practice has evolved along a trajectory that mirrors the development of his new sense perceptions and the refinement of the information technologies he has incorporated into his body, shifting from a musical performance-based practice to one that implies 'art as life' through embodied performance and political activism. Before his decision to live permanently as a cyborg, Harbisson's creative energies were spent studying and composing music; once Harbisson's 'visual' perception had dramatically widened in scope, he began to insert visual components into musical performances. In one such instance, Harbisson painted a piano a variety of colours and then played a composition based on the frequencies that the Eyeborg interpreted. In another performance he collaborated with Icelandic singer Maria Huld Markan Sigfusdottir to create visual representations of her vocal performances. Between these two performances is a huge leap in Harbisson's ability to perceive colour as tonal frequencies. In the first performance, he only had to rely on being able to identify the tone relayed by the Eyeborg and then play the corresponding note on the piano. Since he was already an experienced musician by this point, playing by ear was a skill he possessed long before his cybernetic enhancement. In the second performance, he was required to turn a note into its corresponding colour, which meant he had to listen to the singer in the traditional manner while simultaneously listening to the Eyeborg through his skull and choose the correct colour based on both the instinct he had developed concerning which colours produce which frequencies and the way the sounds harmonised as a pair. These 'sound images' have become an intrinsic part of Harbisson's artistic practice. He creates portraits of celebrities and heads of state based on the frequencies he hears when he looks at their faces. The images consist of concentric rectangles of colour that emerge from the centre of a canvas in the traditional portrait format. For Harbisson, the difference in frequency of a white person is not significantly different from the frequency produced by a black person; all people produce different shades of the same note, F sharp, which the Eyeborg interprets as different shades of orange ranging from the yellow-tinged to the red-

tinged. He has also produced portraits based on the frequencies of famous speeches. The painted canvas is not necessarily the work of art, it is simply the outcome of the performative gesture, a demonstration of the creative potential that transhumanism has to offer.

In 2010, Harbisson founded the Cyborg Foundation with his long-time collaborator Moon Ribas. (Cyborg Foundation 2019) Ribas is a trained dancer and choreographer who began experimenting with technological enhancements as a means of understanding speed and movement of bodies in the social space. In one instance she travelled to major cities across the world and studied the speed at which people walked using a device attached to her body to perceive the measurements based on vibrational frequency. The research culminated in a dance performance that was choreographed based on the average walking speed of the inhabitants of each city. More recently, she has opted for a permanent wireless implant in one elbow that is always connected to online seismographs so that she can feel even the most minor of earthquakes anywhere in the world as they happen in real time. The implant vibrates at different intensities depending on the strength of the earthquake.

The Cyborg Foundation is an organisation designed to assist those who wish to become cyborgs and advance the cause

of cyborg, transspecies, and transhuman rights. In 2016, the Foundation proposed the Cyborg Bill of Rights, which includes freedom from disassembly, the freedom of morphology, equality for mutants, the right to bodily sovereignty, and the right to organic naturalisation. What is significant about the Cyborg Foundation is its emphasis on Cyborg Art, a self-defined artistic category based on the fusion of technologies that enhance physical abilities or senses. Thus, one who becomes a cyborg becomes an artist by default through the re-fashioning of their bodily form and personal identity. In some ways, this is the logical endpoint of the art-as-life performative gestures practiced by body artists since the 1970s. The future that Harbisson and Ribas envision is one in which creative energies are divested through the positive re-creation of the notion of what it is to be human. Cyborg art is the culmination of a whole strand of performative body art that locates the self in the manipulation of the body, its limits, and its adaptability, rather than within a notion of the body as sacred, full, and complete. If to be a cyborg is to be an artist, then the future imagined by the Cyborg Foundation is one in which humans are free to experiment with endless combinations of body, technology, software, and networking to the extent that art becomes life, albeit in ways we may not even recognise yet.

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CONTEMPORARY MEETS ANCIENT, QUEER MEETS MYTH, GIRL MEETS BOY. SHELBY JUDGE (UNIVERSITY OF GLASGOW)

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Abstract: *In her novel *Girl Meets Boy*, Ali Smith adapts the myth of Iphis and Ianthe that was commissioned for Canongate Publisher's *The Myths* series, which had the intention of having contemporary authors rewrite ancient myths from across cultures. Iphis' myth was originally told in Ovid's *Metamorphoses*, but Smith reinvigorates this with a focus on queer identities. As such, this novel can be read in terms of contemporary queer theory. I will begin this paper with a critical exploration of Iphis' myth from Book 9 of Ovid's *Metamorphoses*, specifically considering its relevance for contemporary queer audiences. Following this, I will consider the feminist implications of analysing myths in terms of queer theory. I will then elucidate on Ali Smith's deployment of contemporary queerness when adapting Ovid's myth, in terms of sexuality and then gender. In terms of gender, I will specifically analyse the genderqueer characterisation of Robin, and queerness as activism in *Girl Meets Boy*. Specifically, this paper will interpret the character of Iphis, and her contemporary adaptation in Robin, in terms of their transgender narratives. Ultimately, this paper will demonstrate how contemporary theories of sexuality can be used to present a queer adaptation of myth, and the importance of queer representation when considering adaptations of mythology in terms of feminism.*

Book 9 of Ovid's *Metamorphoses* closes with the story of Iphis and Ianthe, which is of particular interest to mythologists with scholarly interests in feminist and queer theories due to the queer gendering and sexualities that are prevalent in the myth. In 2007, Ali Smith released the novel *Girl Meets Boy*, commissioned by Canongate publishers for their series *The Myths*, a series in which contemporary authors rewrite ancient myths. In the novel, Smith adapts the myth of Iphis and Ianthe, as told in Ovid's *Metamorphoses*, but with a focus on queer identities in contemporary society. As such, *Girl Meets Boy* can also be read in terms of queer theory, specifically through the genderqueer characterisation of Robin and queerness as activism in the novel. Ultimately, this paper will consider whether ancient myths can present trans-narratives that are relevant to current understandings and experiences of gender. Additionally, in focusing on Ali Smith's contemporary adaptation of Ovid's myth, I aim to demonstrate how contemporary theories on sexuality can be used to present a queer adaptation of mythology, and the importance of queer representation in contemporary 'feminist myths,' which herein refers to revisions of mythology that are informed by feminist theories.

