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Dear Readers,

This is the first issue of *FOLIO. A Students' Journal* reloaded, containing ten noteworthy essays written by the students of our Institute; they were selected by the Institute staff.

The work on the return of the journal has been a team effort. I would like to express my gratitude to the Heads of the Institute – all three, the Institute Student Union representatives, who kindly agreed to become Associate Editors, our Library team, who are helping with scanning past printed issues, our IT Coordinator, who has helped with the website, and to you, who are reading.

We begin with one issue per year but are hoping to publish one issue per term – with your help: from the next issue, we will be accepting individual students' submissions. If you are interested, follow our website to learn more.

In the meantime, dive into literary, cultural, and linguistic themes, with our students as guides. Enjoy!

Lucyna Krawczyk-Żywko, PhD

An Epic Hero Needs an Epic Mother: The Figure of Mother in *Iliad*, *Aeneid*, and *Beowulf*

Julia Wilde

The bond between mother and her child seems to be something so obvious that it is not even worth mentioning, especially while considering epic heroes. However, the mother characters appearing in some of the most famous epic poems seem to have a great influence on the action and their children's fate, as they become a comforter, a defender or an avenger, when prevented from taking any other action. Despite the fact that all the main heroes in *Iliad*, *Aeneid* and *Beowulf* are male, the mothers appear to be a necessary element that accelerates action or even leads to fulfilling destiny.

The definition of an epic describes this genre as a long narrative poem in elevated style, concerning heroic deeds and events crucial for a particular nation or a group. There are two basic kinds of epic – primary (also “oral”, “primitive” or “folk”) traced from the oral tradition which means it was either recited or sung; secondary (also “literary”) was written as a literary work of art (Sienkewicz par. 2). *Iliad* and *Beowulf* belong to the former kind, while *Aeneid* to the latter.

Iliad and *Odyssey* by Homer are the oldest works of Western literature and their written versions are dated to 760–710 BC (Altschuler et al. 417). Although both of the epic poems provide the reader with mother characters, Thetis, who is the mother of Achilles, the central hero of *Iliad*, seems to be the most interesting one and particularly worth focusing on. Thetis was a beautiful sea nymph courted by Jove and Neptune, but due to the prophecy that she would give a birth to a son more powerful than his father, the gods decided to marry her off to Peleus, the mortal king of the island of Aegina. The only goddess who was not invited to their wedding feast was Eris, the goddess of chaos and discord, who took revenge by tossing a golden apple inscribed “For the Fairest One”. It led to the quarrel between Juno, Minerva and Venus, the mother of Aeneas, since each of them desired this title. The judge chosen by Jove, was Paris, the prince of Troy, whom all the goddesses tried to bribe, but only Venus turned out to be

successful, offering him the most beautiful woman in the world – Helen, who unfortunately was already married to the king of Sparta. This ill-considered step was the reason for the Trojan war in which Achilles (a Greek warrior) and Aeneas (a Trojan warrior) take part, so it becomes visible that both mothers, Thetis and Venus, had caused or at least were entangled in the events that later on would lead to their own sons' misfortunes.

Thetis may be perceived as a typical caring mother of an only child (Achilles used to have six siblings but they died in their infancy), but the fact that her beloved boy is not only an adult, but also the greatest Greek hero makes the situation quite pathetic, until we learn that Thetis is aware of her only son's inevitable fate. There is no way to escape the destiny, the power that rules both the world of mortals and gods, therefore she mourns over his death while he is still alive. The mother complains to her sisters: "But him from fight return'd I shall receive/ Beneath the roof of Peleus, never more" (*Iliad*, XVIII, 75-76). Gradually the reader starts to consider Thetis as a suffering mother, bound to outlive her own child. However, Achilles himself seems ridiculous, crying in his mother's arms in one scene (*Iliad*, I, 446-529) and turning into a bloodthirsty avenger and a terror of the Trojans in another (*Iliad*, XIX, 437-519). What makes this character even more confusing is the fact that he asks for his mother's (and what follows also other gods') help after king Agamemnon takes away Briseis, Achilles' slave, offending him and depriving of his plunder. Undoubtedly, the great hero can feel humiliated and his pride is hurt, but using the fact of being a demigod does not seem to be a highly honourable solution. The greatest Greek warrior cries and asks his immortal mother to comfort him and avenge his slight dishonour – to some extent he resembles a egoistic child who is interested only in his own benefits and pleasures. It is hard to resist the conclusion that Thetis has simply spoiled her only living child and made him believe that he predominates over the rest of mortals. On the other hand, Thetis turns out to be a cunning politician who can use the debts of gratitude that some of the gods owe her. In this way, she convinces Jove to help Trojans, so that Achaean forces would realize what a mistake they have made, offending Achilles. The king of the gods knows that it is a hazardous decision, but he is indebted to the nymph,¹ and finally agrees to help Trojans (*Iliad*, I, 619-651).

¹ Thetis saved Zeus when Hera, Poseidon, and Pallas Athene were plotting to dethrone the king of Olimp and finally attacked him and tied him up. She went to Tartar and brought a hundred-handed Briareus who unchained Zeus (see Parandowski).

Thetis appears for the second time when Achilles grieves over Patroclus, and again – she is a comforting mother who tries to ease her child’s pain. She asks: “Why weeps my son? what sorrow wrings thy soul?” (*Iliad*, XVIII, 92). At the same time, she herself is suffering too, being aware of the prophecy saying that Achilles would perish soon after Hector. However, having provided him with an armour and a shield made by Vulcan, she lets him fight and avenge Patroclus. Thetis also promises Achilles to take care of his friend’s corpse, so that it does not get eaten by worms or start to rot (*Iliad*, XIX, 32-38). After Achilles’ victory, when he desecrates Hector’s body, Thetis becomes also a messenger who informs her son about Zeus’ outrage and transmits his will that Achilles should accept the ransom for Hector’s corpse.

Another mother who is directly connected with the story of the Trojan war is Venus, the mother of Aeneas, the main hero of *Aeneid* by Virgil. Her attitude towards her own son seems to be slightly different – although she does everything to save him during the battle (she actually grabs him and tries to escape from Diomedes) (*Iliad*, V, 359-409), Venus does not cry with him or try to comfort in a way that Thetis does. Paradoxically, despite being a goddess of love and beauty, Venus behaves much more rationally and is more active, when it comes to supporting her mortal child. However, her situation is different from that of Thetis – she knows that Aeneas is not only to survive, but also to set a powerful dynasty of warriors and rulers. Moreover, even though Achilles is the central character of *Iliad*, he appears quite rarely, since he does not join the battle until the book XIX, after Patroclus’ death. For this reason Thetis has few opportunities to accompany him and if her son is doomed to fall, the goddess cannot do anything but make his death as honourable as possible.

Due to the composition of *Aeneid*, Aeneas is present in the majority of the scenes, thus Venus appears much more often in comparison to Thetis. In spite of the fate, which seems quite favourable towards Aeneas, the search of the promised land is dangerous, and Juno, Venus’ enemy and the patron of Greeks, does everything to prevent Aeneas and his people from reaching their destination. Venus gets an armour and a shield from Vulcan (*Aeneid*, VIII, 606-613) and tries to convince the other gods to support her son (*Aeneid*, X, 17-61). In this respect she is similar to Thetis, but her attitude towards her son is slightly different. She misleads him when he comes to Carthage, concealing her identity and pretending to be a mortal girl, resembling rather Diana than herself (*Aeneid*, I, 313-408). To some extent Venus cannot resist the temptation of using her divine powers to play with mortals and the fact that she deceives her own

unhappy child does not seem to worry her. At the same time, the goddess may be even cruel, trying to overcome all the obstacles that could prevent Aeneas from reaching his destination. For example, she has no scruples about arousing Dido's passion for Aeneas. The love of the Carthaginian queen is abused so that Trojans could feel safe in her kingdom. Venus is perfectly aware of the threat that Juno poses for her son, and unlike Thetis, whose offspring was not persecuted directly by other Olympians (except for Scamander), even though some of them supported Troy, she must defend Aeneas not only from the mortal adversaries, but also from those gods who joined Juno's side. What may come as a surprise is the fact that Venus appears as a less sentimental character than Thetis and despite her undeniable love for her son, she does not pamper him. Instead, the goddess tries to shelter Aeneas from the dangers and lead him to his destiny. While Thetis mainly responds to Achilles' moans and calls, Venus tends to appear and disappear whenever she wishes. She does not acquaint Aeneas with most of her decisions and intrigues. The most striking difference is the attitude of both goddesses towards their sons – Thetis chiefly measures up to Achilles' expectations and Venus does what she thinks is most beneficial for Aeneas.

What is worth emphasizing is the visible difference between two depictions of Venus – in *Iliad* and *Aeneid*. Although the latter is to some extent the continuation of the former and describes the fate of the characters that are already known from Homer's epic, the cultural and temporal distance cannot be unnoticed. In *Iliad* Venus and Thetis are quite similar in their care for their sons, especially the mother of Achilles is shown as a sentimental and tender character. When compared to another mother from *Iliad*, Hecuba (the mortal queen of Troy and the mother of Hector, the greatest Trojan hero) who cries and begs her child not to fight with Achilles (*Iliad*, XXII, 93-102), Thetis seems to behave in a quite typical manner, except for the fact that being a nymph and belonging to the world of gods gives her more possibilities of supporting her son. Venus also tries to help Aeneas, saving him on the battle field, but being wounded by Diomedes, she escapes, weak and almost useless in a fight. It may lead to the conclusion that the mothers in *Iliad* are quite similar to each other and meet the expectations of the Greek audience of that time. What determines whether they can support their children is either fate or the status – an immortal mother has more opportunities to act, while a mortal one remains passive against her will but due to the limitations connected with being human.

On the other hand, Venus in *Aeneid* seems to be a different character from the one shown in *Iliad*. She acts in a very rational way and is not easily

touched by her son's misfortunes (or at least she does not show it) unlike Thetis in *Iliad*. Stabryła notices that in Vergil's time (70-19 BC) stoicism was the dominating philosophy and emotions were not highly regarded as opposed to reason and harmony. Love often evokes hatred – positive, elevated feeling turns into negative and low, leading to self-annihilation of the character or at least eclipsing virtues. He also emphasizes the fact that Aeneas as a model of a perfect Roman is able to leave Dido, resign from her love and fulfil his duty which is appreciated as the victory of reason over affection (Stabryła 199-201). It may explain the difference between the two presentations of Venus – the way of showing this figure and figure of the mother in general depends mainly on the philosophy of the time and virtues valued in a given culture. In *Iliad* and *Aeneid* this tendency is visible as they are connected by the plot and characters but separated by seven centuries, philosophy and culture.

A mother appearing in another epic poem, Anglo-Saxon *Beowulf*, plays a completely different role from that of Thetis or Venus. First of all, she is not a mother of a protagonist, but of an antagonist and in this sense she is quite the opposite character to the mothers from *Iliad* and *Aeneid*. Furthermore, what makes her even less likeable is the fact that she is neither a goddess, nor even a mortal, but a monster or at least the mother of the monster, Grendel, and the descendant of Cain. Her name is not given in the poem, neither is the description of her appearance, but apparently she is more human-like than her offspring, Grendel, defeated by Beowulf who is the main character of the narrative and the epic hero. While Thetis and Venus are the mothers of great heroes, who either die in a noble way or survive and set a glorious dynasty, Grendel's mother is a creature who loses her only son and yearns to take vengeance for his death. Not only is she surprisingly human-like in her grief and anger, but also turns out to understand the rules of the Dane society, the idea of blood-feud, and carefully plans her revenge. While Grendel is more animal than human, his mother proves to be a reasonable creature. As Kevin Kiernan notices in his "Grendel's Heroic Mother":

More important than her acquisition of the accoutrements of heroic society, more important than her ability to fight like an epic hero, Grendel's mother accepted and adhered to the heroic ethic of the blood-feud, the main difference between Grendel's feckless feud with the noise at Heorot and his mother's purposeful one exacting retribution for the death of her son. (par. 9)

She pays them back in their own coin, killing Hrothgar's best friend and thane, Aeschere, and tearing off his head, just like Beowulf has torn off her son's arm. Although she is a monster, she cannot be treated as a mindless creature, led solely by her instincts. The idea of revenge and desecrating corpse is obvious to her, as she also steals Grendel's arm from Heorot and hides it together with the rest of the corpse in her underwater hall. The mere existence of the monster's hall is another interesting matter since it seems to be a reflection of the human realm. Grendel's mother has her own subjects: "many a serpent, mere-dragons wondrous" (*Beowulf*, XXII, 42) which attack Beowulf when he comes to kill their lady. Interestingly, there are two combats in two halls – the first one is Heorot, the human hall, and the second in the underwater hall of the monsters. For the former, Beowulf's victory is quite obvious and the reader has no doubts who is to survive. For the latter, at some point the scales turn in Grendel's mother's favour as if she is more powerful in her own realm. It is also worth mentioning that until Grendel's death she did not do the Danes any harm or at least she did not attack Heorot. The combat of Grendel's mother and Beowulf takes a different course in comparison to the one during which Grendel was defeated. Not only do they both use swords, while Grendel seemed to scorn fighting in such a way, but also at some point Beowulf is quite close to defeat, as the great sword called Hrunting fails our epic hero. Finally, Grendel's mother is overcome with a sword from her own hall which is quite ironic, but also quite heroic (*Beowulf*, XXIV, 1-13).

The mother from *Beowulf* may be treated as the opposite of Thetis and Venus. In spite of the fact that all of them are non-human mothers, Grendel's mother is undoubtedly in the least favourable position, being a monster and having given birth to one. She seems to be closer to Thetis, the mother of the great hero who is doomed to perish prematurely, but *Iliad* ends before Achilles' death, so we are not provided with the description of Thetis' grief after it. Yet, the nymph apparently resigns herself to destiny, being aware of her own powerlessness against it, so we could expect her to bemoan her son but not to avenge him. Grendel's mother takes a step further, and being deprived of the possibility of defending her child, she tries to ease her pain by taking revenge on those who killed him. Although she is the one who poses the threat for an epic hero, unlike Venus and Thetis who are to support him, Grendel's mother should not be perceived only as a monster that must be defeated by a noble character. It is important to emphasize her personal reasons for fighting Beowulf. If it was not

for her son's death, perhaps she would not leave her underwater realm. The power that forced her to face the Geatish warrior was not essentially evil but love for her dead child that she wanted to avenge.

To conclude, although the main heroes of the mentioned epic poems are male, the mother-characters are equally important for the development of the plot. They are either those who help the heroes to fulfil their destiny, or those who try to prevent them from doing it. *Iliad*, *Aeneid* and *Beowulf* show us three images of mother-characters – a comforter, a defender and an avenger. Thetis supports Achilles as long as it is possible, trying to ease his mental suffering and providing him with the armour and divine care, while Venus leads her son to his destination, overcoming all the obstacles, but at the same time keeping her divine features and resembling more a patron than a mortal mother. Both of them are goddesses and mothers of the great heroes, but the third epic mother is the mother of the monster whose defeated child cannot hope for gods favours. She becomes an avenger, an enemy of the main hero, desperate to take a blood-feud, as she could not save his son. These three mothers could epitomize maternal love that may have different faces but its essence remains unchanged, regardless of whether the beloved child is a hero or a monster.

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“No pain felt she; I am quite sure she felt no pain”.
Control and power as a symptom of mental disorder
in Robert Browning’s “Porphyria’s Lover”

Dorota Osińska

Every human being seems to be driven by both instinct and an insatiable desire to gain control. In terms of social structure, the question of power is often related to the Victorian gender ideology. It assumed that women were entirely dependent on overprivileged men, hence they were treated as puppets and possessions. However, the pursuit of power might also take a form of an obsessive behaviour, which can lead to internal turmoil and ultimately complete detachment from reality. The zenith of interest in human psychology can be dated to the Victorian Era, often labelled as an Asylum Era. At the beginning of the 19th century there were allegedly a few thousand “lunatics” in a variety of institutions (Porter 112). Prior to the 1850s, the conditions of those places were outrageous. Nevertheless, with the rapid development of science, the society started to realize that mental illness is nothing but the illness of the brain. And yet mental condition marked by pathology and the manic drive for power has allured also artists to incorporate this motif as a part of storytelling in literature and art.

This preoccupation with obsessive control as an integral part of mental aberration can be traced back in one of Robert Browning’s earliest dramatic monologues entitled “Porphyria’s Lover”. It was first published in 1836, along with “Johannes Agricola” under the caption *Madhouse Cells*. Both parts evoke a strong sense of eeriness and convey various manifestations of insanity.

Without immersing into the peculiarity of the poem, “Porphyria’s Lover” seems to be a straightforward, yet eccentric work. The plot begins with the speaker, a troubled man, who is visited by his lover, Porphyria. What appears to be a romantic tryst, turns out to be a scene of murder. Having strangled Porphyria, the speaker retraces his steps and explains the

rationale behind his crime, hence the whole poem can be seen as a “whydunit” story (Binias 108).

Because the poem seems to be somehow opaque and equivocal, it allows critics to employ many readings and analyses. On the one hand Catherine Ross claims in her article, “Browning’s ‘Porphyria’s Lover’”, that the conventional reading of the text includes a presupposition that Browning’s narrator is “insane” and hence he is justified to murder Porphyria (68). Some critical theories suggest that Porphyria is a fatal woman, who uses her sexuality in order to dominate the speaker. Indeed, even the name Porphyria seems to be itself suggestive and evocative, as it can be associated with Greek word “porphyry”, meaning “purple” – understood either as the royal colour in Roman times or a symbol of the deepest lust (Gage 25). What is more, Catherine Maxwell, in her essay “Browning’s Pygmalion and the Revenge of Galatea”, creates a link between Porphyria’s power and her actions. When Porphyria enters the poem she is the embodiment of life and action. She is “glid[ing]” into the speaker’s cottage, whereas he just sits “with heart fit to break” (6, 5). Moreover, by standing, Porphyria becomes physically taller and symbolically more powerful. And yet, by his passive – aggressive demeanour, it is actually the speaker, who takes control over Porphyria and proves his dominance and authority.

In the analysis of the poem the choice of genre seems to be a valuable clue. Dramatic monologues are constantly reoccurring in Browning’s poetry and they are employed in many different ways. *A Glossary of Literary Terms*, edited by M.H Abrams, provides the essential features such as:

A single person, who is patently not the poet, utters the speech that makes up the whole of the poem, in a specific situation at a critical moment (...). This person addresses and interacts with one or more other people; but we know of the auditors' presence, and what they say and do, only from clues in the discourse of the single speaker. The main principle controlling the poet's choice and formulation of what the lyric speaker says is to reveal to the reader, in a way that enhances its interest, the speaker's temperament and character. (“Dramatic Monologue” 70-71)

As Glennis Byron notes, the lyrical 'I' usually tends to validate the meaning and credibility. However, in case of dramatic monologues authority and integrity are put into question (38). The description of the events in "Porphyria's Lover" is presented only by the speaker persona, therefore he is the sole point of reference and authority. Even though his report is flawed by his "perverted reasoning" and results in lack of his "trustworthiness and reliability" (Binias 109), it is the only account of the events.

The speaker, having been given analeptic recollection of the event, is presented without a name, yet he seems to be highly individualized. The solitary life he leads (limited to the small cottage beside the lake) is probably restricted to his only role as a lover of Porphyria. Binias, commenting on the creation of the speaker, pays a lot of attention to the "psychologized description of the landscape", which mirrors the mayhem and chaos inside the mind of the speaker (104). Apart from skillful use of the lake setting, connected with Romantic tradition, the use of pathetic fallacy truly enhances the whole reception. The term, coined by John Ruskin, appears to be employed here to create a bond between the internal and the external. The speaker links the violent storm outside with his mood, describing it as "sullen" (2) and fraught with "spite" (3). This correlation of the violence of the weather with his dissatisfaction and frustration as a lover echoes Ruskin's idea that "[a]ll violent feelings (...) produce in us a falseness in all our impressions of external things" (205). Nevertheless, this storm inside his mind stops when Porphyria enters under his roof. His attitude changes from seemingly tortured lover into passive – resistant observer, who thoroughly records her every move (Binias, 105). Although Porphyria seems to take the initiative, Binias claims that her "dominance and independence (...) are but an illusion". In fact, it is the lover, who takes control, who manipulates and holds very subtle power over her by playing hard to get. Even though she calls him, he does not respond and eventually uses "emotional blackmail" that forces her to make another move (110).

In the analysis of the speaker's behaviour, especially jealousy and male possessiveness, Maxwell finds similarities between him and Shakespeare's Othello (28). Browning seems to develop the archetype of Othello as a "deluded lover, the one, who declare himself an honourable murderer" (Maxwell 30). The mental construction of the speaker in maintaining the Victorian gender hierarchy has come to destructive extremes as his decision concerning the murder of Porphyria is justified by deranged

rationale. Binias mentions that in speaker's vision of unquestionable power and dominance he creates "Moral Marshall Plan for Porphyria" (114). By killing her, he saves her from "struggling passion", "pride" and "vainer ties" (23, 24). This logic only enhances the Victorian patriarchal model of masculinity, associated with supremacy and possession. The speaker is forced to establish his superior position only via aggression, violence and assault, otherwise his "wounded ego" would not be healed. Therefore, by a brutal murder, he reinforces unequal gender relations (Binias 117). Additionally, Browning uses the mode of ekphrasis, understood in terms of storytelling. Heffernan explains that ekphrasis does not only include the literary representation of visual art, but also it conveys the moment, in which time stops (297). In Browning's poem, this atemporal moment is depicted at the end, when the speaker says "(...) thus we sit together now" (58) and simultaneously ascribes himself the role of the immortal artist. The murder occurs not because of affection, but in order to preserve the perfect Porphyria, as "mine, mine, fair/Perfectly pure and good" (36, 37). By killing Porphyria, he turns her into a perfect object. She becomes an immaculate sculpture, without any flaw or "stain" (45), therefore giving him the opportunity to re-arrange the scene and play with higher and lower position, in accordance to his design.

In the course of the poem, the speaker appears to undermine and diminish the murder – he claims that it was "her utmost will" (53) her "darling one wish" (57) and he is sure "she felt no pain" (43). It might look as if he puts responsibility on Porphyria's conduct, in his view immoral. Furthermore, the speaker's declaration "And yet God has not said a word!" (60) seems to be ambiguous and puzzling. It may be treated as the triumph of the speaker, a success and merciful deed – as Binias points out, "the case was so clear that God, the Moral Master Judge, did not contest the ethical charges and thus found for him" (121). But perhaps the speaker challenges or teases God, just because the murder of Porphyria and turning her into a perfect sculpture remotely resembles the creation of the first woman.

The urge to possess control over Porphyria can be found in the use of language. The whole poem can be divided into two parts: line 31, "Be sure I looks up at her eyes" constitutes the turning point in his "version of what happened before the killing" (Binias 113). Up to line 21, the active verbs ("glided", "kneeled", "rose", "made") are ascribed to Porphyria and after line 31, the speaker starts to dominate. "I looked" in line 31 is the description of

active reaction on the contrary to “I listened” in line 5, which connotes with passivity and sole reception (Binias 113). Moreover, a word such as “worship” (33) is perhaps applied in order to highlight speaker’s allegedly divine power including possession and objectification of Porphyria, as “she was mine, mine” (36). The peculiarity of the poem’s structure is strengthened by the application of masculine rhyme pattern, in which rhymes end with a stress on the last syllable in each rhyming word. The dominance of this “male” pattern might suggest the speaker’s gained authority and supremacy even over the structure.

A question of control in Browning’s “Porphyria’s Lover” is clearly linked to the mental distortion. Browning provides deep and detailed insight into a complicated mind of the speaker, who assigns himself almost the God-like position. His jealousy, possessiveness and desperate urge to dominate lead to catastrophic consequences. The eagerness of the speaker to maintain Victorian gender hierarchy is expressed by killing Porphyria. Browning’s application of ekphrasis and the analeptic technique gives the story a strong sense of eeriness and idiosyncrasy. Moreover, as Binias notices, the open ending of the poem does not pose a danger either to speaker’s twisted mind or Browning’s harsh rationale (121). The complexity of hidden motives, masks and mixed messages throughout the story contributes to the understanding and discovering of the Victorian interest in psychology, patriarchal ideology and foremost an interesting correlation between excessive drive for control and mental instability.

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Cross-Dressing as an Expression of Lesbian Sexuality in Sarah Waters' *Tipping the Velvet*

Joanna Waszczuk

In her debut novel *Tipping the Velvet* (1999), Sarah Waters has, in her own words, set out to recreate “the sort of history that we can’t really recover” (Kaplan 111) by writing a coming-of-age novel with a lesbian protagonist, set against the backdrop of late Victorian London. Interested in the popular practice of male impersonation, Sarah Waters works to inject into this mainstream entertainment “an erotic charge” (Mitchell 130). She introduces new, subversive interpretation for this well-established music-hall act and links it explicitly to female homosexuality. This essay argues that by adding subversive potential to a conventional theatrical practice, Sarah Waters creates space in her portrayal of Victorian England for a representation of lesbian sexuality that is missing from both the historiography and fiction of the epoch.

For the purposes of clarity and brevity, the subject of this essay shall be limited to the examination of cross-dressing as practiced by the protagonist of the novel; this analysis shall employ the ideas and terminology set forth by Judith Butler in her seminal work *Gender Trouble* (1990), where gender is treated as a continuous performance of a set of internalized norms, accepted as innate and natural due to constant repetition. In *Tipping the Velvet*, the performative aspects of the protagonist’s cross-dressing are foregrounded by the adoption of elements of picaresque: Nancy Astley is presented as an outsider in London, who in the course of the plot enters different social settings and learns the rules of functioning within them. However, where a traditional picaresque heroine would rely mostly on luck and her own wits, Nancy consistently resorts to an increasing arsenal of acting skills, dons new costumes and adopts new identities to survive. Her “conspicuous artistry as a ‘masher’ and her artfulness as a picara, a creature living a restless life of expedients, [helps] unmask the hypocrisy of Victorian conventions and the artificial nature of gender and sexual roles” (Ciocia 17) and serves as a vehicle for presenting the hidden lesbian *demi-monde* of 1890s

London, which has its own rules, the mastery of which allows Nancy to continue developing her own sexual identity.

Before she embarks on this picaresque journey, Nancy lives a working class life in a small town on the Kent coast, finding entertainment in excursions to a nearby music-hall. On one such trip, she witnesses a performance by a male impersonator called Kitty Butler, who plays the role of a young man-about-town, making the performance of well-known songs “peculiarly thrilling to have them sung to us, not by a gent, but by a girl, in neck-tie and trousers” (Waters 13). The dramatic disparity between a female singing voice and the male persona created by Kitty is only reinforced by the contrast present in her stage name, combining ultra-feminine ‘Kitty’ with the name of a typically male profession; this contrast makes the show particularly intriguing to Nancy. She becomes obsessed with the performance, focusing all her attention on the final act, where, in a parody of a gallant young man selecting his intended, Kitty presents a rose to a female member of the audience. Nancy’s growing sexual obsession with Kitty is expressed as her need to catch the attention of this gallant, receive a rose and thus become part of the performance.

However, long before she can join Kitty on the stage, Nancy becomes her dresser, a task she continues to perform after the pair relocate to London. Forced to sleep together in a large marriage bed, the girls eventually become lovers and their intimacy translates into a palpable stage chemistry that forms the basis for a new act. Nancy, always fascinated with Kitty’s male costume and growing more awkward about wearing her own dresses, finally embarks on her own career as a male impersonator. Her hair is cut and “my new, shorn head, my naked neck, felt saucy ... I had felt myself stir, and grow warm, and want Kitty. Indeed, I seemed to want her more and more, the further into boyishness I ventured” (124). Nancy experiences sexual arousal not only due to the novelty of her costume or its exciting inversion of Victorian gender norms; dressed in trousers, she appears to have almost gained a new set of genitals (“felt myself stir”), which allows her to interpret her attraction to Kitty in the familiar terms of male/female romance.

Nancy’s further explorations of cross-dressing are thwarted by the limits imposed by the traditional masher stage costume: clothes are chosen carefully not to appear too similar to gentleman’s attire but instead are “quaint and girlish, like a principal boy’s in a pantomime” (119). Excessive verisimilitude spoils the effect and the outfit must preserve the distinction between female and male elements. Indeed, the entire act rests on maintaining the gender difference between the adopted persona of the male masher and the female singer inhabiting

this character. The difference between the “anatomy of the performer and the gender that is being performed” (Butler 137) constitutes the core of this cross-dressing act. It is the main source of the pleasure derived from the performance as well as the origin of its subversive potential. Similarly to the tension between the sex and the adopted gender of the performer, behind the apparent heterosexuality of the musical show featuring two young men-about-town, wooing girls with presents, there are two women performing a more private act:

[B]eyond our songs, our steps, our bits of business with coins and canes and flowers, there was a private language, in which we held an endless, delicate exchange of which the crowd knew nothing. This was a language not of the tongue but of the body. ... It was as if we walked before the crimson curtain, lay down upon the boards, and kissed and fondled - and were clapped, and cheered, and paid for it! As Kitty had said, when I had whispered that wearing trousers upon the stage would only make me want to kiss her: 'What a show that would be!' But, that was our show; only the crowd never knew it. They looked on, and saw another turn entirely (Waters 128).

Here, according to Helen Davies, “public performance is doubled with private sexual performance; there is a bodily script to be repeated in both scenarios and ... the ‘doubleness’ of [the] stage act becomes a strategy of queer ventriloquism, of displacing the vocal declaration of desire into a script of masculinity to which the women ‘talk back’ via their subversive repetitions” (118). Thus the script of heterosexual romance evoked by the songs and the performance – “our bits of business with coins and canes and flowers” – is preserved but, by the virtue of the sexual identity of the impersonators whose bodies are reenacting this narrative, its interpretation changes into an expression of homosexual desire between Nan and Kitty.

The superimposing of the highlighted contrast between the anatomy of the performer and the gender of the performed character over a less visible distinction between the public performance of heterosexuality and the private affirmation of homosexual desire means that the “queer potential lies in the eye/ear of the beholder/auditor” (118). It is available to certain parts of female audience that might recognize in Nancy a girl who “stride[s] across the stage in trousers, singing of girls whose eyes I had sent winking, whose hearts I had

broken” (Waters 129), someone whose desire they might share and who is available as a convenient object of admiration and homosexual desire. However, the potential for subversive reading is not reserved only for the initiated; during a performance in one of the more dilapidated music-halls, the show is completely derailed by loud heckling from a drunk member of the audience. His disruption makes the transgressive aspects of the act visible to everyone; the pleasurable interplay between the presented gender and the sex of the performers is suspended and the illusion of heterosexuality dispelled, and suddenly Nan and Kitty appear only as “two girls in suits, their hair close-clipped, their arms entwined. Toms!” (141). This aborted show spells doom for the future of the duo act, as Kitty, already skittish about any suggestion of her lesbian identity, is suddenly forced to recognize that subversive potential in her own performance. This pushes her to pursue a heterosexual romance with Walter Bliss, her manager, which, when discovered, sets Nancy on another stage of her picaresque tour of London.

After a prolonged depressive episode, Nancy once again puts on male clothes, this time as a disguise necessary to safely and invisibly navigate the streets of London. As her costume is no longer stylized, she is able to successfully pass herself as a young man and earn money working as a male prostitute, deceiving her clients by presenting a heterosexual encounter as a homosexual one, inverting the usual perception of conventional and subversive acts. In her work as a renter, Nancy remains completely detached, business-like and asexual, and each encounter with a client is a one-act revenge play, with the john cast as Walter, to be humbled and humiliated, only missing the audience for “such [daily] marvelous performances” (206). And audience she gets, as soon as Nancy becomes the kept (wo)man of Diana Lethaby. At it turns out, Diana has been watching Nancy’s work as renter and intends to keep her employed in this manner, dress her up in men’s clothing and exhibit before a group of her lesbian friends.

Ladies would come for dinner (...) I would be behind the curtain, striking some pose; and when she was ready, Diana would pull a tasseled cord and uncover me.

I might be Perseus... I might be Cupid... I was once St Sebastian... Then, another night I was an Amazon. I carried the Cupid's bow, but this time had one breast uncovered; Diana rouged the nipple. (...)

And the week after that - well, that week I was Hermaphroditus. I wore a crown of laurel, a layer of silver greasepaint – and nothing else save, strapped to my hips, Diana's *Monsieur Dildo*. The ladies gasped to see him (281, original emphasis).

Nancy is presented before the audience of Diana's sophisticated Sapphic friends as a succession of *tableaux vivants*, representing various mythological and historical characters, most of them of particular interest to the iconography of late Victorian homosexual culture. Such living sculptures provide the visitors with after-dinner entertainment and a source of titillation, establishing the carnivalesque atmosphere at the Felicity Place, "where ordinary ways and rules seemed to be suspended, and wanton riot reigned" (282). Diana's house is a Mecca for her Sapphic circle of friends, and these erotic displays and other works of lesbian pornography or literature read during meetings firmly establish Felicity Place as a place for celebrating lesbian sexuality, with Nancy's bared body providing both the medium and the image of that celebration.