'OFFERINGS IPHIS PLEDGED AS A GIRL AND PAID AS A BOY' (Ovid B.9, L.794): Ovid as a Trans-narrative

Ovid's *Metamorphoses* has often been attractive to those seeking to break away from traditions of sex and gender because of his focus on the concept of changes, allowing for adjustments of shape and shifting of genders. This is particularly true of the myth of Iphis, located at the end of Book 9. In this story, Iphis, born as a girl, was raised as a boy, as her father had ordered her mother that 'if by chance / [...] your child is a girl [...] / you must kill her' (Ovid, b.9 l.677-679). On the advice of the Egyptian goddess Isis, Telethusa gave her child the gender-neutral name Iphis, and raised her as a boy. In time, Iphis and 'a fair-haired girl called Ianthe [...] famed for her beautiful looks' (Ovid, b.9 l.715-7) had their marriage arranged by their fathers, and fell in love. Their betrothal caused great anxiety for Iphis and her mother, who feared that their gender deception would be found out at the 'wedding between two brides, where the groom has failed to appear' (Ovid, b.9 l.763), and so they both pray to the goddess Hera, referred to by Ovid as 'O Juno, goddess of marriage, O Hymen!' (Ovid, b.9 l.762). Here, Hymen is invoked,

who was a minor god of marriage ceremonies in Hellenistic religion, but who was merged with Hera/Juno in later Greek and Roman mythos. Hera symbolised the ideal wife (Bardis 1988, p.94) and was therefore considered the patron deity of marriage and the family. On the morning of the wedding, Hera transformed Iphis into a boy, wherein 'her limbs grew stronger, and even her features / sharpened' (Ovid, b.9 l.788-9), allowing Iphis and Ianthe to marry successfully.

Classicist Sara H. Lindheim argues that Iphis' complicated relationship with gender indicates much about Roman culture and discourse during the Augustan rule. Lindheim asserts that, under Augustus' reign, the Romans had a 'mapping impulse' (Lindheim 2010, p.163), and that their cartographic desires extended beyond the desire to map the world. Indeed, during the Augustan reign, Roman culture involved 'mapping' their society, bodies, and sexualities - defining their borders, pushing them, and then redefining the borders, in a way which paralleled their empire cartographies as land was discovered, gained, and lost. According to Lindheim, Iphis can thus be understood as a complication of the Roman understanding of gender, as her cross-dressing, lesbian desires, and ultimate gender reassignment 'destabilises the claims for clear and bounded genders, fixed and knowable' (Lindheim 2010, p.186) in antiquity. Iphis disrupts gender boundaries since her transition is not a straightforward process. Because the gendered deception was decided between Telethusa and Isis, Iphis 'remains adamant she is a girl' (Lindheim 2010, 186) - she does not identify as a man,¹ which suggests that either the gendered transformation is unfairly forced upon her, or that her gender identity does not conform to the male/female binary. This is particularly persuasive, as Iphis' gender performativity does indicate that her identity extends beyond the male/female dichotomy. Iphis' cross-dressing for thirteen years has been so convincing that only herself and her mother know that she is biologically female, therefore suggesting that Iphis' gender identity cannot be expressed in binary, since her masculine performativity is so thorough. Additionally, Lindheim indicates that Ovid never explicitly refers to Iphis' transformation in terms of genitalia, suggestively referring to her longer limbs, sharper jawline, and darker skin. It is arguable that Ovid was merely being polite with these euphemisms, yet Lindheim argues that this would be atypical of Ovid's style, who would tend towards imaginative and coy formulations (Lindheim 2010,

¹ Throughout this paper, I will refer to both the characters of Iphis and Robin using female pronouns (she/her), as this is the choice made by both Ovid and Smith.

p.187). From there, Lindheim suggests that instead of Iphis receiving a one-off transgender transformation, she is instead gifted with the ability to phase between the genders as she desires. Lindheim draws a conclusive line between the stretched boundaries of gender in Iphis' myth and the Roman desire to conquer, allowing them to plot - and then alter, in accordance with their gains and losses - geographical boundaries.

As well as implications for classicists concerned with Roman topography, the Ovidian myth of Iphis is readable through a contemporary queer theory lens. Iphis and Ianthe's myth can be understood from a contemporary perspective as a transgender narrative because Iphis changes gender from female to male at the mercy of Hera, which is in-line with the transgender 'desire to live and be accepted as a member of the opposite sex, usually accompanied by the wish to have [gender affirmation] treatment' (NHS Online "Gender Dysphoria" 2016). There is also an element of gender affirmation in the myth, when considering Ovid's Iphis as a transgender character. Gender affirmation is the - typically hormonal and surgical - process which changes a transperson's body to match their gender identity. This is identifiable in Iphis' myth because when she is transformed into a male, Ovid writes that 'She felt a new vigour she'd never enjoyed as the female she'd been' (Ovid, b.9 l.790). Here, the use of 'vigour', from the Latin *virgoris*, is of particular interest, as it could be the male writer and translator is trying to compare the male and female experience, and assuming that masculinity feels stronger, healthier and more vigorous, or it can be interpreted in terms of gender affirmation. Iphis feels a 'new vigour' as her body's biological sex now accurately reflects her gender identity; if one considers Iphis' newfound 'vigour' in terms of gender affirmation, this suggests that Ovid's myth could be an important tool in genderqueer cultural representation. Ultimately, I would argue for an understanding of Iphis as a genderqueer character, rather than specifically transgender, as the term genderqueer is defined as the following:

[A]n umbrella term used to describe gender identities other than man and woman – for example, those who are both man and woman, or neither man nor woman, or moving between genders (NHS Online "Gender Dysphoria" 2016).

It is also evident that the mythological Iphis has cultural relevance in contemporary society, as her myth can be utilised

for genderqueer representation in the same way that other groups seek myths for cultural identifiers (for instance, single mothers referring to Leto or Demeter).

However, there is also a subversive oppression of gender and sexuality in the myth. Iphis is not transformed from female to male due to her transgender identity, but rather because of the machinations of her mother and the goddesses Isis and Hera, and Iphis must change gender in order to love Ianthe, completely erasing any possibility of a lesbian relationship. Lindheim also recognises this, pointing to the social constructs of antiquity, in which the '*res* ("the social circumstances,") demand that marriage be heterosexual' (Lindheim 2010, p.186). This is for a number of reasons, primarily that a lesbian union is inconceivable in terms of sexual orientation and because of the lack of need for a man would be unthinkable for the Roman patriarchy. Therefore, although this myth has the power to be utilised by the contemporary transgender community, there are still homophobic and misogynistic aspects of this myth that firmly date it in antiquity.

In reassessing Ovid's Iphis as a trans-narrative, I am analysing the myth from a queer theorist standpoint. Queer theory concerns itself with the critique of the dominant heterosexual social foundations. As Vincent B. Leitch outlines, the basis of queer theory is an extended criticism of the masculine/feminine binary, which enforces two genders and consequent heterosexuality, therefore casting other sexualities and gender identities as 'abnormal, illicit, or criminal' (2010, p.26). Evidently, Iphis' transition problematises the male/female binary, which can be utilised to draw conclusions regarding ancient civilisations, as in the case of Lindheim's analysis, as well as for contemporary cultural representation.

Queer theory also has a symbiotic relationship with feminist discourses, so analysing myths in terms of queer theory has overtly feminist implications. Queer theory is 'an influential field that has built on ideas from feminism, gender studies, women's studies, and lesbian and gay studies' (Leitch *et al.* 2010, p.26). Feminism and queer theory are now interrelated discourses that influence one another, since queer theory's conception. The relationship between queer and feminist theories and the boundless interdisciplinary research potentials that stem from coalitions between the two are the primary focus of *Intersections between Feminist and Queer Theory* (eds. Richardson *et al.* 2012). In this text, a number of contributors from feminist, women's studies, lesbian and gay studies, and queer theory backgrounds

present papers on the relationship between feminism and queer theory. The editors of *Intersections between Feminist and Queer Theory* establish the following:

[T]he rationale was to show how the feminist social changes had (eventually) responded to ideas associated with queer studies from within a range of disciplines, but particularly the arts and humanities. (Richardson et al. 2012, p.vi).

This suggests the benefits of intersectionality between feminist/queer theorists as queer theory has since created discourses that are beneficial to the advancement of contemporary feminist theories.

In 'Bordering Theory', Diane Richardson considers the historic and contemporary aspects of this relationship. Richardson stipulates that the most established understanding of the relationship between feminism and queer theory has been a historic approach, focusing on the feminist influence on early queer theory (Richardson 2012, p.20). Conversely, there are fewer discussions on the numerous benefits that queer theory has since had on contemporary feminist theory; Richardson argues that feminists are wary of queer theory, because of its breakdown of 'male' and 'female' constructs complicates the political organisation of feminism (Richardson 2012, p.21), yet this is clearly predicated upon an outdated model of feminism. More contemporary feminist theory is based upon its inclusivity, arguing that if one's feminism is homophobic (or classist, ableist, racist...) then it is not representative of everyone that 21st-century feminism should represent, and is therefore flawed and incomplete. This is summarised by popular contemporary feminist Laura Bates in her book *Girl Up!*, where she establishes that her feminism is queer-inclusive with the assertion that 'it's not a big deal to include everybody in our [feminist] picture [...] this includes lesbian, gay, bisexual and transgender, but the asterisk [in LGBT*] is there to indicate that there are lots of other categories included too, like agender, asexual, queer, intersex, gender fluid etc.' (Bates 2016, p.xiii). Therefore, to suggest that feminist theory views queerness as 'damaging to the interests of feminism' is to perpetuate an antiquated model of feminism. Ultimately, a theoretical framework based on contemporary ideas of inclusivity, both in terms of feminist and queer theories, is essential when considering how queerness in ancient mythologies is relevant in contemporary societies.

Despite Richardson's outdated representation of feminist

constructions of gender, she does provide some valuable insight into the contemporary and potential future relationships between feminist and queer theories. After establishing the aforementioned focus on queer theory's historic emergence from feminist (and gay and lesbian) studies, Richardson identifies a gap in knowledge, stating that 'there has been far less attention to the question of how queer ideas might inform and shape feminism' (Richardson 2012, p.34). Richardson suggests five ways in which she believes queer theory can enhance feminism: (1) in building critiques of the homosexual/heterosexual binary; (2) developing critiques of normative assumptions about sexuality and gender; (3) problematising universal understandings of the relationship between sexuality and gender; (4) theorising about the power dynamics between sexuality, gender, race and class; and (5) revisiting feminism's theoretical assumptions in terms of the sex/gender binary, specifically with regards to feminism's analytical separation of sex and gender (Richardson 2012, p.35-6). Richardson presents her five-point plan as a complete list that encompasses every way in which queer theory can benefit feminism - as opposed to previous, 'partial account[s] of queer's relationship with feminism' (Richardson 2012, p.20). Alternatively, I propose that this list can be understood as a sample of the innumerable potential ways that an interdisciplinary approach to feminist/queer theory can benefit both feminist and queer academia, as well as society's understanding of sex and gender.

Ultimately, though, Richardson's five-point list is particularly valuable when considering the feminist implications of queering Iphis' story. This contemporary analysis of Ovid's ancient myth evidently critiques the homosexual/heterosexual binary as well as normative sex and gender assumptions. Also of particular value is Richardson's point regarding feminism's foundations that analytically separate sex and gender, since Iphis and Ianthe's myth deals with issues of both gender - as previously explored - and sexuality, as Iphis and Ianthe can be understood as a lesbian narrative, which will henceforth be explored.

Iphis and Ianthe / Robin and Anthea

In 2013, Kaye Mitchell read Ali Smith's *Girl Meets Boy* in terms of queer fiction (Mitchell 2013). In this analysis, Mitchell focused on the lesbian interpretation of Ovid's Iphis and Ianthe, which is reflected in Smith's novel. In the Ovidian myth, Iphis falls in love with Ianthe while her biological sex and sociological gender are still female. It is evident that Iphis still identifies as

a female when she falls in love with Iphigeneia, as she focuses on their gendered sameness: 'Cows never burn with desire for cows, nor mares for mares' (Ovid, b.9 l.731). Here, Iphigeneia identifies both herself and Iphigeneia as 'cows' and 'mares', which are both the females of their respective species, therefore fixating on their gendered similarity. Also, the animalistic simile paired with the image of 'burn[ing] with desire' establishes that the desire that Iphigeneia has for Iphigeneia is sexual in nature, therefore asserting that their myth can be read as a lesbian narrative. This is made more explicit in the line 'The female is never smitten with passionate love for a female.' (Ovid, b.9 l.734), which linguistically and structurally mirrors the previous cow and mare lines. It is this sexual queerness in the myth that Mitchell draws upon in her analysis of Smith's novel as a queer metamorphosis (2013, p.63). Ovid portrays a same-sex relationship between women as impossible because, in Roman times, lesbian sex and relationships were not socially acceptable.² In *Girl Meets Boy*, Smith rejects this by portraying 'lesbian sex [as] "impossible" only in the view of the obviously sexist and ignorant friends of Anthea's sister' (Mitchell 2013, p.65). Mitchell focuses on Smith's lesbian narrative, in which she 'seek[s] both to re-naturalise nature' by reclaiming water from a massive corporation, 'and to emphasise the *naturalness* of female same-sex desire' (Mitchell 2013, p.65). In terms of queering metamorphoses, Mitchell demonstrates that Smith's novel can therefore be interpreted as a lesbian narrative; conversely, this paper's focus is on the relevance of ancient mythology in telling trans-narratives.