Such displays also establish Diana as the person with sole ownership of and authority over Nancy: she chooses the *poses plastiques* to present to her audience and provides new costumes. She is also the one who symbolically opens each performance where Nancy is put on display, as well as the one who decides on the level of nudity involved. Diana plays the role of a director who carefully plans each aspect of Nancy's gender performance. Out of matched sets of evening costumes, Nancy is presented with the gentleman's outfit and invited to play the role of a man of the house, dressed in the best shirts, suits and accessorized with expensive watches or leather dildos. However, this position is treated as relegated only to that sexual fetish, as all the "trapping[s] of traditionally patriarchal power imbalances" are preserved (Davies 121). Even when Diana forces herself on unwilling Nancy, she directs the encounter in such a way that victimized Nancy plays the rapist: "I tore it from her, her gown of black and white and silver... [then] she had me kneel upon it and fuck her, until she came and came again" (Waters 297). Nancy is cast in the role of the male aggressor who takes control of the female victim by undressing her forcefully, ironically inverting the established dynamic of dominant Diana who exercises her power by dressing her "kept boy"; this inversion serves to highlight the fact that the power in the relationship remains with Diana, the sole director of the performance. Where in the previous parts of the novel, the male costume of the cross-dresser offered Nancy new avenues for expressing her sexuality or

exploring the city, now fancy gentleman's clothing is a form of control maintained by Diana. It is also the first thing that is taken away, in a scene reminiscent of the rape role-play described above, as retribution for Nancy's daring to direct her own sexual performance. Instead, she is forced into wearing her old dress, thrown out of the house and cast out from her lover's Sapphic society.

As a result of this punishment, in the last part of the novel Nancy finds herself in a position that is diametrically different than before. For the first time, she does not have a way to cross-dress and is left with just one gender that she can perform. Therefore the roles she can play before Florence, her new employer and potential lover, are limited to the popular Victorian melodrama staple of a naïve girl wronged by her male lover. That is the identity Nancy is projecting, sure that "[she] was wasted in impersonation, [she] should have been in melodrama" (372). Acting as the quintessential angel of the house, Nancy gives her all to maintaining her position in the Banner household. This new performance appears to her completely ridiculous, almost comparable to Marie Antoinette playing at being a shepherdess in her own palace garden (374). In her previous incarnations and disguises, cross-dressing provided Nancy with ways of pursuing her sexual development. At Bethnal Green, to start wooing Florence, Nancy needs to destroy this melodramatic act and share the true story of her adventures. Interestingly, the costume she sheds to come clean to Florence is that of woman's dress, which, like the male clothes in her renter days, has provided her with a means of survival after being cast out from Felicity Place. Now she can once again return to her preferred costume: "I had become known in the district as something of a trouser-wearer... No one appeared to mind it; in some houses in Bethnal Green ... you regularly saw women in their husbands' jackets, and sometimes a man in a shawl" (407). Thus Nancy's costume has lost its subversive power from the music-hall days and became a matter of practicality. In this radical working class setting, with less rigidly defined gender roles, the practice of cross-dressing does not carry with itself an erotic charge it could have in a different social milieu. Indeed, it has become a standard wear among suffragettes and socialist activists, as "[p]hotographs of women who sold suffragette newspapers on the street show them dressed in tweed suits, sturdy boots and neat bow ties" (Vicinus 207), so when surrounded by other socialist activists, Nancy's chosen masculine clothing is normalized. As the transgressive potential of cross-dressing disappears, the act chosen to assert Nancy's sexuality at the close of the novel is a kiss, shared in public with her new lover.

In *Tipping the Velvet*, Sarah Waters “imagines Victorian lesbianism as a hidden practice with a subculture that has, in its most hopeful incarnation in the last section of the novel, a strong relationship to developing progressive politics” (Kaplan 112). This practice, as exhibited in the upper- and middle-class milieu of music-hall or private Sapphic societies, is sometimes coded into the act of cross-dressing, where the disparity between the biological sex and performed gender allows for a covert expression of homosexual desire. The progressive working class London setting allows the lesbian protagonist of *Tipping the Velvet* to act “anti-Victorian [and] dare to oppose social expectations towards women of that time – conscious of (and confident about) their homosexual orientation” (Elias 126), without the need for further masquerade.

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Dragons: A Timeless Inspiration

Maja Gajek

Legendary creatures such as dragons have deep roots in folk traditions. Drakes are featured in myths of many cultures, the so-called evil European dragons as well as more benevolent Chinese types. The latter are associated with greatness, they symbolise potent and auspicious powers, particularly control over elements or natural disasters. In Chinese daily language we can find a vast variety of proverbs and idioms featuring references to a dragon, even the common symbol of the Emperor is a mighty drake to emphasise the ruler's power.

While Chinese dragons bring good luck to those who need it, European types tend to be vicious and greedy, typically depicted as huge, fire-breathing lizard-like creatures. Traditional medieval lore concerning drakes and their strong connections to gold and treasure makes them fascinating for writers and artists.

One of the oldest heroic poems in English literature and the very first to present a dragon-slayer is *Beowulf*. The motif itself already existed in Norse legends, such as the tale of Sigurd and Fafnir, but the anonymous *Beowulf* poet incorporates the themes common to dragon-lore in a poem. It is believed that the poet was influenced by Scandinavian oral tradition, although the original sources, which must have been immense, were lost. Thus it is difficult to trace back the origins of Beowulf's dragon, giving that both secular Germanic literature and that of Christian hagiography featured dragons and dragon fights.

The *Beowulf* dragon is the earliest example of the typical European dragon, and possibly the first one to have the ability of fire-breathing. It is described as a *wyrm* (Old English for 'worm' or 'serpent') with a venomous bite, a nocturnal, vengeful and treasure hoarding beast. Fiery breath could be identified with hell-fire and Devil, the drake itself read as a symbol of evil and God's wrath.

Modern Beowulf criticism is said to begin with J.R.R. Tolkien's lecture entitled *Beowulf: The Monsters and the Critics*. The professor criticised his contemporaries' excessive interest in its historical implications and leaving aside

the poem's literary value. He claims that some researchers use *Beowulf* solely as a source for Anglo-Saxon history and neglect the fantastic elements such as Beowulf's dragon and Grendel. Their focus should be on studying the piece also as a work of art, not only a historical document.

Tolkien considered the dragon in *Beowulf* to be one of only two "real" dragons in northern European literature, the second one being Fafnir. His judgement against all the other Old Norse dragons is an aesthetic one, but also literary/critical. "Real dragons, essential both to the machinery and the ideas of a poem or tale, are actually rare", he says, and further claims that "in northern literature there are only two that are significant" (*The Monsters and the Critics* 4). In his opinion the beasts are as much of a plot device as anything and the dragons' potential as a narrative device was to a great extent unfulfilled in the surviving literature of medieval Europe. The chosen criterion reveals a preference that he as a fantasy writer put to good use. He repeatedly comes back to it, however the drake in *Beowulf* functions differently than his creations. While the fight with the dragon ends *Beowulf*, in *The Hobbit* the motif triggers another chain of events.

Tolkien's words were and still are often cited by critics who support his view, as well as in many introductions to modern *Beowulf* translations. The paper also sheds light on many of Tolkien's ideas about literature and is a source for those seeking to understand his writing. Tolkien's biographer states that young Ronald

found delight in the fairy books of Andrew Lang, especially *The Red Fairy Book*, for tucked away in its closing pages was the best story he had ever read. This was the tale of Sigurd who slew the dragon Fafnir: a strange and powerful tale set in the nameless North. Whenever he read it Ronald found it absorbing" (Carpenter 32).

In one of his letters the professor recollects:

I desired dragons with a profound desire ... Of course I in my timid body did not wish to have them in the neighbourhood. But the world that contained even the imagination of Fafnir was richer and more beautiful, at whatever cost of peril (Carpenter 33).

Norse version of the Sigurd/Fafnir legend seems to have played a fundamental role in shaping the young writer's literary temperament. In his letter from 1955 we find another memory:

I first tried to write a story when I was about 7. It was about a dragon. I remember nothing about it except a philological fact. My mother said nothing about the dragon but pointed out that one could not say *a green great dragon* but had to say *a great green dragon*. I wondered why, and still do. (Carpenter 33; emphasis original)

Tolkien had plenty of medieval dragon motifs to choose from, though he did not use all of them and created some. He is not concerned with St. George and turns to Sigurd and Beowulf instead. The motifs of dragons transformed from humans or worms are also abandoned, making room for new inventions.

The Book of Lost Tales mentions that Tolkien's dragons lack the fire-breathing ability, only to acquire it later under Morgoth's malevolent rule. Furthermore, the earlier dragons were not able to fly, and none of the drakes of Middle-earth are connected with the powers of Good. There is, however, a strong association between the dragon and hoarded treasure, as seen in many medieval sources and *Beowulf*.

While *The Hobbit* was written seemingly for children, it also appeals to older audience with its rich background of folkloric wisdom concerning dragons. In the very first chapter we learn that the drakes were popularly believed in by hobbits and other residents of Middle-earth. "Every worm has his weak spot, as my father used to say" (*The Hobbit* 72), mentions Bilbo, though this knowledge certainly comes from folklore, not direct encounter with a dragon. Bungo Baggins' words prove to be true near the end of the adventure, which gives us another famous saying, one of Bilbo's favourites: "Never laugh at live dragons, you fool!" (*The Hobbit* 75).

Central motif in the presentation of Smaug is the dragons' universal love of treasures. It is stressed again and again as the story goes. Thrór, the King under the Mountain, describes Smaug as "a most specially greedy, strong and wicked worm," who "has piled [the treasure] all up in a great heap far aside, and sleeps on it for a bed" (*The Hobbit* 10), as added later by his grandson Thorin to complete the description of a typical dragon behaviour in Tolkien legendarium. On the other hand, the creature is completely ignorant when it comes to the value

of the stolen wealth, however when the treasure is threatened, the ferocious greed causes dragon's rampage. Concerning other characteristics, the fact that Smaug was already centuries old while destroying Erebor suggests that the beast is long-lived. Gold and gemstones became embedded in the flesh of his belly from centuries spent sleeping atop the gold hoard, giving his reddish scales a golden gleam. This is why throughout the book he is sometimes referred to as Smaug the Golden or Smaug the Magnificent.

In *Letters*, Tolkien's lack of enthusiasm for the *Beowulf* dragon is very visible. He noted his preference for the Fafnir-like beasts, however the dragon episode in *Beowulf* served as a template for the heroes' meeting with Smaug. In each case the encounter starts with a single golden cup stolen and the beast ravaging a city as a result. The dragon-slayer and the one who disturbed the drake are two different characters, in *The Hobbit* Bard the Bowman and Bilbo, respectively, and in *Beowulf* the title character and some insignificant servant. Furthermore, the death of Smaug is a masterpiece of dramatic narrative in which the dragon is central.

As a contrast to fire-breathing beast, Tolkien gives us also a completely another type of dragon. In his short Medieval fable *Farmer Giles of Ham* we meet Chrysophylax Dives, a comically villainous dragon. He stands somewhere between Smaug, evil and greedy, and The Reluctant Dragon, comical and timid. Throughout the story the author constantly plays with the language, giving objects and places unusual names. Chrysophylax is a good example, as his name comes from Greek and means 'gold-guard', and *dīves* is Latin for 'rich'.

Of ancient and imperial lineage, Chrysophylax is rich, cunning, inquisitive, greedy, well-armoured, but not overly bold. He comes across as a pompous aristocrat. He lives in the mountains in a lair with brazen doors set upon great pillars.

The story about Farmer Giles is a parody of the great dragon-slaying traditions. The knights sent to pursue the dragon are useless, the only part of a "dragon" they know is the annual celebratory dragon-tail cake. Giles by contrast clearly recognises the danger, and resents being sent along to face it. Instead of a hero slaying the beast, the opposing parties agree upon a pact of non-aggression.

All of Tolkien's dragons – Smaug, Chrysophylax, Glaurung, Ancalagon the Black and Scatha the Worm – reveal a conception of dragons that is deeply rooted in the literary materials of his scholarly and academic pursuits. The underlying conceptions – the medieval and nineteenth-century sources – of the

dragon-lore reflect the degree to which Tolkien borrowed and recast pre-existing material and, by contrast, the degree to which he invented some of the motifs that contribute to the ongoing popularity of his writing.

The goal of all previously discussed dragons was, apparently, to scare the audience in one way or another. The mighty beast was to bring the element of horror, mystery and power. Each one represented evil in a different way. However, during the last years the image of dragons has slightly changed. Nowadays dragons come in all shapes and sizes, and what is more, they have managed to obtain a secure place in the animation and video games industry, loosing almost entirely their evil traits and characteristics.

One of the most popular contemporary dragons was introduced in a 2010 animated fantasy film *How to Train Your Dragon* by DreamWorks Studios. It is loosely based on the English book series by Cressida Cowell. The story follows the adventures of a Viking teenager named Hiccup, who wants to follow his tribe's tradition of becoming a dragon slayer. His village, located "twelve days north of hopeless, and a few degrees south of freezing to death" (*How to Train...*), is constantly under attack. Here dragons are considered a nuisance, pests who have to be exterminated. Young Vikings attend Dragon Academy to learn how to fight the beasts. Unfortunately for Hiccup, he is the complete opposite of a killer – skinny, weak, and gentle, he prefers to use his intelligence and manual skills rather than brutal strength. After finally capturing his first dragon, and with a chance to gain the tribe's respect and acceptance, he finds that he no longer has the desire to kill it. He befriends the creature, against all odds and Viking beliefs.

According to the Dragon Manual, Hiccup's newest acquaintance is a Night Fury, the rarest dragon known to Vikings. Its appearance corresponds to the popular image of a drake – a long tail, magnificent set of wings, spines on the head and black scales covering the whole body. However, lack of "proper" dragonesque teeth gave the creature the name Toothless.

While Toothless is a dragon in bearing, his behaviour is anything but dragon-like. He has very big eyes and he can narrow his pupils to slits when threatened or angry, like a cat. On the other hand, when he is docile or happy, his pupils dilate and become more puppy-like. Such situations often involve tail wagging, nose licking and following Hiccup everywhere he goes – typical dog behaviour.

The fact that Toothless' fellow dragons behave in a similar way leads to a conclusion that the beasts are merely pets, not terrifying fire-breathing monsters the audience is used to. Despite that, following the movie's huge success and popularity of Toothless (not only among the youngest audience) DreamWorks has decided on a sequel.

The second instalment, which premiered in 2014, introduced more types of dragons. The newcomers resemble their literary family a little more, especially when it comes to their behaviour, the reason being that they are not domesticated by the Vikings. Instead, they live in a hidden island created by a huge ice dragon called Bewilderbeast, who is the Alpha of the nest. A foreign dragon rider, who later turns out to be Hiccup's missing mother, has been living with them for almost 20 years and has been accepted as a member of their family. Along with the Alpha she takes care of the dragons, rescuing them from traps set by a villain named Drago Bludvist, who is the main antagonist.

The most important dragon of the series, Toothless, has changed during the five-year gap between the events from the two movies. He is still a gentle pet, however with Hiccup growing up and becoming involved with dragon domestication project, the Night Fury is also more mature. With the help of Hiccup's mother the dragon learns even more about himself and the power he holds, finally becoming the Alpha of the nest. This shows major character development and also complexity. On one hand we have Toothless as a house pet, a friendly creature who likes to be hugged, and on the other there is a powerful Alpha, who takes care of all his fellow dragons.

The difference between Hiccup's befriended dragons and the beasts enslaved by Drago is strongly visible throughout the movie. Despite living among humans, the dragons from Berk seem to be the most independent group, even if they do not present the traditional dragon behaviour and are treated as pets. The dangerous and aggressive drakes controlled by Drago resemble the firebreathing monsters like Beowulf's bane and Fafnir. It makes the sequel much darker than the first instalment, and possibly addressed to slightly older audience as the enormous Bewilderbeasts and armour-clad dragons look, without any doubt, terrifying and dangerous.

Just like its predecessor, the movie became a huge hit around the world, even receiving a nomination for an Academy Award for Best Animated Feature. Cressida Cowell and Dean DeBlois, the director of both movies, have decided to

make a trilogy, with the same ending as in the final novel, namely the explanation as to why there are no more dragons in the world.

Dragons continue to play a huge role in contemporary fantasy genre. The motif flourishes despite all the changes in audience preferences and successfully adapts to modern literary scene. The dragon-lore embedded in the medieval literature is not coherent: it springs from sources as diverse as medieval European geography, giving a vast variety of choices when it comes to creating a new dragon character. Frightening Beowulf's bane, greedy Smaug, funny Chrysophylax and friendly Toothless all have unique personalities that steal the audience's affection. With George R.R. Martin's *A Song of Ice and Fire* saga, Toothless and his animated friends, unfading popularity of Middle-earth and many video games like *Skyrim* we can be sure that dragons will continue to inspire artists for many years to come.