However, it would be remiss to consider Ovid's Iphigeneia and Iphigeneia and Smith's Robin and Anthea in terms of queer theory without considering the lesbian aspects of the stories. This is because queer theory is primarily focused upon a critique of heteronormativity in contemporary society. For instance, Lauren Berlant and Michael Warner in their paper 'Sex in Public' focus on 'the changed possibilities of identity, intelligibility, publics, culture, and sex that appear when the heterosexual couple is no longer the referent or the privileged example of sexual culture' (Berlant & Warner 2010, p.2600). Like queer theory itself, Berlant and Warner began with a critique of heteronormativity, which they maintain 'is more than ideology, or prejudice, or phobia against gays and lesbians; it is produced

in almost every aspect [...] of social life' (Berlant & Warner 2010, p.2605), including law, education, and most culture. They establish that 'Heteronormativity is a fundamental motor of social organisation' (Berlant & Warner 2010, p.2597), which is to say that western culture is a heterosexual culture, due to the 'givenness of male-female sexual relations' (Berlant & Warner 2010, p.2604) within society. Although 'we are used to thinking about sexuality as a form of intimacy' (Berlant & Warner 2010, p.2615), sex and sexuality are eponymously public, because it is sexuality by which individuals are judged and identified. Berlant and Warner have greatly influenced contemporary discourses surrounding the public sphere and sexuality specifically in America and, as such, 'Sex in Public' is emblematic of current debates in queer theory. Evidently, queer theory can be utilised to access the central relationship in Smith's *Girl Meets Boy*, both in terms of lesbian sexuality as above, as well as in terms of gender nonconformity.

This paper shall hereon focus on *Girl Meets Boy* as a queer novel in terms of gender, as opposed to queer in terms of sexuality. In *Girl Meets Boy*, Robin characterises the genderqueer element of Iphigeneia's myth. Robin is presented as gender nonconformist in the novel:

She had a girl's toughness. She had a boy's gentleness. She was as meaty as a girl. She was as graceful as a boy. She was as brave and handsome and rough as a girl. She was as pretty and delicate and dainty as a boy (Smith 2007, p.83-4).

Here, there are a number of literary aspects which both represent Robin's genderqueering and the complexity of gender itself. For one, the alternating comparisons, gendering Robin as a girl, then a boy, and so on, creates almost a pendulum of gender, where her identity swings back and forth steadily and fluidly. However, the gendered attributes that she is given are opposite of the stereotypical attributes ascribed to the specific genders. For instance, she is described as being 'as graceful as a boy', yet grace is typical of femininity, and 'as brave and handsome and rough as a girl', whereas those characteristics are the ultimate stereotype of masculinity. This further complicates one's understanding of gender, as not only is Robin both like a girl and like a boy, but the

² Indeed, 'homoerotic female desire is comparatively rarely represented in ancient literature,' (Morales 2008, p.49) compared to the male equivalent; Iamblichus' *Babylonian Affairs* is reported to have included a lesbian narrative, but the text was lost in the ninth century (Morales 2008, p.49). Meanwhile, Ovid was an exiled poet, and considered shocking and subversive, hence his allusions to same-sex desire between women

concepts of 'girl' and 'boy' are problematised. The novel suggests that we should not define masculinity and femininity in terms of biology, and should not assume binary gendered attributes, such as 'toughness' or 'gentleness'. Instead, the fact that Robin is described as the seemingly conflicting personality traits of tough and gentle suggests that such temperaments should be attributed to one's personality, rather than assumed due to one's biological sex or even one's chosen gender. Additionally, the choice to use 'boy' and 'girl' rather than 'man' and 'woman', 'male' and 'female', or 'masculine' and 'feminine', adds a nuance of growth; the use of the childhood gender signifiers implies that Robin is in a constant state of *becoming* her gender, as though her gender identity is something that is constantly changing and growing, like a child. Robin's fluctuating gender adjectives recalls Judith Butler's theory of gender performativity in *Gender Trouble*, where she claims that 'a performative twist of language and/or discourse that conceals the fact that "being" a sex or gender is fundamentally impossible' (Butler 1990, p.19). Butler argues that patriarchy has constricted language and discourse, which then convinces society that there are indisputable markers of biology that cannot be altered. Butler calls these the 'linguistic terms that facilitate and articulate a set of fantasies' (Butler 1990, p.134), 'fantasies' here referring to the idea that gender is something biological and binary, which is disputed by the language used to define Robin in terms of gender. Therefore, Robin is not only genderqueer, but her genderqueerness also allows the reader to interrogate their own assumptions about gender.

In terms of the myth of Iphis and Ianthe, Robin is evidently a contemporary reimagining of Iphis, due to her fluid relationship with gender. Consequently, Anthea is a contemporary adaptation of Ianthe, since she is Robin's lover and, later, wife in the novel. This is evidenced by Anthea's name, which 'means flowers, or a coming-up of flowers, a blooming of flowers,' (Smith 2007, p.82) mirroring the name Ianthe, which means 'bloom of a violet' and encapsulates her femininity, beauty, and maidenhood (Wheeler 1997, p.194). Also, this floral name has a comparable nuance to Robin's girl/boy gender, since Robin is in a constant state of becoming her gender, and Anthea's understanding of gender and sexuality grows and blooms throughout the novel. Anthea and Ianthe are undeniably similar names, and although Robin's name is not so obviously a contemporary reimagining of Iphis, there are a number of noteworthy qualities to it. Robin - like Iphis in its

time - is a gender-neutral name, yet it is spelt in the archetypally 'masculine' way, which is humorous when followed by Robin's equally nondescript yet telling surname: Goodman. Robin Goodman is also reminiscent of the domestic demon Puck, from English folklore, who was famously referred to by names such as hob-goblin, or Robin Goodfellow (Encyclopaedia Britannica Online, 'Puck' 2016, np.). Robin Goodfellow would sometimes perform small household tasks for humans, yet they often tended towards knavery and trickery. Though Robin Goodman does not demonstrate any of her namesake's homemaking skills, the following activist tendencies of Goodman indicate a Puck-esque mischief.

Smith does not only adapt Ovid's queer myth to present contemporary perceptions of gender, but also to consider how genderqueerness can be utilised for activist purposes. In the novel, Robin and Anthea use the myth of Iphis and Ianthe to oppose gendered oppression and capitalist exploitation of the environment. They do so by graffitiing shocking statistics of exploitation, followed by the mantra 'THIS MUST CHANGE. Iphis and Ianthe the message girls 2007' or 'the message boys' (Smith 2007, p.133-4). Here, their genderqueer activism is established not only by the alternation of girls/boys, but also by the acknowledgement of the myth of Iphis and Ianthe. The contemporaneity of their activism is established by the date, but also by the statistics used in their graffiti, for instance 'IN NO COUNTRY IN THE WORLD RIGHT NOW ARE WOMEN'S WAGES EQUAL TO MEN'S WAGES' (Smith 2007, p.134), in which the capitalisation and 'RIGHT NOW' indicate the immediacy of the issue. The gender pay gap is a prevalent issue for contemporary feminists, for instance the Fawcett Society - a UK-based charity campaigning for women's rights - found that women working full time in the UK in 2012 earned on average 14.9 per cent less than men (Bates 2014, p.214).

The characters' political as well as feminist stance is clearly both anti-capitalist and environmentalist. They brainstorm future slogans such as 'RAIN BELONGS TO EVERYONE' (Smith 2007, p.145), in direct opposition to the (fictitious, though woefully familiar) company Pure, which is exploiting the environment for profit, with the intention of selling Scottish water back to Scottish people in plastic bottles. Their activism can undoubtedly be considered grassroots in nature, as they have a local focus, only spray-painting in their city centre, and this is shown to be successful. From the 'girl/boy' graffiti to the characters' costume choice of kilts (which, when not worn by

men, blur the binaries of kilt/skirt and male/female), it is evident that their feminist, anti-capitalist and environmentalist activism is rooted in their queer identity. Ultimately, Smith adapts Ovid's myth of Iphis and Ianthe with contemporary concepts of genderqueerness in mind, as well as considers how mythic adaptation and, more specifically, myth queering can be utilised for activist purposes.

'All Together Now' (Smith 2007, p.147)

Ali Smith's *Girl Meets Boy* combines contemporary storytelling techniques and ancient myths to tell a story of queer love and political activism. Smith chose to adapt Ovid's myth of Iphis and Ianthe because it 'is one of the cheeriest metamorphoses in the whole work, one of the most happily resolved of its stories about the desire for and the ramifications of change' (Smith 2007, p.63). It is this theme of 'change' that is the most prevalent in the novel, since Smith 'changes' Ovid's *Metamorphoses* into a contemporary queer narrative, wherein the characters can 'change' gender norms. Moreover, this theme of

'change' is political as well as personal, due to the central concern of activism in the novel, which opposes gendered oppression and environmental exploitation under capitalism. In answer to this article's central question, it is evident that mythology can be useful in telling trans-narratives. In Smith's *Girl Meets Boy* and beyond, Iphis can be heralded as a transgender cultural icon, and used for the purpose of representation. Yet, it is noteworthy that although this myth is interpreted by Smith as a cheerful trans-narrative, there is also a subversive oppression of gender and sexuality in the myth. As aforementioned, the classicist Sara H. Lindheim indicated that the myth changes Iphis' gender to ensure that her relationship with Ianthe is heterosexual (2010, p.186). This indicates that Ovid's myth is guilty of lesbian erasure, choosing to metamorphose Iphis' gender rather than allow a lesbian marriage that would subvert the patriarchal hegemony. Ultimately, Iphis' myth can be considered a trans-narrative, and Ali Smith's *Girl Meets Boy* can be read as a queering of mythology, yet the myth is not the uncomplicated 'cheery metamorphosis' that Smith envisions.

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MIMICRY AND TRANSVESTISM IN VICTORIAN FEMINISTS' AMBIVALENT RELATION TO COLONIALISM

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Abstract: *This paper probes the ambivalence of Victorian feminists toward the contemporary imperial project of British Empire. Due to the similarity between the oppressive ideologies of patriarchy and those of colonialism, Western women have seen themselves as comparable to the colonised in their subordination. Hence emerged the anti-imperialism and anti-racism of many British feminists such as Josephine Butler and Mary Kingsley. Paradoxically, the maintenance of racial and imperial hegemony was of crucial importance to feminists' prospects of power and equality. Thus, they colluded with the prevalent colonial discourse of the time, using racial and nationalistic rhetoric for their own ends. In an attempt to understand the real drives behind women's collusion, despite their collision, with colonialism, this essay shall follow the path that has historically been assigned to both the female and the racial: 'mimicry'. Drawing on Luce Irigaray's psychological theory of 'gender mimicry', this essay will explore the idea of gender transvestism as a female strategy to acquire dominance. The notion of assimilating a role or an identity that is not naturally of one's own for the purpose of power acquisition takes us to the different but not less power-ridden terrain of colonial relations whereby mimicry is, as Homi Bhabha shows, 'one of the most elusive and effective strategies of colonial power and knowledge.' Thus, with consideration of both gender and colonial mimicry, this paper posits that women's collusion with colonialism falls within a new category which can be termed 'genolonial' mimicry.*

Keywords: Colonialism and Patriarchy, Feminists' Ambivalent Colonial Position, Sexual and Colonial Mimicry, Gender Transvestism and Transgression, Female Empowerment.

Colonialism and Patriarchy: Two Sides of the Same Coin

Victorian feminists' resistance to colonialism during the nineteenth century stemmed essentially from the intersection of colonial and patriarchal discourses. The Victorian era was almost synonymous with the oppressive ideology of 'separate spheres,' whereby men were allotted the public and economic activities and women the private and domestic affairs. The latter ideology was reinforced especially by cultural and scientific research that focused on the 'natural' characteristics of male and female. In his discussion of the mental powers of men and women, for instance, Charles Darwin claimed the latter as the intellectual inferiors of the former (1871, p.275). Women were indeed considered mentally weaker yet morally superior to men, which meant they were best suited to the domestic role of tending the family and nurturing the seeds of morality among the sons of nation. Similarly, governing and political affairs were reserved almost entirely for men. John Ruskin's assertion in 1865 that 'the man [...] is eminently the doer, the creator, the discoverer, the defender' shows how warfare was treated as a manly sport in the nineteenth century (1865, p.59). Throughout the era, the concept of manliness was inextricably linked with the imperial ethos, as the 'masculine' values of courage and endurance were essential for military campaigns and commercial expansion. It was something of a paradox, then, that the British monarch during most of the nineteenth century was a queen. In fact, her views on the role of woman and on the feminist campaign of 'Woman's Rights' supports the argument that the Victorian age was rife with contradictions:

The Queen is most anxious to enlist every one who can speak or write to join in checking this mad, wicked folly of "Woman's Rights", with all its attendant horrors, on which her poor feeble sex is bent, forgetting every sense of womanly feeling and propriety [...]. It is a subject which makes the Queen so furious that she cannot contain herself. God created men and women different - then let them remain each in their own position (Queen Victoria, letter 29 May 1870, cited in Hardie 1963, p.140).