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The Changing Role of Elizabethan and Early 17th
Century Cartography. An Analysis of
Christopher Saxton's *Map of Hampshire* (1575)
and John Speed's *Map of Hampshire* (1611)

Agnieszka Walczak

On the official website of the British Library, there is a scan of a 1558 map of England, Ireland, France and Spain. The accompanying text recounts its story. The map is part of what came to be known as the Queen Mary Atlas and was ordered by Mary in 1558 from a Portuguese mapmaker, Diego Homen, most probably as a gift for her Catholic husband, King Philip II of Spain. Since Mary had died before the atlas was finished, it was presented to Elizabeth I. It is visible that Philip's coat of arms on the map was scratched out for Elizabeth I. The royal insignia on the map served more than a purely decorative or pragmatic function: they also had their symbolic significance ("Elizabeth I's map of the British Isles, 1558"). Whoever put a stamp on a map simultaneously argued their case for power over the depicted land. Elizabeth could not have possibly accepted a foreign, let alone Catholic, stamp of possession on her own land. The queen whose body remained virginal and unconquered wanted her land to remain virginally free of foreign (and, incidentally, male) touch. England's body was her own as the famous Ditchley portrait dramatically shows (Helgerson 111). The royal coat of arms on the map does not merely speak about the source of authority but also about the relation of the authority to the depicted land (Helgerson 111). In this paper I will attempt to prove that Richard Helgerson's argument (112) that Christopher Saxton's atlas (1575) "unintentionally undermines" the royal authority can also be applied to John Speed's map (1611), but in the case of the latter the undermining takes a more intentional form.

While it is stressed that England's cartography of the English land,

despite its promising beginnings, had a late start, it is worth mentioning the state of affairs before the 1570s (Delano-Smith and Kain 66). Maps were used in a variety of situations: there were maps for overseas trade and exploration, for national defence and military planning (appropriated especially by Henry VIII and Lord Burghley), for boundary disputes and other legal matters, for land reclamation; maps of fortified towns, of buildings, of forests and woods and of manors and estates. They were all, however, produced in manuscript (Delano-Smith and Kain 50, 54). The maps concerning national defence could hardly be popularly shared given their secretive purpose. This meant that they were prepared for specialists and for special purposes. Thus, they remained both rare and expensive, unattainable for poor university students, for instance. A more general vision of the earth, the medieval theologically-based *Mappamundi*, quickly became redundant in the Protestant England, partly because of its Catholic origin and partly because of its unpractical purpose (Delano-Smith and Kain 54). Because of the policies affecting the freedom of the book trade, English religion and politics as well as the idiosyncrasies of England's rulers (Delano-Smith and Kain 52), the English waited for a map of their own country longer than, for example, the German and the Italian. It was only in the 1570s that the first printed map was ordered by the soon-to-become Master of Queen's Requests, Thomas Seckford (Delano-Smith and Kain 68).

The cartographic transformation would have been impossible had it not been for the printed map. Maps became popular not only because they became cheaper and more easily accessible; rather than specialized, maps were now multi-purpose, designed for a "diverse, largely unknown and impersonal market" (Delano-Smith and Kain 53). Given the rapid rise in the number of population, too, the proportion of those who could read increased (Delano-Smith and Kain 49). Maps no longer catered solely for the intellectual and the pragmatic in the elite of the society. Delano-Smith and Kain give a lengthy list of places where maps suddenly became a point of reference rather than a novelty (Delano-Smith and Kain 49). The ubiquity of maps naturally led to changes in the maps themselves. However, this paper attempts to analyze not the changes in the map-making technology but, rather, in presenting the landscape of England. To that end, I analyze two maps of Hampshire (Norgate and Norgate): Christopher

Saxton's¹ map of 1575 and John Speed's map of 1611. It is my contention that the changes in the cartography both reflected and caused the changes that took place in the conceptualization of and the attitude towards the English soil and language by the English. As J. R. Hale (qtd in Harley 26) stressed, without maps "a man could not visualize the country to which he belonged."

The 1575 map's orientation is given on the borders of the map by labels (fig. 01): *Septentrio* (north) on the top, *Oriens* (east) on the right-hand side, *Meridies* (south) on the bottom and *Occidens* (west) on the left-hand side. Apart from the big royal insignia (fig. 03) on the left-hand side, there is also the coat of arms of Thomas Seckford, Master of Requests (fig. 02). The title of the map, "Sovthamtoniae" (fig. 04), is given under the royal insignia on the right-hand side. The writing in Latin says: "Comitatus (preter Insulas/Vectis, Jersey et Garnsey/quae sunt partes eins dem/comitatus) cum suis undiq:/confinibus, Oppidis, pagis,/Villis et flumnibus/Vera descriptio", which translates to (my translation): "The county (apart from the Isle of Wight, Jersey and Garnsey, which are part of the same county) with all its borders, towns, villages, parks and rivers faithfully described". Another cartouche (fig. 05) on the right-hand side gives even more precise information as to what the map includes: "Sovthamtoniae/Comitatus (preter Civitatem/Wincestriam) habet Oppidame/catoria 18 pagos et villas 248", that is: "The county (apart from the city of Winchester) has market towns: 18, villages and towns: 248". The author of the map decided it was necessary to clearly define the scope of his work. This may stem from the fact that his map-making project was ordered (in effect) and funded by the queen, therefore, it was wise to summarize and "show off" the effects of his work. Moreover, this being the first mass-printed English map of England, some introduction was needed. The scale of the map is drawn, but not given in numbers (fig. 06). The scale line is 10 miles but it is difficult to count its relation to land; according to Martin and Jean Norgate the scale is about 4 miles to 1 inch. The signature of Christopher Saxton is there on the bottom border of the map (fig. 09). There is no index grid. Nor is there a map key. Latin is the

¹ In the dispute over the true authorship of the map I agree with Helgerson and Delano-Smith and Kain and will refer to the 1575 map as the map by Christopher Saxton (Helgerson 110-111, Delano-Smith and Kain 70-71).

language on the map, with the names of towns being latinized and often shortened (Boldere, Sovthhmtton). Its geographical content includes: rivers (some of which are named) (fig. 07), hills of various (somewhat random) sizes (fig. 11), forests marked by trees (fig. 10), shaded coast (fig. 12), marked shoals (fig. 12). Human geography includes: cities (fig. 13), towns (fig. 16) (a dot, a circle, buildings, a tower), villages (fig. 15) (a dot, a circle, a building), parks (fig. 08) (marked by circular fencing), county boundaries, bridges on rivers. There are no roads. The decorative elements include: swash lettering, ten boats (fig. 17), two monster-fish creatures (fig. 18) in the “Oceanvs”.

The 1611 map differs from its 50-year-old predecessor in a variety of ways. It is, too, north-oriented. The royal insignia are located on the right-hand side of the map (fig. 20). However, they are considerably smaller than those on the 1575 map. Moreover, apart from the King’s, there are also other coats of arms arranged neatly on both sides of the map. They belong to: three earls of Southampton on the right-hand side, arranged in a chronological order, and four earls of Winchester on the left-hand side. The first earl of Southampton mentioned is described as “a famous warriar/against ye Normans” (fig. 19); the others come from the times of Henry VIII and Edward VI. The title of the map (fig. 20) is positioned under the royal coat of arms. John Speed’s surname is written down in a box located on the English Channel (fig. 21). There is a similar scale of miles (fig. 21), but still without its relation to the real soil; it is only drawn. Nor is there an index grid. Interestingly, the map includes a map within itself: a map of Winchester (fig. 22) is drawn in the top right-hand corner. It is also north-oriented with a coat of arms of the town. Its scale is given in steps (“PASES”). The streets and important spots in the town are numbered, and numbers are explained in the key next to the map. Underneath the map of Winchester, there is a legend story written in English with an illustration under it (fig. 23). Its geographical content includes: rivers (fig. 24) (which are not named), shaded coast (fig. 24, 25), marked shoals (fig. 25), relief marked by hillocks (fig. 26), woods marked by trees (fig. 27), parks marked by circular fences (fig. 28). County and hundred boundaries are included in the map. There are cities (fig. 29), towns (fig. 30), villages (fig. 31) and coastal castles (fig. 25) drawn onto the map. There are, too, many decorative elements, which appear somewhat less

random than in the 1575 map. The names of neighbouring counties are written in swash lettering, there is an illustration of a dog chasing deer on the border between Rinwood Hundred and Christchurch Hundred (fig. 32). A vignette (fig. 23) describes and depicts the story of the Rout of Winchester and the most probably apocryphal story of the deposed Queen Mathilda escaping from Winchester during the siege of the city in 1141 (Crouch 184-187). While the names in the 1575 version are generally latinized, Speed provides the names in English (e.g. Exburye becomes Exbury, Boldere, with its Latin ending, Boldre, Christchvrche with a “v” for “u” - Christchurch, Jane Austen’s future birthplace changes from Steventon to Styphenton – but, interestingly, changes back to its 1575 spelling afterwards since Jane Austen was born in Steventon). The map is written in the English language (apart from “PASES” and the Crown’s coat of arms).

The differences between the two maps are stark. Firstly, the languages of the maps differ: Saxton used Latin while Speed used as much English as possible. This must have played a role in the shaping of the English perception of the English land in two ways: it was more accessible to non-Latin speakers, thus more familiar, more “own”. The struggle for the native tongue to be used in the translation of the Bible apparently did not stop at religion only. Speed’s attitude towards place names, too, reflects an interest, to say the least, in what England truly looked, sounded and was like rather than its stiff Latin ideal.² What Saxton calls the “Oceanvs”, Speed refers to as “The British Sea”. A first-glance observation is that Speed’s map is much more “dense” and detailed. While this obviously stems from the fact that Speed did not survey the land so much as he based his map on the work of his predecessors and himself focussed on the details (Delano-Smith and Kain 75), the fact that his map did come into being is proof that this attention to detail was needed and the interests of the public changed. Moreover, the amount of history incorporated into the maps also differs

²A comment by William Caxton in the preface to „The Book of Eneydos” concerning the diversity of the English language is an interesting one. While Caxton does describe the dialectal forms of language „overrude” and „curious” (in the negative sense of the word), there seems to be a sense of wonder at the fact that people using the „same” language cannot easily communicate. He says he will use „our” language, that is the upper-class English. This is a paradox that maps (and print) to some extent solve: they are ubiquitous and can spread the knowledge of different names by reaching to a greater audience (Helsztyński 207-208).

between the two pieces of work. There is the date of the publication of Saxton's cartographic feat but, other than that, dates or historically important places or figures (apart from the royal insignia) are non-existent. Speed's map, however, finds the space on the plan to recount the history of Queen Mathilda, illustrates it and places the coats of arms of figures important for the area. "BOGO or BEAVOVS/Earle of Southamp/ton", the valiant warrior I have mentioned above, can be the source of pride for the people from the area. I have been unable to identify the figure behind the coats of arms. However, the mentioning of the historically distant figures makes Speed's map rooted in history rather than aimlessly floating in the present moment as Saxton's does. It may also have evoked a sense of pride in the inhabitants of the area: not merely pride in the Earl's deeds but pride in their own deep-rootedness in the land. People living in Hampshire belonged to Hampshire, not the current queen or king. They had their common history that was fixed and unrelated to the Macbethan "hurlyburly" that the reign of Elizabeth I and James I to some extent were. Moreover, the juxtaposition of the solitary royal insignia and as many as eight coats of arms of people related to the land created the effect of the "mass" overshadowing the crown. The royal insignia are just barely bigger than the eight earls'. Finally, the map of Winchester brings the idea of a "town" closer to the imagination and the measurement of space in steps is tantalizingly tangible.³

Helgerson, while commenting on Saxton's map, says that in the wake of the publication of Saxton's atlas cartography was anything but politically and ideologically neutral. Because the generally available map changed the conceptualization of England in the minds of the English, in effect, although unintentionally, it did undermine the royal claim to possession. "Maps thus opened a conceptual gap between the land and its ruler, a gap that would eventually span battlefields" (114). However, what Saxton did at the queen's order, Speed did of his own accord. And while his attention to detail and individual dedication to the task was not necessarily of revolutionary nature, the Crown's unwillingness to grant official status to any cartography associations of

³I am of course aware of the fact that „steps“ had been used in measuring distance since the ancient times. This, however, need not change the effect the description of land measured by an Englishman's steps might have had on the imagination of his fellow Englishmen.

the 16th and 17th centuries may be telling (Helgerson 127-128). Queen Elizabeth's famous speech in 1588 in which she made a reference to the "two bodies of a king" was reassuring and much-needed at the moment right before the battle. However, the identification of the body of the country with the body of the monarch was slowly becoming outmoded. In England, this ultimately led to the dramatic events of 1649. Saxton's, Speed's and their followers' maps did play a role in the undermining of the idea that the crown's body equaled the land.

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APPENDIX 1
Christopher Saxton's Map (1575)



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15



Fig. 16



Fig. 17

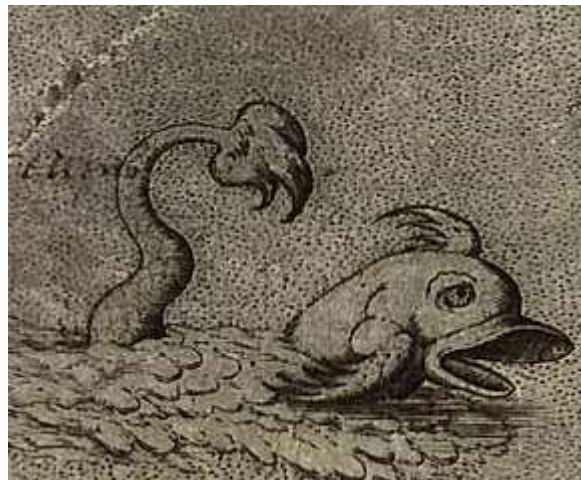


Fig. 18

APPENDIX 2
John's Speed's Map (1611)



Fig. 19



Fig. 20



Fig. 21



Fig. 22

The news howbeit Maud the Emperesse's instituted Lady of England with whom all the Nobility had sworned Allegiance; And King Stephen Earle of Belegne her own german, was yrou found with such variable favour to many conflicts on both parties that she then herself was by her taken prisoner and raynged in Iron with other captive mistis said. But finally of wear and ring, And the Emperre to save her own life admiratid throwe the Hog of her enemy, layde in a coffin sayed to be dead, and she was carryed in a barge downe from Winchester to London through the Vices, and Gloucestre; and thence to Oxford, whome they following she escaped as dangerously by descending the Sever search in a large forest. Anno 1141.



Fig. 23



Fig. 24

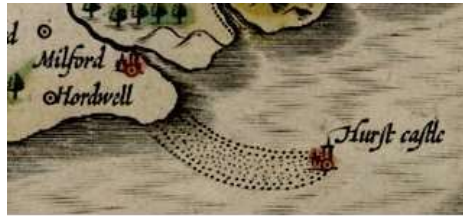


Fig. 25



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32

A Lady and a Hag: The Businesswomen of *Ripper Street* and *The Crimson Petal and the White*

Marta Klimaszewska

Watching *Ripper Street* (2013) the audience learns that “businesswoman” is a euphemism for a woman who “runs whores” (“A Man of My Company”). There are two recent neo-Victorian BBC television series that portray London businesswomen of this kind. The first one, *Ripper Street*, presents Whitechapel district in 1889, just a few months after the murders committed by Jack the Ripper. It is there that “Long” Susan Hart, an attractive American “lady”, as she is called by a former employee of hers (“The Good of This City”), runs a high-class brothel. The action of the other series, adaptation of Michel Faber’s novel *The Crimson Petal and the White* (2011), starts fifteen years earlier, in 1874, long before the name of the Ripper began to haunt the streets of London. The whorehouse depicted in the show is run by Mrs Castaway, an older woman, whose looks and manners, eccentric to the point of scary, earn her a name of a “hag” (Episode 4). This paper looks in detail at the “lady” and the “hag”, the ways they organise their brothels, and their relationships with employees and customers. By comparing the image of a madam that emerges from the Victorian sources with the neo-Victorian characters portrayed in the series, a new, rehabilitated type of a brothel-keeper arises: that of a businesswoman in the modern sense of the word.

In the Victorian era the subject of prostitution was considered impolite and repulsive (Picard 310), yet there were some initiatives, such as The Female Mission to the Fallen or the Midnight Mission, which aimed at improving the lives of women working on the streets (Picard 316-17). While the reformers felt compassion for the whores, they had little more than contempt for those who grew “fat on their prostitution” (Mayhew 94). It must have been convenient to forget that many bawds were former prostitutes, successful in the trade, who rose to their position having earned enough money or experience to run a house of their own (Chesney 376). Nevertheless, the image of an “alert and unprepossessing hag” (Chesney 395), selfish, greedy, and impertinent (Mayhew

97), was the prevailing one. Despite the general concern with the Great Social Evil, as the problem of prostitution came to be known, for a long time the brothels were not prosecuted with full power. Instead, there was a delicate truce between the bawds and the law enforcement. Police visits were “bad for business” and it was in the madams’ best interest to personally ensure safety of both their employees and clients (Chesney 397). The police, on the other hand, preferred a discreet, well-managed brothel to women working on the streets, with no control over them, running a high risk of spreading venereal diseases (Chesney 422). Only by the Criminal Law Amendment Act of 1885 brothel-keeping was banned and the crusades led by the National Vigilance Association saw to closing majority of the houses (Fisher 145).