In terms of contradictions, many Victorian feminists had found their embrace of the prevalent evolutionary science in conflict with their feminist beliefs. As Evelleen Richards noted, many feminists had espoused Darwin's evolutionary theory in the Origin—championing above all his unquestioning belief

in the superiority of the white race—yet upon the publication of the *Descent* they found the assertions of women's inferior abilities and nature in direct opposition to their feminist notions of gender equality (Richards 1983, p.96). Significantly, Darwin did not only deem the mental power of women as below that of men, but he also dismissed the 'female intuition' and rapid perception as 'characteristic of lower races' (1871, p.327). According to Darwin, race and gender were closely linked and this can be seen most especially in his theory of sexual selection. This theory suggested that the sexual reproduction of any species was based primarily on the female's choice of who to mate with, and this choice is often unconscious and concerned only with the superficial ornamentation of appearance. Darwin compared this mechanism to the artless sexual choices made by men of 'lower races' who 'admire and deck themselves with any brilliant, glittering, or curious object' (p.211). The civilised European men, on the other hand, were perceived by Darwin as more conscious and aesthetic in their choices of 'straight and regular features,' 'oval face' and white skin (p.584). Thus, women in Darwin's theory, as well as society, were associated with people of 'lower races' who presumably lacked the high aesthetic and rational discrimination of cultivated men.

The association of women with racialised people, however, was prevalent in Western culture even before the publication of the *Descent*. In his *Lectures on Man*, for instance, the German scientist Carl Vogt noted the similarities between women and black people, stating:

The grown up Negro partakes, as regards his intellectual faculties, of the nature of the child, the female, and the senile White. He manifests a propensity to pleasure, music, dancing, physical enjoyments, and imitation, while his inconstancy of impressions and all the feelings are those of the child. [...] The Negro resembles the female in his love to children, his family, and his cabin; he resembles the old man in his indolence, apathy, and his obstinacy (1864, p.192).

The 'Other' was thus endowed with qualities with which men of the period endowed females, i.e. nurture, service and emotion. Significantly, the concepts of 'Self' and 'Other' or 'We' and 'They' which are typically invoked in the nineteenth century to justify the imperialist binarism of civilised and savage, occidental and oriental, were similarly deployed to explain the

separation of masculine and feminine. As Joanna De Groot has shown, 'nineteenth-century representations and discourses of sexual identity and difference drew upon and contributed to comparable discourses and representations of ethnic, "racial", and cultural identity and difference' (2000, p.37). According to Groot, the 'structural link' between the treatment of women and of non-Europeans is 'constructed around the theme of domination/subordination central both to nineteenth-century masculine identity and to the Western sense of superiority' (p.38). As such, the ideologies of patriarchy and imperialism confirmed and reinforced one another during the Victorian age.

Comparisons between female and colonised subjects enabled Western women to see themselves as similar in their subordination. Hence emerged the ambivalence of Western women towards empire and patriotism. Significantly, the connection between patriarchy and colonialism, and its bearing on the state of women were realised by Modernist women writers. In *The Three Guineas* (1938), for instance, Virginia Woolf has denounced 'the patriarchal system' of male domination and female subordination in economy, society and culture, and vowed

to take no share in patriotic demonstrations; to assent to no form of national self-praise; to make no part of any clique or audience that encourages war; to absent herself from military displays, tournaments, tattoos, prize-givings and all such ceremonies as encourage the desire to impose "our" civilisation or "our" dominion upon other people (1966, p.109).

Not unlike Woolf, many Victorian women recognised the links between patriarchy and imperialism and the fact that they had much in common with the colonised. Thus emerged the anti-imperialism of many British feminists and anthropologists such as Josephine Butler and Mary Kingsley. This, however, was not without conflicts.

The ambivalence of British Feminists towards colonialism

In 1886, the suffragette, social reformer and founder of the Ladies National Association in India, Josephine Butler declared: 'We must never give up till we have avenged the wrongs of Indian and Chinese women as well as others [...]. For twenty years Indian women have been oppressed and outraged...— and by a Christian nation!' (2003, p.66). With a similar, yet more

problematic, sentiment Butler and her supporters said in 1888:

We, as women, desire to protest in the strongest and most solemn manner possible against the wrong done to our sisters and fellow subjects in India. At the same time we venture to warn you of the danger to our Indian rule in thus trifling with the best instincts of the people. We have reason to believe that the seeds of rebellion are being rapidly propagated, especially in the Punjab, the inhabitants of which have hitherto been among the most loyal of our Indian subjects (cited in Burton 1990, p.299).

It is clear from this speech that apart from the notion of a global sisterhood there is also a fundamental desire to preserve the imperial rule and an unmistakable fear of imperial instability (Burton 1990, p.299). In fact, even the notion of sisterhood is being called into question here with Butler's reference to Indian women as 'our Indian fellow subjects'. For the sense of equality denoted by the term 'fellow' is almost annulled by the connotations of dependency and subordination that the word 'subjects' conveys.

A similar ambivalence informs Mary Kingsley's West African writing which, as Sara Mills points out, 'despite containing a strong critique of the exploitive nature of the colonial relation, which would seem to qualify the text as an example of 'going native', this critique is merely aimed at improving rather than dismantling colonialism' (1991, p.153). One would lean to believe that Kingsley was 'going native' in her assertion:

I confess the more I know of the West Coast Africans the more I like them. I own I think them fools of the first water for their power of believing in things; but I fancy I have analogous feelings towards even my fellow countrymen when they go and violently believe something that I cannot quite swallow (1965, p.500).

Kingsley seems to have felt in love with the Africans whom she presumably regards as equal as whites in terms of evolution: 'I feel certain that a black man is no more an undeveloped white man than a rabbit is an undeveloped hare' (1965, p.659). She even goes so far as to blame the white intervention and civilisation on the supposed 'degeneration' of the Africans:

Nothing strikes one so much in studying the

degeneration of these native tribes as the direct effect that civilisation and reformation has in hastening it. The worst enemy to the existence of the African tribe is the one who comes to it and says: — Now you must civilise, and come to school, and leave off all those awful goings-on of yours, and she settle down quietly (1965, p.315).

Thus, with such anti-racist and anti-colonialist statements, Kingsley can certainly not be seen as an advocate of colonialism; yet she cannot be seen as a straightforward opponent either. In fact, in her writings Kingsley shows that she is not critical of British colonialism as an idea but rather as a form:

I confess I am not an enthusiast on civilising the African. My idea is that the French method of dealing with Africa is the best at present. Get as much of the continent as possible down on the map as yours, make your flag wherever you go a sacred thing to the native [...] then when you have done this, you may abandon the French plan and gradually develop the trade in an English manner (1965, p.639).

Kingsley's discussion of the 'best method' in dealing with Africans bears ample testimony to Mills' argument that Kingsley's colonial writing aims not at dismantling but at improving the system (1991, p.153). Actually, such statements and others counteract many of the assessments of Kingsley's work as anti-colonialist (Joyce 1984; Stevenson 1985). According to Burton, 'feminists and particularly suffrage advocates had their own traditions of imperial rhetoric long before the formation of the Anti-Suffrage League in 1908, traditions that they routinely invoked to ally women's political emancipation with the health and well-being of the British Empire' (1994, p.3). Thus, it would have been 'politically counter-productive,' in the words of Patrick Brantlinger, 'for suffrage advocates to criticize the very institutions, including both Parliament and the Empire, in which they sought greater participation by women' (2009, p.65).

Participation in the project of colonisation, either as keepers of the domestic space or as delegate saviours of the race through keeping colonists from cohabiting with 'native' women, or even as feminist activists in the colonies, helped in the empowerment of women and strengthened the cause of their emancipation in Britain. In her essay 'The White Woman's Burden', Burton has explored the ways in which an 'imperial

feminism' had emerged during the Victorian era, revealing the contradictions of a British feminist ideology which, 'while demanding equality for women, prioritized the emancipation of white women and, moreover, made that emancipation dependent on the existence of a colonized Indian womanhood' (1990, p.295). Burton argues that Victorian feminists inevitably shared the assumptions of national and racial superiority entrenched in their culture. By looking into the pathway of some British feminists who were activist campaigners in India, Burton determines that the imperial disposition of such women led them to 'view the women of India not as equals, but as unfortunates in need of saving by their British feminist sisters' (1990, p.295). In fact, the afore-mentioned dependency and subordination of a female 'other' were required and deployed by British feminists to gauge their own progress and liberation. As Burton puts it conclusively:

Progress, as the language of Butler's campaign indicates, did not, could not exist in a vacuum. It had necessarily to function in comparison to something else, something less well-developed and, ultimately, something less civilized. For British feminists of the period that point of comparison was the woman of the east. She was a pivotal reference in arguments for female emancipation and she became the embodiment of personal, social and political subjection in a decaying civilization—the very symbol, in short, of what British feminists were struggling to progress away from in their own struggle for liberation (1990, p.305).

The preservation of racial and imperial hegemony was indeed of crucial importance to British feminists' aspirations for power and supremacy. Not unlike those of colonialist and Orientalist ideologies, their aims depended on the existence of binarism, civilised and primitive, dominant and dominated, which demarcated and secured all kinds of hegemonies even if this contradicted their intrinsic principles of equality and independence.

Being part of the empire supplied British women with a sense of national and racial superiority that justified and bolstered their prospects of equality with men. As Inderpal Grewal shows, 'racial superiority and national pride, so integral in the habitus of empire, was often used as the basis for the demand for women's votes' (1996, p.67). The denial of women's political

rights threatened the status of Britain as a 'civilised' nation by showing, to use Grewal's own words, 'racial unity being broken by the gender division' (1996, p.69). For this reason, in their quest for liberation many British feminists and women made frequent references to the subordination of Eastern women, using the Orientalist trope of the 'veil' and the 'harem'—which is very well explored in Grewal's book *Home and Harem*—as an essential element in such a discourse. It was through contrasts and comparisons with the presumably 'incarcerated' women of the East that the argument of British women for emancipation had mostly won currency. Through what Burton terms 'the shame tactics' many feminists of the period succeeded to embarrass their opponents into conceding that preventing women from participating in issues outside the home was similar to the confinement of colonised women inside harem (1990, p.304). Thus, racial and nationalistic rhetoric was used by Victorian feminists for their own ends.

Whether British feminists were 'trapped', as Burton observes, 'within an imperial discourse they did not create' (1990, p.306), or they found themselves obliged to ally their cause with a colonial rule they could not escape, they collaborated great deal in the ideological work of an empire that not only reinforced but embraced their quest for power. Exploited and deprived of an equal employability with the men of their country, many Victorian women saw emigration to the colonies as a solution to the betterment of their lot. Several British feminists of the time embraced the Malthusian view of emigration as the way to alleviate the overpopulation in the centre and as an opportunity for them to find employments. This solution was cheered even by prominent suffragettes like Maria Susan Rye who, in encouraging emigration across the empire in the 1850s, indicated that 'the colonies, quite as much our own though they are thousands of miles away, remain year after year uninhabited wastes without man or beast' (1987, p.344). Rye's words summarised the whole colonial approach of Victorian feminists who not only imparted a nationalist pride of tenure but also shared the view of the world as consumable and colonisable. As Dea Birkett rightly puts it, 'raised in a Britain of confidence and Empire, expansion and conquest, they shared common perceptions of a foreign and, as yet, untouchable world' (1989, p.19). The empire was thus a dumping ground for women looking not only for employment but also for empowerment. Taking on the roles of ethnologists, missionaries, reformers, or even as wives of colonial officials,

proved women to be equals of men in attending to the empire and fulfilling its tenets. As Grewal suggests,

Deemed inferior by Englishmen who see women's subjugation and peripherality as an intrinsic part of the hierarchy of a masculine nation and empire, Englishwomen see the colonies as a space to prove their capabilities and their participation in the work of the nation for civilizing the 'natives' (1996, p.62).

Such views, however, are not fully embraced by such apologists as Joyce and Stevenson who insist on the anti-colonial tendency of Victorian feminists based on their sense of shared victimhood. As Stevenson argues in her examination of the works of British feminists in Africa: 'they eagerly and passionately embraced the cause of the African [...] because the situation of the colonized native provided a mirror image of their own plight as women in an imperialistic society' (1985, p.8). Both Joyce and Stevenson were able to identify some instances of ambivalence in the work of British feminists, yet their perceptions were largely limited by parochialism. For instance, whilst Joyce agrees that there are contradictory voices within Kingsley's texts, she simply refers that to the male authorial stance that the writer embraced in her travel writing. In a highly patriarchal era and within a typically masculine genre, Kingsley, as Joyce argues, had to adopt the conventions of heroic travel accounts, if even ending up parodying and mocking such conventions. Joyce suggests that:

The choice of comic narrative voice liberates her in two ways: much of the comedy consists of accounts of her conspicuous failure to be intrepid or even competent in the face of Africa's perils, and as she continually reminds the reader that she is a woman, the heroic role is simply not available to her. Secondly, by embracing the white observer of Africa within its comic scope the narrative voice liberates her from racial or cultural superiority (1984, p.113).

Whilst one can go a long way towards agreeing with Joyce in ascribing Kingsley's contradictory voices to the adoption—or the mimicry, a theme of which I explore the political and psychological resonances further below—of white male conventions of heroic writing, one cannot be certain that the writing of Kingsley and her female peers was totally liberated from positioning the narrator as racially or culturally superior.