While brothel owners played marginal roles in Victorian fiction, neo-Victorian works bring them to the centre of the stage. Choosing madams for major characters of a television series fits within the neo-Victorian practice to recover voices from the outside of the nineteenth century discourse (Carroll 193). Certain elements of the Victorian image of a madam are reiterated, while others become subverted in order to create a new type of characters. This development calls for a new kind of judgement, different from discerning the characters by their righteousness or immorality, and therefore worthy of soul salvation or damnation. Twenty-first-century viewers, who are detached from the events presented in the series and place them in the unchangeable past, can suspend their moral prejudices towards the sex trade in the Victorian era and find pleasure in watching the “ethically unimaginable” (Kohlke 346) world of Victorian brothels. The audience can choose from the set of new criteria of evaluation which includes the pragmatic notion of professional success a character may achieve. In the case of businesswomen, the word which was used contemptuously by the Victorians but is neutral in the ears of a modern viewer, it is the professional rather than the profession that becomes evaluated.

The bawds presented in this paper seem very different, yet they are both businesswomen who follow strategies composed to generate profits. They are both shown in the very centre of their businesses, actively inspiring the order or chaos around them. Neither uses her real name, which allows for a fully conscious design of the character they intend to play in front of their clients. Mrs Castaway is the embodiment of the Victorians’ image of a hag-like brothel keeper: a hunched woman, whose wild curls spread in all directions in a chaotic sway. She uses her ghastly paleness and crimson attire to place the customer in a house out of this world, providing him with a bizarre experience of a bawdy

house, as opposed to his orderly everyday life of a gentleman. Presentation of Miss Susan, in contrast, breaks with the tradition of making every bawd old, unattractive and disagreeable. There is not a single hair out of place on Susan's shapely head, and her clothes are smart and expensive – nothing a fashionable high-society lady would not wear. She uses her foreign American exoticism to seduce a customer with the atmosphere of a Western saloon. The aim, however, is to supply a high-class, and not freakish, experience by painting an ideal world where a man comes to be wanted by a beautiful girl eager to fulfill all his desires. Therefore, both women make a conscious choice to appeal to a certain type of customer: either an explorer, looking for excitement and a new adventure, or an upper-class gentleman, who expects nothing less than his money's worth of service.

Carefully planned and deliberate, the atmosphere of order or chaos is further emphasised by the interiors of the brothels the women run. Susan's rich, elegant house introduces order into the neighbourhood turned upside down after Jack the Ripper's murders. Tenter Street's wide halls, elegant wallpapers spotted with framed pictures, chandeliers and the elaborate security system are just the opposite of what is expected of the prostitutes working in the poorest of London's districts (Picard 311). Mrs Castaway's, on the other hand, is placed near the Haymarket, the well-known centre of London night-life, yet she manages to produce a dab of the unfamiliar to make her house stand out against the others by its unearthly atmosphere. The visitor suffocates in dark, dusty rooms, full of heavy curtains, feathers, and flickering candles, which throw sparse light on the grotesque wallpaper collages of cut-out saints' figures and pornography. The Dantesque journey up the spiral staircase takes one deeper into the omnipresent red, the colour of not only love and sexual desire, but also bloodshed and hell. The imagery of nightmare in Mrs Castaway's Silver Street house is just as consistent as Susan's elegance and good taste, successfully accentuating the impression the women intend to evoke.

If there is a place for authenticity within the artificial construct of a madam, it is in the relationships with her employees, which are both of a professional and more personal nature. For both women the priority is to make money but they choose different means to earn them. Mrs Castaway sends her girls out, where they wander the streets or frequent pubs in hope of meeting a gentleman ready to pay the 2s fee for using one of the rooms in Silver Street. How much the madam charges the girls for living under her roof is never mentioned, although there is no doubt that she has little feelings for them

whatsoever. Women who left her premises are no longer important; she even feels spiteful satisfaction upon learning that one of her former employees died: “gone to a better place, always said she would” (Episode 1). Of Sugar, her daughter, Mrs Castaway expects nothing more than to bring home money, and gladly accepts a rich client’s offer to buy the girl out, making a nice profit on the way. It is money, not people, which occupies the top of Mrs Castaway’s hierarchy of values. Susan, however, feels responsible for her employees, perhaps because it is she who introduces them to the customers. The men shop around in the parlour downstairs and then, once a deal is struck, follow the girl up to her room. There is no admission charge, but the house takes sixty per cent of the earnings: “a good sight less than most”, Susan assures (“The Good of This City”). She is not much older than the girls who work for her, yet has their respect, treating them, at times, with almost motherly affection, praising their bravery and expressing concern when they are in trouble. The general atmosphere of Tenter Street is that of a sorority with all women are more or less equal, unlike in *The Crimson Petal and the White* where the employees are under the absolute rule of Mrs Castaway.

The contrast in characters’ personalities has consequences for the business, which needs to be managed with a heavy hand. To be independent in their decision-making, the madams need to win some power over the men they depend on. Clients are most important for the survival of both women, but in case of Susan there is also her husband and the police. It is not within her reach to prevent the men of the Whitechapel H Division from barging into the house, following a lead in a recent investigation, yet the same officer who comes asking questions a few hours prior could be sent home if he returned as a customer. The helplessness starts only where there is place for emotions, and Susan gets carried away in the relationship with her husband, Homer Jackson. She loses money not only by failing to exact the rent for the room he occupies, but also being unable to bend Jackson to her will over his collaboration with the police, whose frequent visits violate the privacy of the house’s clients. However, she never stops fighting her spouse, as allowing Jackson to dominate her would mean an impossible to recover loss of respect from her employees. Mrs Castaway’s interaction with men is limited to doing business with her customers, as best shown in the scene where William Rackham comes to negotiate patronage over Sugar. In this relationship it is the madam who has the upper hand: she sees the client’s impatience to buy exclusive possession of the prostitute, and she increases the price accordingly by threatening him with the refusal of his offer

(Episode 1). For both madams the source of strength over men who wish to make a transaction is the right to refuse service.

Undoubtedly, both Susan and Mrs Castaway are prosperous businesswomen in the modern understanding of the word. Working against the limitations of their sex, they make money by operating a successful business, targeting a specific consumer and being ready to provide for his needs. The type of home they run is a consequence of their business strategies, which are different, but equally rewarding. They share the attitude towards business, but differ through the lens of relationships with other characters. Susan's empathy might be perceived as a trait which is an obstacle to her making a profit, yet this flaw is what makes her a likeable character. Mrs Castaway, on the other hand, is a perfectly cool businesswoman, yet her cold-heartedness places her among the villains of the series. However, once the notions of likeability are discarded, evaluation of the characters on the basis of their professional accomplishment allows for the rehabilitation of both women: they are positive characters because they are successful. Therefore, a new reading of the madam as a businesswoman is extracted from the works of the neo-Victorian genre. Whether the brothel keepers are called "a hag" or "a lady" does not matter when the criterion for their assessment is business efficacy in the form of a very calculable profit.

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Hip-hop and Camp

Mariusz Mazur

In this essay I will analyse connections between hip-hop and Camp, discuss the similarities and differences between them. Furthermore I will consider whether or not the claim of hip-hop's inherent Campiness is valid, and whether elements of Camp are present in every hip-hop text (defined in the broadest way possible, so that it includes not only lyrics, but also the music and even the rappers or groups themselves). Finally I will discuss the recent developments in the hip-hop subculture such as the growing popularity of the queer scene and its significance to this topic.

When drawing links between hip-hop and Camp, or looking for Camp elements in hip-hop, it is necessary to establish what it is, that we are looking for. Camp is defined vaguely, and this vagueness seems to be prerequisite to its understanding. As Sontag puts it "To talk about Camp is (...) to betray it" (Sontag 1). Most generally Camp is understood as a certain "mode of sensibility" or a "mode of aestheticism" (Sontag 2). Sontag's work and understanding of Camp is essential, as she was the one who brought this notion into the public consciousness. To describe the gist of Camp, Sam Davies uses a quote from "Piper Peter" by Run-Dmc: "Not bad meaning bad, but bad meaning good". This is reflected in the popular definition of Camp: "So bad it's good" which as Davies notes is both an exaggeration and an understatement (Davies). It seems only natural that Camp, this unnatural mode of sensibility (Sontag 1) that takes delight in misunderstanding, is widely misunderstood. The cause according to Moe Meyer lies in Sontag herself. In an introduction to "Politics and poetics of Camp" he criticizes Sontag's essay for having Camp's "homosexual connotations downplayed, sanitized and made safe for public consumption", which caused the removal of "the binding referent of Camp – the Homosexual" (Meyer 10). Thus Campiness was conceptualized simply as an indiscernible and indescribable feature of a series of unrelated cultural phenomena, and thus Camp was divided into many Camps, which were often confused and conflated with other "performative strategies such as irony, satire, burlesque and travesty" (Meyer

10). Meyer differentiates between Queer Camp, a “proper” (if there can be such a thing) Camp and Pop Camp, the popular-heterosexual culture’s appropriation of Camp that originated after “Notes of Camp” had gained popularity and recognition. As Pamela Robertson puts it “Camp has undergone two important changes since the 1960s (...) first is the “outing” and “heterosexualization” of Camp, its virtual equation with first pop, then post-modernism” (Robertson 119). Meyer proposes another definition of Camp as referring to “strategies and tactics of queer parody” (Meyer 12), employing the definition of parody provided by Linda Hutcheon as “an intertextual manipulation of multiple conventions, ‘an extended repetition with critical difference’ that ‘has a hermeneutic function with both cultural and even ideological implications” (qtd. in Meyer 12). The third approach to Camp allows us to reconcile the two Camps, instead of considering them a separate phenomena, we can view them as separate parts of a single phenomenon, which views Pop Camp not as an appropriation of queer discourse but as a means of introducing “the subversive queer signifying codes into the dominant order” (Meyer 13).

Making use of these three different approaches I will now discuss the connections between Camp and Hip-hop. The first can be seen on Sontag’s claim that “Camp is esoteric – something of a private code, a badge of identity” (Sontag 1) which Meyer would specify as a queer identity. Although we can see a connection here, Davies notes that a genre that has dominated pop charts, for example the Billboard’s “Hot 100” can hardly be called esoteric (Davies). Going further we can say that the whole notion of Pop Camp is a contradiction, as Camp is a taste of minority. However, on the other hand in the sixties and afterwards Camp was often synonymous with pop (Melly). Thus hip-hop’s popularity, the fact that it is responsible for the dissemination of slang and its appropriation by mainstream discourse, does not clash with the esotericism that seems to be inscribed in its ethos, this reluctance to explanations, this deeply held conviction that those who are supposed to understand it do and those who don’t never will.

“Camp sees everything in quotation marks” (Sontag 4) and so does hip-hop. Even doubly so, as it employs intertextual practices through the use of both aural and verbal cues (Schumacher 452, Davies). Gregory Stephens uses the notion of a “double-voiced discourse” to describe this (Stephens). Thus hip-hop lyrics are loaded with follow-ups, allusions to, or paraphrases of, other works (be it lyrics of a given artist, those of another rapper, or any other text of culture) some of which can be unrecognisable for a mainstream listener, being rather

obscure or “esoteric”. Besides lyrical allusions there are also auditive ones; sampling has been a favourite technique of hip-hop producers since the beginning of this genre. Henceforth all the varieties of music have been taken into quotation marks, not only being displayed in a new context, but also by this very context changed, being borrowed and transfigured. Schumacher views these practices as a part of a larger tradition of Signifyin(g) defined as the practice of intertextual relations in texts that refers to “the manner in which texts seem concerned to address their antecedents. Repetition, with a signal difference, is fundamental to the nature of Signifyin(g)” (Gates 51). Comparison of this definition with a definition of Camp proposed by Meyer displays a similitude between the two. Even if it is not an exact match there is an evident and significant overlap. Sontag elaborates her claim that “Camp sees everything in quotation marks” saying “To perceive Camp in objects and persons is to understand Being-as-Playing-a-Role. It is the farthest extension, in sensibility, of the metaphor of life as a theatre” (Sontag 4).

Hip-hop scene seems to have embraced this metaphor and updated it to a metaphor of life as a film. One of the critics reviewing NWA’s album *Efil4zaggin* said “in reality NWA has more in common with a Charles Bronson movie, than a PBS documentary on the plight of inner-cities” (Owen). The world they had presented was seen through a camera lens, through quotation marks. The close connections of hip-hop and cinema can be seen in various references to film, that can be illustrated by the such elements such as the fact that in the mid-1990s all the side-projects of the members of the Wu-Tang Clan to alluded to films and used many samples from them. For example GZA’s “Liquid Sword” references Robert Houston’s “Shogun Assassin,” while Raekwon’s “Only Built for Cuban Linx” references John Woo’s “The Killer” (Davies). Raekwon’s release is significant as it displays another practice relevant to this discussion. When planning the record Raekwon “asked the Wu-Tang Clan to assume new aliases in line with the mobster concept. Raekwon the Chef became Lex Diamonds (reference to Lex Luthor, Superman’s arch-nemesis), and Ghostface Killah (...) became Tony Starks (a reference to the real life identity of the comic book superhero Iron Man)”. Other members of Wu-Tang Clan also recreated themselves as new characters in their solo work, for example RZA became Rzarector, for his horror-core side-project Gravediggaz, while his solo album was released under the name of Bobby Digital (Cohen 131). Another good example is Tyler the Creator from OFWGKTA, with his alter egos such as Wolf Haley, Ace and Young Nigga, but perhaps the best example is Keith Thornton,

known as Kool Keith, who epitomizes this practice; his characters include: Dr. Octagon (an extraterrestrial time traveling gynecologist and surgeon from the planet Jupiter), Dr Doom (a serial killer with a fondness for cannibalism, pet rats, and Flintstones vitamins) and Black Elvis. Employing Pessoa's notion of heteronymy, defined as writing outside of one's personality (and in this case this practice involves not only writing but also delivering the texts as another character, within another personality) gives us an interesting insight into the matter. Inclination towards heteronymy arises from the tendency to depersonalization, it may cause the necessity of substituting the fleeting personality, through practices such as impersonation (Jackson). Therefore heteronymic approach allows us to fully realize the ideal of Being-as-Playing-a Role, since it makes Playing-a-Role a prerequisite to Being.

Now let us discuss the problem of the reconciliation of a clearly heterosexual and homophobic subculture with either a queer practice, or a queer sensibility, depending on which approach we take. There are plenty of examples of homophobic behaviour in the subculture. They can be illustrated on such examples as Byron Hurt's interview with Busta Rhymes. During the discussion Rhymes straightforwardly stated that he could not condone homosexuality, he left the room, passing a grinning Mos Def, when he was asked whether he thinks that a gay rapper would ever be accepted in hip-hop community (Hurt). Interestingly enough, the same Busta Rhymes would later endorse and collaborate with an openly gay rapper by appearing on Zebra Katz's mixtape. Nonetheless, Cam'ron's cry "No Homo!" seems to be the epitome of hip-hop's stance on sexuality. However, Davies argues that through this cry of denial, an element of homosexuality is always present in hip-hop, as Cam'ron's catchphrase undergoes semantic satiation. He concludes that in hip-hop everyone is queer, even if only slightly (Davies). Paradoxically, this claim leads to queer erasure, when queerness, a deviation from the norm becomes a norm itself, and subsequently loses its meaning. By considering everyone as queer, Davies undermines the work of rappers self-identifying as queer who work in an environment that is hostile towards them, belittles their struggle and ignores the discrimination they face. Davies' essay is based solely on Sontag's work and ignores the other discussions concerned with Camp, sticking to the claim of Camp's apolitical character (Sontag, Davies) which has been criticized by Davy as an attempt of "benign assimilation or discursive and political eradication" (Davy 48). Works of Camp can, and often do, have a political character (Meyer, Robertson). The queer hip-hop group, Deep Dickollective, can serve as an

example of a politically engaged project that belongs to both domains, even if primarily in the context of politics of identity (Wilson).