Certainly the 'comic scope' is strikingly called into question with such straightforward racist statements as: 'I own I regard not only the African, but all coloured races as inferior—inferior in kind not in degree—to the white races' (Kingsley 1965, p.160). Kingsley even goes on to openly and unequivocally state: 'I do not believe that the white race will ever drag the black up to their own particular summit in the mountain range of civilisation. Both polygamy and slavery are, for diverse reasons, essential to the well-being of Africa' (p.160). One would be equally tempted to refer such ambivalence to what Stevenson judges as Kingsley's 'bifurcated personality' that is split between an allegiance to power and freedom (embodied in her father) and a surrender to dependency and incarceration (typified in her mother) (1985, p.14). Nevertheless, within a colonial context fraught with conflicts and anxieties, such a biographical analysis would prove barren. A more productive examination, as Mills contends, is one which 'attempts to see the clashes of discourses in texts' (1991, p.93), in this case, that of colonialism and of femininity.

Mimicry and transvestism

To investigate the real drives behind women's collusion with colonialism and understand their ambiguous positions I suggest that we follow the path that has historically been assigned to both the female and the racial: that of mimicry. In her brilliant and incendiary reconsideration of classic psychoanalysis and its bearing on the question of female sexuality, *This Sex Which Is Not One*, Luce Irigaray puts forth the idea of gender mimicry, suggesting that "'femininity" is prescribed by the masculine specularisation' and that in certain social contexts women perform femininity as a necessary masquerade:

To play with mimesis is thus, for a woman, to try to recover the place of her exploitation by discourse, without allowing herself to be simply reduced to it. It means to resubmit herself—inasmuch as she is on the side of the 'perceptible,' of 'matter'— to 'ideas,' in particular to ideas about herself, that are elaborated in/by a masculine logic (1977, pp.30;76).

Hence, according to Irigaray, women don the 'masks' of femininity so as to acquire power and also as a strategy for survival in a world colonised by male desire, logic and ideas. It

has escaped Irigaray's attention, however, that in the process of seeking power women are mimicking not only femininity but masculinity. This idea is inferred only too cursorily at the beginning of Irigaray's book where she states:

The rejection, the exclusion of a female imaginary certainly puts woman in the position of experiencing herself only fragmentarily, in the little-structured margins of a dominant ideology, as waste, or excess, what is left of a mirror invested by the (masculine) "subject" to reflect himself, to copy himself (1977, p.30).

Thus, in her venture to 'mirror' femininity, the feminine emerges as nothing but a replica of the masculine. It is interesting to note that the idea of gender transvestism¹ or sexual mimicry as a female strategy to acquire dominance is used even by some species including the female spotted hyenas which use sexual mimicry as a defence mechanism to avoid, and to even surpass, more dominant individuals such as the male hyenas (Marion L. East and Herbert Hofer, 2001). This is reminiscent of Terry Castle's study of the phenomenon of masquerade transvestism in eighteenth-century English society, which he defines as a 'paradigmatic scene of transgression' (1983-1984, p.172). Castle perceives that women's transgression of gender codes through their adoption of male clothing and attitude encouraged 'female sexual freedom and beyond that, female emancipation generally' (p.164). He believes that female transvestism or cross-dressing empowered women as it allowed them to assume 'not only the costumes but the social behavioural freedoms of the opposite sex' (p.164). This explains perhaps Byron's poetical conjecture in 'Don Juan' that if women were allowed to choose between the role of a schoolboy (the lowest of men) and that of a queen (the highest of women) they would choose that of a schoolboy (1980-86, p.25).

The relationship between mimicry or transvestism and female empowerment has been the subject of many recent studies. Most recently, Ioana M. Latu introduced the concept of 'empowering mimicry' to argue that women tend to 'adopt more powerful, dominant postures as a result of imitating the powerful female role models' (2019, p.13). Now that women's leadership tasks and political integration have increased and

1 I use the term transvestism here in its broader sense meaning the practice of adopting not only the dress but also the manner, attitude and behaviour of the opposite sex.

become almost comparable to those of men, it seems that female power seekers have shifted their mimetic tendencies towards their fellow females. While this is true to some extent, we cannot deny or underestimate the inspiring and empowering role that men still play in the lives of women. In his recent study of the mechanism of female empowerment in militarised societies, Moa Peldán Carlsson has argued that by entering into male dominated spheres such as armed rebel, insurgent and terrorist movements, women gain characteristics of power typically possessed by men which can lead to an increase of women represented in politics:

One reason women feel more powerful by entering male dominated spheres could arguably be because women become more similar to men, as they take on roles traditionally possessed by men. And as men are the ones with more power in the world and society as we know it, men in these domains represent power. Therefore, by becoming more like a man one becomes more powerful. [...] the identity of women change by fighting in combat, in the way that they become more 'men-like'. Women fighting in armed rebel movements become examples of the fact that women can do what men already do, as they now have the characteristics of men. Perhaps this could then apply to others spheres of life as well; as men are more represented in politics, the idea is that women therefore might feel they could enter these roles as well, now that they possibly feel inspired and encouraged to perform these 'male' acts. Thus, the act of fighting in rebel movements can arguably open political opportunities for women (2018, pp.9-10).

Likewise in her examination of the relation between Israeli women's military service and the subversion of gender roles, Orna Sasson-Levi has pointed out that 'the empowerment and autonomy these women soldiers feel seem to derive in part from the construction of alter-native gender identities that emulate

the masculine model of the combat soldier,' notably through the 'mimicry of combat soldiers' bodily and discursive practices' (2003, p.447).

The notion of assimilating a role or an identity, that is not naturally of one's own, for the purpose of power acquisition takes us to the different but not less power-ridden terrain of colonial relations whereby mimicry is, as Homi Bhabha's shows, 'one of the most elusive and effective strategies of colonial power and knowledge' (1994, p.122). Imposed on the colonised subject by the coloniser, the colonial mimicry reveals the latter's 'desire for a reformed, recognizable Other' (p.122). Bhabha here develops Frantz Fanon's idea of racial masquerade. As Fanon makes clear in *Black Skin, White Masks*, identity is something that the coloniser bestows upon the colonised; it is defined and shaped by those in a position of power. As such, the colonised are forced to see themselves not as human subjects, with their own needs and wants, but objects, subservient to the definitions and representations of a presumably superior group (Fanon 1968). Fanon's book examines the traumatic effects of such a dialectic on the psychology of the colonised who are doomed to live with the complex of their own inferiority. One response to such trauma, Fanon suggests, is to strive to escape it by embracing the supposedly superior and civilised ideals of the coloniser, in the case of Fanon the ideals of the French 'motherland,' donning a white mask on his wretchedly stigmatised black skin. According to Bhabha, this colonial masquerade generates all too often ambivalence and incongruity in the colonial discourse due to the simple fact that the mimic emerges always as 'a subject of difference that is almost the same, but not quite' (1994, p.122).

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