Although groups such as Deep Dickollective have been active in hip-hop since the 1990s, recent years have seen a rise of an openly queer scene, concentrated around New York, and more specifically Brooklyn. This scene is represented by for example Michael Quattlebaum, better known as Mykki Blanco. Asked about the origins of this character Quattlebaum explains “The Mykki character came naturally (...) One day, I had the idea to buy a wig. I was like, ‘This character is going to be a teenage female rapper’” (qtd. in Battan). Although Meyer notes that we should not equate Camp with drag it has also been noted that Camp and drag can and often do “merge and augment each other” (Newton 48). Not only does drag fulfil the ideal of the realization of epicene style of Being-as-Playing-a-Role it also works if we consider it as a strategy of queer parody. Blanco deliberately makes use of typically heteronormative tropes and conventions, his music derives from this clash between queer signifying and heterosexual hyper-masculine conventions. Techniques which purpose is to assert ones masculinity are resignified in Blanco’s performance.

Zebra Katz’s music subverts the same conventions in a similar way. This character developed by Ojay Morgan, and it was created organically, just as Mykki Blanco was. “Zebra Katz’s story is that he was a Chippendale dancer who quit working at Chippendale’s and moved to New York and then started working in sanitation. It just came to me one day. I really liked the play on the Jewish last name” explains Ojay Morgan (qtd. in Battan). His breakout single “Ima Read” was used during a runway show in Paris, bringing him sudden popularity. The title refers to the practice of reading, a “true art-form of insult” (Livingston) used in New York’s ballroom scene, which was born out of New York queer culture. Alongside reading other practices such as throwing a shade (“Shade is ‘I don’t tell you you’re ugly, but I don’t have to tell you because you know you’re ugly’” (Livingston)) and voguing, which is “the same thing as taking two knives and cutting each other up, but through dance” (Livingston) are present not only in Zebra Katz’s music but other participants of this scene, such as Le1f or the aforementioned Mykki Blanco. While introducing queer signifying (reading) to the heteronormative hyper-masculine discourse, Morgan notes the use of popular hip-hop tropes – as he puts it: “we’re talking about bitches and bitches and bitches and bitches” (qtd. In Battan), and the necessity of reaching a certain kind of equilibrium. “Ima Read” is an attempt at reconstituting hip-hop discourse, so that the queer elements are emphasized. Morgan also covered Tiffany’s “I Think

We're Alone Now" (which is a cover of a song written by Ritchie Cordell) which he claims to be the point in which the "break of monoculture" occurred (Ugwu). Whereas Tiffany's version is the embodiment of 80's aesthetics and contains the typical elements associated with this decade, Morgan's rendition of the song contains uneasy undertones, being the polar opposite of the gay (meaning happily excited) naivety of Tiffany's version. Zebra Katz offers us queer disquietude. Being alone starts to denote vulnerability.

Although claims of hip-hop's inherent Campiness are far-fetched, Camp and hip-hop are not mutually exclusive, and their aesthetics may support one another. Many practices of rappers such as Mykki Blanco or Zebra Katz are veritable examples of Camp, defined as a mode of queer parody, and if we decide to treat Camp as a sensibility then the inclination towards Camp aesthetic can be seen as present throughout hip-hop.

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The Translator's (In)Visibility in Opera Surtitles

Aleksandra Ożarowska

Translation has been connected with opera from the very beginnings of this musical genre, and, answering the needs and wishes of the audiences, it has adopted different methods and trends. At first, the audience followed the translated libretto during the performance sung in the original language and, in the 19th century, operas started to be sung in the language of the country in which the performance was taking place. The second half of the 20th century witnessed the emergence of surtitles, which are a translated libretto displayed on an electronic screen above the stage. Undoubtedly, all branches of translation, and not only the operatic ones, are ruled by certain laws, but surtitling is one of the areas of translation in which the role of translators is very special: not only must they translate the libretto, but they should also adjust it to the needs of particular productions and the requirements of the very surtitles.

The history of surtitling began in Canada because surtitles were invented by John Leberg and Lotfi Mansouri, who were, respectively, the technical and general directors of the Canadian Opera Company in Toronto. The first opera performance with surtitles – *Elektra* by Richard Strauss – took place on 21 October, 1983, in Toronto, but live translation had already been known in China, as at the beginning of the 1980s some of the local opera houses used to show the translation into Chinese vertically at the side of the stage (Dubiski 208-209). However, due to the vertical form of the translation, it was not classified as surtitling.

Surtitles are computer-operated and they are displayed above the stage on LED screens. However, some opera houses, particularly the ones with the biggest halls in which the relatively small screen cannot be seen well enough from each seat, decide to introduce seatback screens, which were pioneered at the Metropolitan Opera House in New York. They are placed at the back of the seats and controlled by individual users who can choose the language of the translation or just turn them off.

However, before surtitles became popular and widely used, a great number of stage directors were strongly against them, claiming that they spoil

the special atmosphere of opera houses. James Levine, the artistic director of the Metropolitan Opera House in New York, initially opposed them very strongly (Tommasini 1995), but eventually changed his mind, and the Metropolitan Opera's seatback titles – so called *Met Titles* – were first used in 1995 for a rehearsal of *Madama Butterfly* by Giacomo Puccini (Koznin 1995).

As explained above, surtitles are the translation of the opera libretto, and there are certain rules and norms which should be followed by a surtitler. According to Jonathan Burton, the main aim of surtitles is to convey the basic meaning of what is being sung and not necessarily the exact manner in which it is being sung (62). Opera libretti tend to be very flowery and consist of many sophisticated words or complex grammar structures; there are also numerous interjections and long repetitions, particularly in *bel canto* operas. As far as surtitles are concerned, all these elements should be simplified and some of them, like interjections, not included. Nonetheless, sometimes certain words may be added as well:

It may be necessary to clarify the plot, for example tactfully adding a character's name if it is not clear who is referred to. Sometimes it may help to expand details of the action that may not be clear to a watching audience ... However, the surtitler must remember that the audience has come to see the opera, not the surtitles and the titles should be discreet and not distracting. (Burton 63)

Surtitles are certainly not devoid of disadvantages, namely they are often too small, unclear and not visible to the whole audience. However, the biggest disadvantage seems to be the fact that the audience must simultaneously look at the screen with the translation and the stage. Therefore, the surtitler should spare no efforts to make the translation short, concise and easy to read because “[t]here is nothing worse than sitting through an entire scene of an opera and realising at the end that one does not know what the singers looked like, as one has been too busy reading the titles” (Burton 63). On the other hand, it is very easy to reach the other extreme and oversimplify the translations: the original libretti are often written in a high register, so simple translation seen by the audience may be ill-fitting. Creating good surtitles is undoubtedly problematic and frequently requires making fairly significant changes in the text. As was stated in the above quotation, numerous fragments must be deleted and simplified, and some elements must be added as well, which in the vast majority of translation

branches is certainly unacceptable. This underlines the special role of the translator of libretti, who is not supposed to produce an exact and literal translation of the original. On the one hand, he must be invisible because the text must be fluent and highly readable, and, according to Lawrence Venuti: “[t]he more fluent the translation, the more invisible the translator, and, presumably, the more visible the writer or meaning of the foreign text” (1-2). On the other hand, the visibility of the surtitled is significant as well because numerous opera libretti are highly culture-bound and deleting this notion would certainly be a mistake. By adding some clarifying elements not existing in the original, he also asserts his presence and role; he may feel entitled to do it, because “[t]oday translation is a process in which intervention is crucial” (Álvarez and Vidal 7). The following examples will show this tendency very clearly.

Successfully created titling can be observed with the examples of three arias followed by cabalettas from the operas staged by the Metropolitan Opera House in New York, namely *Lucia di Lammermoor* by Gaetano Donizetti directed by Mary Zimmerman (2009), *La Sonnambula* by Vincenzo Bellini, also directed by Mary Zimmerman (2010); and *La Traviata* by Giuseppe Verdi directed by Willy Decker (2012). The translations used in these productions in the form of seatback titles or subtitles (used in cinema broadcasts and on DVDs) and straight translations from Italian into English of the three opera fragments are enclosed in Appendices 1, 2 and 3. It needs to be added that in each case the singers are singing the original Italian libretti, and it is only the translated English titles that can vary. These operas are particularly good examples, as *Lucia di Lammermoor* and *La Sonnambula* are typical *bel canto* operas, and *La Traviata* is a work very strongly drawing on the *bel canto* tradition, which imposes on the libretto an extremely flowery style.

Looking at the comparisons between the Metropolitan Opera translations and the literal translations of the chosen arias and cabalettas, it is visible that the titles are created according to certain rules. First of all, they are considerably shorter than the original text, and they also omit certain words or phrases which are not vital for understanding the general content and meaning of what is being sung. In addition, many verses are simplified and joined together, which is shown in Sample 1 taken from Lucia’s aria from Act I of *Lucia di Lammermoor*.

SAMPLE 1

(Original libretto sung by the singers, translation mine)	(Translation provided by the opera house)
Deep, dark night Had fallen on nature's silence... The spring was lit by a pale Ray of a clouded moon...	In the silence of the somber night The fountain was struck by a pale ray of moonlight.

There are also a few examples in which, for the sake of clarity, more complicated grammar structures have been changed, and, if possible, they start with the first-person pronoun *I*. Taking into consideration the fact that all the chosen operas belong to the category of *opera seria*, which is characterized by a fairly lofty style of libretto, the translation cannot be wholly simplified, but, as visible in the examples, the libretti are simply rendered more natural. In some cases the translator added elements, probably in order to emphasize certain notions, which can be illustrated by two lines from Alfredo's aria from Act II of *La Traviata*, originally being "My passionate spirit/ And the fire of youth", but translated as "My youthful spirit/ So urgent and tempestuous". However, such additions do not complicate and hinder the reception of the surtitles, but, on the contrary, they draw the attention of the audience to the most significant meanings of the text.

As was stated above, the translations should be in agreement with the production and they are often adjusted to what happens on the stage. In the cabaletta of Alfredo, the stage directions state that he is alone and, as can be deduced from the libretti, it is his honour that he intends to avenge. However, in the Metropolitan Opera's production, when singing this aria Alfredo is with his beloved Violetta, and the surtitles imply that it is her and her honour that he wants to avenge.

SAMPLE 2

(Original libretto sung by the singers, translation mine)	(Translation provided by the opera house)
For a little while be calm in my breast Oh, cry of honour. I shall become your avenger; I shall wash away this infamy.	But I know what must be done. I must right this wrong. I will be your avenger. I'll wash away this shame.

It is easy to notice that the lines: “For a little while be calm in my breast/ Oh, cry of honour” are considerably different from “But I know what must be done/ I must right this wrong”, not only because of its form but also because of its meaning. This surprising translation provided by the Metropolitan Opera House is, therefore, definitely an intentional act.

A very similar example can be observed in Sample 3 presenting Elvino’s cabaletta from Act II of *La Sonnambula*, who in the original appears as a much fiercer man that the surtitles suggest.

SAMPLE 3

(Original libretto sung by the singers,
translation mine)

May another love you
As I, the unfortunate one, has!
Fear no other wish, treacherous woman,
From my pain.

(Translation provided by the opera
house)

Let somebody else love you as I do
I want at least that for you.

Such small manipulations of the original libretti certainly do not change the meaning of the operas, but they definitely alter the general picture of the characters whom the productions intend to present in a more favourable light. As the singers are singing the original Italian version of the libretto, it is the translation that is the tool for making these alterations. Therefore, the translator is the very source of such strong interference in the text.

In conclusion, despite their numerous drawbacks and contrary to operatic critics and stage directors, surtitles are highly appreciated nowadays by the audiences, who do not hesitate to complain if, for various reasons, the opera houses do not use them. However, just like in many other translation branches, the role of an operatic translator is still not properly recognized. It would probably be highly surprising for the vast majority that the titles are not a word-for-word translation, and that there may be as many translations of a particular opera as there are stage directors and productions. However, in this area it is the translator who is mostly responsible for the final picture of the text. He should be invisible because the surtitles are not the most important element of the performance, and they should definitely be easy to read, but his visibility is still underlined by the fact that there are certain elements which may be foreign and surprising for the audience. In addition, or probably primarily, he interferes in

the text very much, for example when the standard interpretation of an opera is altered by the director. In such cases, the needs of particular productions are usually treated as more important, and the translation should be adjusted to the production and support it. However, irrespective of the situation, it should be emphasized that the translator should always be in full control of the text: instead of being its slave he should become its master. According to Susan Bassnett, it is essential to “recognize the role they [translators] play in reshaping texts, a role that is far from innocent, and is very visible indeed” (23).

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APPENDIX 1

Lucia di Lammermoor (Lucia's aria and cabaletta from Act I)
(*Regnava nel silenzio... Quando, rapito in estasi*)

(Original libretto sung by the singers,
translation mine)

(Translation provided by the
opera house)

(Aria)

Deep and dark night
Had fallen on nature's silence...
The spring was lit by a pale
Ray of a clouded moon...
Then, in the midst of the night air,
I heard a quiet moaning.
And there, on the edge,
I saw the phantom.
She moved her lips,
As if she was talking.
I was able to see
That with her inanimate hand
She seemed to beckon me to her.
She stayed motionless for a moment
Then vanished immediately.
And the waters, so limpid before,
Turned into the colour of blood.

In the silence of the somber night
The fountain was struck
By a pale ray of moonlight.
A soft lament could be heard
And right there
The spectre appeared to me
I saw her lips move
As if she were speaking.
And with her lifeless hand
She seemed to beckon me.
For a moment, she stood motionless.
Then she vanished,
And the limpid water
Reddened with blood.

(Cabaletta)

When, overcome by ecstasy,
Full of passionate desire,
With overflowing heart,
He vows eternal love,
Then I forget all my sorrows,
My weeping becomes joy...
When he is with me, I feel
Heaven opening to me.

When seized with passion,
He speaks from his heart
And swears eternal devotion.
I forget my sorrow
And my tears turn into joy.
When I am near him,
Heaven seems to open to me.

APPENDIX 2

*La Traviata: Alfredo's aria and cabaletta from Act II
(Lunge da lei... De' miei bollenti spiriti... O mio rimorso)*

(Original libretto sung by the singers,
translation mine)

(Translation provided by the opera
house)

There's no pleasure in life when she's
away!
It's three months now since Violetta
Abandoned for me her luxurious life
Full of honours and lavish parties.
There she was used to the admiration of
all
Who were enchanted by her beauty.
But she seems happy in this charming
place.
Here she leaves everything for me.
With her by me, I am reborn.
I feel revived by the love's breeze
And I forget the past in present delights.

I can't bear being away from her even
for a moment!
Three months ago, Violetta left
Everything and everyone for me.
A life of wealth, fame and lavish
parties...
Every man was a slave to her beauty.
Now, in this delightful place,
She's happy to live for me alone.
Here with her, my life has taken on new
meaning.
Our joyous love has made us forget the
past.

My passionate spirit
And the fire of youth
She calms with
The smile of love
Since she told me
"I want to live faithful to you!",
I have forgotten the world
as I live in this paradise.

My youthful passion,
So urgent and tempestuous ,
Has been calmed
By her gentle smile of love.
She told me, "I live for you alone!"
"I want to live faithful to you!",
I have forgotten the world
And lived like in heaven.
Since then, I've forgotten the world

(Cabaletta)

Oh, my remorse! Oh, disgrace!
I lived so mistaken!
But the truth, like a flash,
Has broken my dream!
For a little while be calm in my breast
Oh, cry of honour.
I will become your avenger,
I shall wash away this infamy.

I've disgraced myself!
How could I have been so blind!
The ugly truth has shattered
This dream of mine.
But I know what must be done.
I must right this wrong.
I will be your avenger.
I'll wash away this shame.

APPENDIX 3

La Sonnambula (Elvino's aria and cabaletta from Act II)
(*Tutto è sciolto... Ah! perché non posso odiarti.....*)

(Original libretto sung by the singers,
translation mine)

(Translation provided by the opera
house)

(Aria)

Everything is over.
Nothing can comfort me anymore.
My heart is dead forever
Both to joy and to love.
Feed your glance and soul
With my overwhelming pain.
I am the most miserable man,
Cruel woman, because of you.

All is lost, nothing can be done.
My heart is dead to joy and love.
You've ruined everything.
I'm wretched because of you.
How could you be so cruel?

(Cabaletta)

Why cannot I hate you,
Faithless woman, as I should?
You are still not driven
Wholly from my heart.
May another love you
As I, the unfortunate one, has!
Fear no other wish, treacherous
woman,
From my pain.

I cannot hate you as I want to,
I cannot banish you from my heart.
Let somebody else love you as I do,
I want at least that for you.

A Clockwork Orange: Ultra-Violence Rewritten

Kamil Lesiew

Violence is the last refuge of the incompetent.

– Issac Asimov

“WHAT’S IT GOING TO BE THEN, EH?”¹

A bit of scandal is good for business, goes the old marketing adage. Or something to that effect, at any rate. Although controversy has not always been a desirable outcome of artistic production and, historically, offenders have often been relegated to much-dreaded obscurity, it cannot be denied that over the years we have seen a number of examples to the contrary.

A case in point: Anthony Burgess’ 1962 *A Clockwork Orange*, which may have never been a bestseller, but Stanley Kubrick’s film adaptation and controversy surrounding its release a decade later certainly popularized the novel among movie-goers and bookstore-browsers alike, ultimately giving rise to a cult following. Both the book and the film owed this intense reception in part to their depiction, or glorification, as some critics alleged, of violence.

This paper attempts to analyse *A Clockwork Orange* through the theoretical framework proposed by André Lefevere of the Manipulation School of translation studies, as well as Lawrence Venuti’s concept of translational violence. Whenever it appears relevant to the subject at hand, we should also venture to examine some distinctive features of the cultural, transmedia phenomenon that is *A Clockwork Orange*, focusing on three of its many incarnations: the original novel by Burgess, its American editions, and Kubrick’s film adaptation. All violent, violating, and violated, in one way or another, as we are about to demonstrate.

CRUELTY UNFOLDS

Besides violence, what the three incarnations have in common is basically the same story. Set in a dystopian, near-futuristic society, it follows Alex, the

¹ The opening words of *A Clockwork Orange* the novel (Burgess 1).

narrator and a clever teenage sociopath, as he leads his gang of doped young hoodlums on a violent terror campaign across the neighbourhood, assaulting, battering, raping, joyriding, and burglarizing their merry way into the night. Betrayed by his comrades during a botched home invasion, he is apprehended and sentenced to jail for murder. Doomed to spend a long time in prison, Alex eagerly embraces a fast, yet experimental, method of rehabilitation: he is drugged and strapped to a chair with his eyes fixed on violent scenes before him. After a few weeks of this behaviour-conditioning therapy, he is deemed completely reformed, and released, with the success of the new technique widely reported by the government-supporting media on the wake of re-election. A kind of poetic justice has Alex face his former misdeeds, as he finds himself on the receiving end of brutality this time around, unable to strike back due to the conditioned aversion to all violence; bewildered and bloodied, he ends up nursing his injuries in a home he has previously invaded, his real identity unknown to the owner, an anti-establishment writer, who plots to use Alex as a proof of the government's tyranny. The protagonist, once again betrayed and detained, is driven to a failed suicide attempt that leaves him bedridden in a hospital, where he is courted by the authorities and restored to his former self, the violent inclinations unbound. Upon release, Alex reverts to his criminal ways, leading yet another gang on a renewed spree of wanton brutality.

All incarnations share also recurrent themes, from popular music, fashion and teenage subculture through socialist society with totalitarian overtones plagued with juvenile delinquency and drug addiction, to authority, morality and free will, manipulation and propaganda, behavioural psychology and scientific progress, etc.

For the most part the story is narrated in an argot created for the novel by Burgess,² called Nadsat after the Russian suffix *-надцать*, or *-nadcat'*, for "teen". This slang, or sociolect used by Alex and his crew, bears high Slavic, mainly Russian, influences, blended with some Cockney rhyming slang, schoolboy colloquialisms, and German- and Romany-derived borrowings. Despite its diverse roots and vividness, however, one of the doctors in the novel disparages it as nothing more than "propaganda" and "subliminal penetration" (Burgess, *ACO* 116), as if Nadsat were a subversive technique employed by some malicious power to covertly indoctrinate youth. The argot, Burgess

² Burgess was a polyglot, having spent considerable time abroad, and a would-be linguist who also invented a prehistoric language for the film *Quest for Fire* (1981).

explains, is “another aspect of [his] cowardice” that makes him do the “raping and ripping by proxy” and “depute to imaginary personalities the sins he is too cautious to commit for himself.” By creating the fictional and obscure language, he wanted to “muffle the raw response” of pornography (“ACO Resucked” IX), to screen, as it were, the readers from direct exposure to the intratextual violence. Indeed, the slang, acting as “a kind of mist half-hiding the mayhem” (Burgess, *You’ve Had Your Time* 38), makes it difficult at first to follow the story, leaving the readers to infer the meaning from the context. The more they understand the language, however, the more they turn from mere incredulous spectators into one of Alex’s “droogs”, or brothers, vicariously participating in his exploits, “the old ultra-violence.”

The similarities all but end there, and begins what Lefevere, in one of his major books on translation, refers to as rewriting and the manipulation of literary fame.

THE BOOK: VIOLENCE CURBED AND PATRONIZED

Anthony Burgess³ (1917-1993) published *A Clockwork Orange* in the United Kingdom in 1962, a few years after his return to native England following a prolonged stint abroad. To his surprise, he found himself at odds with the post-war British society that was stricken with many problems he had not expected, such as hooligan groups terrorizing the streets. Having been diagnosed with a terminal cerebral tumour a few years earlier, which only later proved to be a mistake, he was determined to provide for his wife, and obsessively engaged in what marked the most prolific time of his literary career (Burgess, *You’ve Had Your Time* 3ff.). Often autobiographical, in *A Clockwork Orange* he not only showed his visceral dislike for authority, but also did use at least two events from his own life: a recent stay in Russia, which inspired him to create Nadsat (ibid. 37-53), as well as the assault of his wife Lynne during the war by some G.I. deserters and the resulting miscarriage when he was at his military post abroad (Burgess, *Little Wilson and Big God* 301).

The novel, a knockoff born out of “the popular desire to make the know notorious” and *jeu d’esprit* allegedly written purely for money in just three weeks, was not Burgess’ first writing venture nor his favourite, as the author himself openly admitted (*Flame into Being* 205). It was and continues to be,

³ Born John Anthony Burgess Wilson, he published under the pen name combining his confirmation name and his late mother’s maiden name.

however, the most famous of his works and the one that has defined his literary career ever since. A cult classic for its followers and a prominent feature on some recommended lists, it has never been a popular success; the initial reviews were mixed and sales so poor, in fact, (Biswell xxiii) that there is no use trying to find it on any bestselling list, even on its native British book market.⁴

The above considerations aside, it is far more interesting to turn our attention elsewhere at this point: across the Atlantic, to the American editions of the novel. The reason for so abrupt a change of scenery is one relatively small, yet major, change in the original text introduced by its very first publisher in the United States, the prestigious W.W. Norton.

Our reader may find it surprising, as a British transatlantic traveller familiar with the original text at the time may have found it, that the edition made available on American bookshelves in 1963 ends with Alex's relapse into depravity; whereas Burgess offers a different conclusion altogether: one where the protagonist meets his former crewman and decides to exercise his newly reacquired free will to renounce his evil ways and follow the path of the righteous instead.

Apparently, the final chapter was truncated from the first American edition on the publisher's insistence, and the financially pressed author accepted the decision in order to have the book out at all, as his agent had warned him that "its pornography of violence would be certain to make it unacceptable" (Burgess, "Preface" v). But the publisher's contention was not with the excessive violence of the novel in general, it seems, but with its epilogue that was deemed not relatable enough, or maybe too unrealistic and sententious, for the American audience. Considering the conclusion too British a "sellout", the New York-based W.W. Norton rejected its "Pelagian unwillingness to accept that a human being could be a model of unregenerable evil" and its "Kennedyan (...) notion of moral progress", as the Americans were "tougher than the British and could face up to reality"; the effect was a book more "Nyxonian" in its message with "no shred of optimism in it" (Burgess, "AOC Resucked" viii).

In his autobiographical *You've Had Your Time...* Burgess blames one editor at W.W. Norton in particular: to wit, Eric Swenson (60). The person in question, however, offers an entirely different recollection of the matter at hand:

⁴ Partly due to the lack of reliable sales data: the available aggregators, e.g. Nielsen BookScan, list mainly the titles published since 2000s onwards and often do not include such major authors as Shakespeare or Dickens.

What I remember is that he responded to my comments by telling me that I was right, that he had added the twenty-first upbeat chapter because his British publisher wanted a happy ending. My memory also claims that he urged me to publish an American edition without that last chapter, which was, again as I remember it, how he had originally ended the novel. We did just that. (qtd. in Biswell xxii-iii)

Whoever was actually responsible, though, Burgess appears to have fallen victim to the confusion of partially his own making. Not only because he consented to the book's abridgement, but also because the twentieth chapter of his original typescript ends with a handwritten note that reads: "Should we end there? An optional 'epilogue' follows" (qtd. in *ibid.* xxii). It follows indeed, but only in the British original, as the publisher decided to include this "optional" ending, whereas the American simply did not. But although Burgess' subsequent claims do not mention the typescript at all, Swenson's decision not to publish the work in its entirety, as his British counterparts did, is still a dangerous practice that should not be endorsed.

By removing the final chapter from its edition, W.W. Norton effectively dispossessed all the potential readers in the United States of their free will to experience the work in its entirety and decide for themselves whether the conclusion suited their preferences, as if the editors had known better what the readers might have wanted, a patronizing practice if nothing else. This kind of censorship, preventive or self-conscious, seems all the more strange in a book that is so much concerned with freedom, liberty, independence, the intrinsic American values, some would think.

In terms adopted by the Manipulation School of translation studies, the American publisher's omission of the final chapter certainly constitutes a case of rewriting, as defined by Lefevere:

All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society. Rewriting can introduce new concepts, new genres, new devices and the history of translation is the history also of

literary innovation, of the shaping power of one culture upon another.
But rewriting can also repress innovation, distort and contain... (vii)

Although Lefevere has mainly translation in mind, rewriting is by no means limited to it, and includes any type of adaptation, interpretation, anthologization, canonization, criticism, etc., based on the original artistic creation and manipulated to serve a specific purpose (6-7).⁵

To explain this particular move of the American editor, one more of Lefevere's key terms needs to be introduced: that of patronage. No artistic performance functions in a vacuum; each is positioned within a polysystem, to borrow Itamar Even-Zohar's phrase, drawn in turn from the Russian Formalists and their concept of culture as a "system of systems" (cf. Even-Zohar 192-197). Far from being deterministic, this (poly)system is dynamic and "acts as a series of "constraints" (...) on the reader, writer, and rewriter" (Lefevere 12-13); these "constraints" include poetics, ideology, universe of discourse, and, last but not least, patronage, or "something like the powers (persons, institutions) that can further or hinder the reading, writing, and rewriting of literature" (Lefevere 15).

A force generally external to a literary system, patronage influences its ideology rather than poetics, entrusting the latter to the professionals in the hope that they conform to the imperative doctrine. Apart from this ideological aspect, patronage has also two more components: economic in granting remuneration for services, and status in conferring recognition and prestige; the two are used to award the professionals for their compliance or penalize them for defiance. The (poly)system can be controlled by two types of patronage: differentiated, typical of liberal economies, with the three components dispersed and a relatively slight influence of ideology on commercial success; and undifferentiated, typical of totalitarian regimes, with the three components in exclusive possession of a single power and success highly contingent on abiding doctrinal considerations (Lefevere 16-17).

Coming back to our example, W.W. Norton, acting as a patron in an obviously differentiated system of the American book market, decided to rewrite Burgess' original so as to omit the final chapter, deemed too defiant, it seems, not because of the violence, but the "unrealistic" plot twist. They did so on ideological grounds, for one, not quite arbitrary but to satisfy some perceived

⁵ Manipulation in this context does not necessarily entail devious intents, merely a change implemented in some manner, whether skillfully and cleverly or forcibly and crudely.

preferences of its readers; but still in a condescending fashion. The economic element was also involved, as Burgess had no choice but to abide by the publisher's wishes if he wanted his book to be brought out in the United States in the first place, and his financial pressures to be over thanks to the received royalties. His state of mind at the time is easily relatable: if the novel had not been published then, it may never have been, so it might have seemed better to yield and profit than resist and remain penniless and relatively unknown to the greater American public. In fact, his potential obstinacy could have cost him an oft-coveted status of literary personage, attainable only by being a published author on the major market, and Burgess was a vain enough man not to dig his heels in too deep on the matter.

Either way, it was not until more than twenty years later that the Americans did justice to the text by including the ending as the author intended all along. The 1986 edition, by the very same W.W. Norton, came not only with the final chapter, but also with an introduction. Subtitled *A Clockwork Orange Resucked*, it gave Burgess a chance to explain the circumstances of the previous confusion, explicitly blaming the unnamed, but easily identifiable, publisher for misleading the readers:

I could, of course, have demurred at this [cutting off the epilogue] and taken my book elsewhere, but it was considered that he was being charitable in accepting the work at all, and that all other New York, or Boston, publishers would kick out the manuscript on its dog-ear. I needed money back in 1961, even the pittance I was being offered as an advance, and if the condition of the book's acceptance was also its truncation — well, so be it. (vi)

The original division of the novel into three parts of seven chapters each, giving a total of twenty one, argues the author, was not arbitrary, but meant to have a symbolic meaning: for that number is often associated with the age of maturity, when adolescents are supposed to redefine their life in grown-up terms, much as Alex did in the end, renouncing wanton violence, which is:

[A] prerogative of youth, which has much energy but little talent for the constructive. Its dynamism has to find an outlet in smashing telephone kiosks, derailing trains, stealing cars and smashing them and, of course, in the much more satisfactory activity of destroying

human beings. There comes a time, however, when violence is seen as juvenile and boring. It is the repartee of the stupid and ignorant. My young hoodlum comes to the revelation of the need to get something done in life — to marry, to beget children, to keep the orange of the world turning in the rookers of Bog, or hands of God, and perhaps even create something — music, say. (ibid. vii)

The redemptive ending, or simply a possibility of moral change, Burgess goes on to say, is what separates a novel from a fairy tale or allegory, and because the first American edition is wanting in this respect he considers it the latter, a mere fable very much inferior to his original work (ibid. vii-viii).

THE MOVIE: HORROR SHOWN AND ADAPTED

So much has been written about Stanley Kubrick (1928-1999) over the years, both in his lifetime and after his death, that any description that comes to mind seems to border on the cliché, if not to cross this invisible verge altogether. A movie-making genius, visionary director, cinema innovator, meticulous screenwriter, authoritative perfectionist and control freak who demanded what went above and beyond the call of duty from himself and his collaborators; all true, and all necessary, but each insufficient to describe the peculiar brand of personage he was and continues to be in popular estimation. If we were to settle on one easy label that describes him best, we would be hard-pressed to choose this: a controversial adapter; if only because it readily suits our purpose here.

When Kubrick released his *A Clockwork Orange* in 1971, he had already made a name for himself in Hollywood as a director and screenwriter of such memorable films as *Lolita* (1962), *Dr Strangelove* (1964), and *2001: A Space Odyssey* (1968). All adaptations of various literary texts, which earned a total of seven nominations for the Academy Awards, a distinction he personally was never to receive despite his critical acclaim and illustrious movie career that spanned over more than four decades.⁶

Few directors of his standing have consistently produced movies that generated so much hue and cry, not least due to the daring topics he tackled and

⁶ He went on to direct and write such film classics as *The Shinning* (1980) and *Full Metal Jacket* (1987), each based on a novel; Kubrick's untimely death occurred when he was about to release the long-awaited *Eyes Wide Shut* (1999), again an adaptation, more than a decade after his previous feature.

their bold, no-holds-barred depiction on the screen which he was famous, or infamous, for. Some of the controversy could be attributable to the fact that Kubrick's major releases coincided with the time when the long-repressed American movie industry was finally freeing itself from the moral constraints, or patronage in Lefevre's terms, of the Hays Code and its dos and don'ts;⁷ in wake of this relaxation the New Hollywood wave of film-makers arrived, no longer forbidden to show sex and violence in ways never before imagined.

And show them Kubrick did, and explicitly at that, in *A Clockwork Orange*. The movie became notorious straight away with all kinds of outraged critics who branded it immoral, violent, obscene, excessive, revolting, abominable, depraved and depraving, pornographic even, and every intense and nasty word in between.⁸ Since such opinions are a matter of personal judgement and the rather fierce debate seems to be deeply entrenched in inextricable ontological deliberations, it is not of our primary concern to evaluate their merits more than is warranted by the purpose of this paper. Admittedly, though, the film is relatively faithful to the book, with only minor plot modifications to be expected from a movie adaptation, and every bit as violent as the book.

But in translating, or rewriting, the text for the screen, the film-makers unavoidably made what is left to the readers' imagination immediately conspicuous, almost palpable, lending to the on-screen proceedings a sort of immediacy that the novel is lacking. The highly stylized sex and violence of the movie adaptation are not mediated, filtered, and moderated through the written word, but have the viewers fully exposed to scenes that are vivid, graphic, and explicit in their content; it is image, of course, that makes those taboo topics inevitably more suggestive.

The film's apparent sexualisation, however, that is inscribing the adaptation with nudity, phallic or vaginal imagery, homoerotic, if not downright homosexual, undertones, all not directly present in the text, is an independent artistic choice of Kubrick's crew; certainly not inescapable, but arguably integral to their vision of the story. So is their take on violence: people still get rapped and raped, of course, but it is rather mild, considering, with no bones actually shown being broken or heads smashed as a result of the "tolchocking", i.e.

⁷ The Motion Picture Production Code, nicknamed after the chief censor of his age, William H. Hays, refers to the strict moral guidelines adapted by major American studios from the early 1930s to the late 1960s.

⁸ For a more detailed outline of the controversy see Staiger (40-55).

beating, and sexual penetration, or the euphemistic “in-out”, only implied. Even the infamous scene of the home invasion, when a writer is restrained and kicked repeatedly as he watches his wife being raped, is somewhat mitigated by the fact that it all happens to the cheerful tune of “Singin’ In the Rain”, which makes it unreal, dreamlike, and imbued with grotesque. The film-makers also avoid possible cringes by offsetting the impact of the scene in the book that has Alex drugging and sexually taking advantage of two ten-year-old girls. They all are simply made older, and while Alex is a fifteen-year-old in the novel, in the film he and the girls are roughly the same age, adolescents or young adults who engage in what seems to be consensual intercourse, with the scene filmed playfully in one fast-forward take.

All in all, the film subjects its viewers to a feast of brutality not unlike the scenes Alex is forced to see during his experimental treatment, yet the movie audience is at least given a choice to avert their eyes in disgust, or savour the violence, if they so decide.

This uncompromising nature of the film met with some outrage in Kubrick’s native United States, even though its viewership was limited by its R rating;⁹ but the protests soon all but subsided. And all would have been “real horror show”, that is “very nice indeed” in Nadsat, if it had not been for the two arguable decisions made by none other than Kubrick himself.

For in Great Britain, the homeland of Burgess, no less, the controversies surrounding the movie’s release, coupled with the accusations linking it with a series of brutal copy-cat crimes, led the Warner Brothers studio to withdraw it from the theatres across the Isles on Kubrick’s insistence (McDougal 3-4). Because of the protests and death threats he and his wife had received, the American director and screenwriter elected to act as a Lefeverian patron and rewrite his movie into a kind of limited, British-only oblivion, out of sight, out of mind. Not until his death in 1999, after twenty-seven years, were the British finally able to see the film, when it was re-released in the cinemas.

The violence of the movie, however, does not lie just in what it shows, but also in what it does not: for Kubrick follows in the footsteps of the initial American edition in omitting Alex’s ultimate redemption, yet another case of rewriting. As Kubrick admitted in the 1980 interview with Michel Ciment, he

⁹ Actually, the film was rated X (adults only) at first, but after Kubrick had replaced some 30 seconds of the explicit scenes with less offensive material, the movie was allowed to be seen even by minors, but under adult supervision.

read the American edition, not the British original, and was not aware of the final chapter until he had almost finished the script:

But [the original ending] is, as far as I am concerned, unconvincing and inconsistent with the style and intent of the book. I wouldn't be surprised to learn that the publisher had somehow prevailed upon Burgess to tack on the extra chapter against his better judgment, so the book would end on a more positive note... I certainly never gave any serious consideration to using it. (Ciment 157)

It is a rationale strikingly similar to the one of W.W. Norton that we have previously discussed. Kubrick's decision was no less patronizing to the audience; apparently, he knew better than Burgess himself what "the style and intent of the book" was meant to be. The effect was similar, as well, yet again excluding the possibility of Alex's atonement and producing in the movie's viewers worldwide, or at least in those unaware of the novelist's intention, a false impression that the protagonist is doomed to criminality from the start, evil incarnate that he is.

Admittedly though, film adaptation is a special kind of translation, and a special kind of rewriting at that. There seems to be greater leniency towards what is allowable in transferring a book to the screen than in transferring it to a different book market. Although the American publisher and Kubrick perpetrated the very same act, if not the sin, of omission, the latter appears more justified on the grounds of a specific artistic vision and social commentary, whereas the former may be considered, to use a law idiom, a premeditated crime of wanton violence. After all, the text was not even translated into another language, or another medium, for that matter, just reprinted and published in a different Anglophone country. As it was, however, W.W. Norton violated not only Burgess' *licentia poetica* but also what may be called textual integrity of his work. The only mitigating circumstance seems to be that all this was done with his permission, reluctant or otherwise, with "the moral right of the author" asserted, as the old copyright formula dictates.

As Burgess mentions in one of his autobiographies, he had nothing to do with the movie, apart from being acknowledged as the author of the book in the

closing credits.¹⁰ Upon seeing the adaptation he could not help but feel ambivalent: he liked some parts of it, especially the music and Malcolm McDowell's portrayal of Alex, but was nonetheless uneasy about the omission of the final redemptive chapter, for which he blamed not Kubrick, but, again, his American publisher. As a matter of fact, the two men rather seem to have developed a personal rapport, as they shared similar views on politics and society, and an interest in Napoleon Bonaparte (Burgess, *You've Had Your Time* 244-248).

But Kubrick soon distanced himself from the controversies surrounding the movie, leaving Burgess alone to defend both his book and the film adaptation in numerous articles, interviews, and his other works. It was from that moment on that the British author apparently held a grudge against the American director, and his problems with *A Clockwork Orange* began anew. "Indeed much of my later life has been expended on Xeroxing statements of intention and the frustration of intention", he puts it bluntly in the preface to the first unabridged American edition, "while both Kubrick and my New York publisher coolly bask in the rewards of their misdemeanour." ("AOC Resucked" vii). He was particularly upset with the director when the latter published in 1972 his own illustrated book about the movie, which, in Burgess' opinion, was Kubrick's blatant attempt at hijacking the cultural phenomena, as if it had originated with the film, not the novel (Biswell xxv). Burgess seemed so eager to reclaim his rightful place as the seminal force behind the cult following that he even wrote two musicals based on the book, but both were released to some very mixed reviews. Interestingly enough, *A Clockwork Orange: A Play with Music*, the earlier of those musicals, ends with a character dressed as Kubrick, who enters playing "Singin' In The Rain" on a trumpet only to be kicked off the stage (McDougal 2). In a fictional dialogue with Alex, which was to be published in newspapers before the play appeared in print, Burgess could not help but deride Kubrick again, having the hero call him "[t]he gloopy shoot that put [him] in the sinny – Lubric or Pubic or some such like naz..." ("Malenky Govoreet" 227). All rather crude, but unambiguous, suggestions what the author thought about his one-time colleague.

Despite Burgess' personal views on Kubrick, the movie adaptation was a reasonable success with the audience: produced on a modest budget of 2.2

¹⁰ In fact, he did pen an early screenplay for the movie, back when Kubrick was not yet involved with the project.

million dollars, it grossed 26.5 million dollars in the box office (“A Clockwork Orange”). It also won some critical acclaim, though not universal, given the bad press and publicity of its release, and was nominated to a number of prestigious awards, including four Oscar nods for best picture, director, screenplay, and editing, along with seven BAFTA Awards and three Golden Globe nominations.¹¹ Often included high on a variety of best-film lists, Kubrick’s *A Clockwork Orange* has been a staple of the industry ever since its release.

THE OLD ULTRA-VIOLENCE CONCLUDED

In the preceding sections we have seen how Burgess’ original novel was purposefully rewritten and manipulated by its American publisher and the director-screenwriter of its film adaptation. Both had arguably different reasons for doing so, but the effect was the same: the omission of the last redemptive chapter in order to tailor the novel’s overtones to their preference. Acting as Lefeverian patrons in differentiated systems of book and movie markets, they took it upon themselves to decide what was suitable for their respective audiences, essentially undermining Burgess’ decisions and intentions, and usurping his authorial prerogatives, as it were.

In other words, they violated the original text. Or, to borrow Lawrence Venuti’s phrase, they appropriated what was foreign, i.e. the British text, for their domestic, i.e. American, purposes. Although Venuti has mostly translation in mind when he writes about “violence” as the inherent attribute of domestication, some of his remarks strike a familiar note and as such seem relevant enough to our analysis.

For Venuti translation is “the reconstruction of the foreign text in accordance with values, beliefs, and representations that pre-exist in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts.” It is “the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader”. In translating, any such difference is “imprinted by the target-language culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies” (18). Should we substitute translation for adaptation in general within this paradigm, the violence, or rather the violations, of W.W. Norton and Kubrick

¹¹ It ultimately received none of these accolades, having lost the majority to William Friedkin’s *The French Connection* starring Gene Hackman or Bob Fosse’s *Cabaret* with Liza Minnelli.

immediately become evident. The reasons given by both for the exclusion of the final chapter amount then to nothing more than their “canons and taboos”, their “codes and ideologies”, which the original text challenged, a cultural difference that had to be appropriated, assimilated, reconstructed, and forcibly replaced with the pre-existing target-language mind-set.

And indeed, all such operations serve “to bring back a cultural other as the same, the recognizable, even the familiar... often in highly self-conscious projects.” Translation, or adaptation in our case, may convey the foreign text, but “it is always a communication limited by its address to a specific reading audience” (Venuti 18-19). Or viewing audience, for that matter.

Both Lefevere’s rewriting and Venuti’s violence of translation help explain the motivations of the violators in a number of fields other than translation. Their educated considerations are very much concerned with cultural change and power, or agents influencing cultures in general and literary (poly-)systems in particular, whether we call them “patrons” or “violent” and “highly self-conscious” usurpers and re-constructors, imperialistic, chauvinistic, ethnocentric. Redefined in those terms, the patronizing agency of W.W. Norton and Kubrick takes on a new meaning, not so much aggressively destructive as defensively preserving the *status quo*, the pre-configured “hierarchies of dominance and marginality” that may have been disturbed otherwise by the moralistic tone of Burgess’ intended ending.

But whereas the American publisher reconsidered their decision and finally included the missing chapter, the movie is always going to end with Alex returned to his former self, saying mischievously: “I was cured, all right.” And so the cycle of violence continues.

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The Terminology of Contemporary National Socialist Online Communities

Maciej Grabczyk

With the advent of the Internet, spreading ideas and information has become easier than ever before. This did not escape the attention of white nationalist organizations, who have embraced the new medium as an unprecedented opportunity for their movement and quickly relocated most of their political activities online (Vysotsky 2002). The enormous social and communication power of the Internet allows white supremacist groups to facilitate to maintain communication and coordination between members, safely and easily expose potential recruits to their discourse, inspire criminal activities, organize events, and make profit by selling merchandise (Vysotsky 2002, 6-7).

The Internet provides its users with relative anonymity, and by nature resides somewhere in the legal grey area, due to unclear lines of jurisdiction. This has turned it into a haven for otherwise unacceptable, if not illegal, white supremacist discourse. However, even online one cannot espouse such extremely infamous a doctrine as National Socialism without being heavily stigmatized. Virtually everywhere outside of their own safe spaces neo-Nazis are condemned and mocked, just as the historical Nazis have become both a symbol of evil and a laughing stock. As individuals, the self-described White Power advocates have to cope somehow with their community's highly negative image present in the collective consciousness of the West. This is achieved through psychological processes. On the scale of the movement as a whole, white nationalists employ a variety of communication strategies, both among themselves and when interacting with the outside world, to advance their political agenda.

The purpose of this essay is to identify and explicate these strategies and processes by analyzing the terminology of contemporary National Socialist online communities, which have a notable tendency to produce large numbers of neologisms. It will be presented how the extremists can influence the socio-political landscape by introducing new words reflective of their worldview, and distorting the meaning of the pre-existing ones. For the sake of this essay, the

terms ‘white supremacist’ and ‘National Socialist’ (here abbreviated WS and NS respectively) are considered synonymous. While certainly not all white nationalist adhere to the NS ideology, there is a great amount of terminological overlap between various groups within the movement. Nonetheless, Ku Klux Klan, the Creativity Movement (World Church of the Creator), and Christian Identity will not be discussed as too distinct to be conflated with neo-Nazis. The data on National-Socialist argot was gathered from the websites below:

1. *Stormfront.org*, launched in 1995, the first (Klein 444) and the largest (430) WS website;
2. *Metapedia*, a WS alternative to Wikipedia, posing as a scientific and reliable source of information. It is an online encyclopedia “designed to offer Internet-users an educational outlet on tens of thousands of subjects, providing of course, a racial spin on their explanations” (Klein 437);
3. *WhitakerOnline.org*, the website of an influential American white nationalist Robert Whitaker, the author of “the Mantra”, and its forum, *Bugs Swarm*.

PROJECTION

Each member of a WS community must frequently struggle to maintain a positive perception of themselves and to protect the reputation of their organization in the face of overwhelming amounts of criticism. To do so, they project the negative traits commonly attributed to them onto their detractors. According to *Psychology: The Science of Mind and Behaviour*, this psychological process of projection is one of the Ego defense mechanisms, introduced by Sigmund Freud and Anna Freud, which are unconscious and “involve some degree of self-deception and distortion of reality” (Gross 675). The textbook *Psychology: Core Concepts* describes projection as follows:

When some personal attitudes or values cannot be fully accepted or owned up to, they can be directed outward as characteristics of others. (...) Someone who cannot accept harboring prejudiced views toward some outgroup comes to see others as prejudiced, sexist, or racist, for example. (Johnson et al. 432)

In the case of NSs, the act of projection is reflected in a number of their neologisms, which can be easily recognized as Nazi counterparts of commonly

accepted terms. A complete reversal of meaning takes place, as the extremists turn all the accusations back at the accusers. This process is demonstrated in (1):

(1a)

Term associated with WS:	Definition (<i>Encyclopaedia Britannica</i>):
‘Anti-Semitism’	“Hostility toward or discrimination against Jews as a religious or racial group.”
WS counter-terms:	Definitions (<i>Metapedia</i>):
‘Resistance to Jewish supremacism’	“Tactics, strategies and praxis, by which gentiles work to live as free men, independent of the yoke of Jewish supremacy.”
‘Counter-Semitism’	“The position of opponents of Jewish supremacism and chauvinism in the dialectic of Jew-Gentile relations.”
‘Loxism’	“The Jews' hatred not merely of gentiles but specifically of white people.”

(1b)

Term associated with WS:	Definition (<i>Oxford Dictionaries</i>):
‘Anti-racism’	“The policy or practice of opposing racism and promoting racial tolerance.”
WS counter-terms:	Definitions:
‘Europhobia’	“‘Fear of Europeans’, also called anti-white racism, is characterized by an aversion to persons of European racial origin.” (<i>Metapedia</i>)
‘Anti-white’	“Advocate for a future which excludes white children; proponent of white genocide; seeks to silence pro-whites.” (<i>B.U.G.S. Glossary</i>)

(1c)

Term associated with WS:	Definition (<i>Encyclopaedia Britannica</i>):
‘Holocaust / Sho’ah’	“The systematic state-sponsored killing of six million Jewish men, women, and children and millions of others by Nazi Germany and its collaborators during World War II.”
WS counter-terms:	Definitions (<i>Metapedia</i>):
‘Holohoax’ / ‘Holocash’ / ‘Holofraud’ / ‘Holycause’ / ‘The Holocaust™’ / ‘Holocaust swindle’	“Folk accounts of Jewish casualties during World War II, disputed by revisionists.”

‘Holocaustianity’ / ‘Holocaust religion’ / ‘Shoaismus’	“A secular religion, created by proponents of Talmudism for gentile consumption since the late 20th century. It is based primarily upon enforced guilt and self-loathing over alleged Jewish casualties during World War II.”
‘Holocaust Industry’	“The systematic collection or extortion of funds from European countries by Jewish organizations purportedly on behalf of Jewish ‘survivors’ of the Third Reich detention centres in World War II.”

(1d)

Term associated with WS:	Definition (<i>Encyclopaedia Britannica</i>):
‘Racism’ / ‘Racialism’	“Any action, practice, or belief that reflects the racial worldview—the ideology that humans are divided into separate and exclusive biological entities called "races," that there is a causal link between inherited physical traits and traits of personality, intellect, morality, and other cultural behavioral features, and that some races are innately superior to others.”
WS counter-terms:	Definitions (<i>Metapedia</i>):
‘Racial denialism’	“The viewpoint that human races biologically or as natural groups don't exist.”
‘Ethno-masochism’ / ‘Ethno-nihilism’	“Self-hatred on an ethnic basis, a condition peculiar to postmodern whites after 1945, especially in the West.”

(1e)

Term associated with WS:	Definition (<i>Oxford Dictionaries</i>):
‘[White] privilege’	“A special right, advantage, or immunity granted or available only to a particular person or group.”
WS counter-term:	Definition (<i>Metapedia</i>):
‘Jewish privilege’	“The main privilege of the world.”

(1f)

Term associated with WS:	Definition (<i>Encyclopaedia Britannica</i>):
‘White supremacy’ / ‘White supremacism’	“Beliefs and ideas asserting the natural superiority of the lighter-skinned, or ‘white,’ human races over other racial groups.”
WS counter-terms:	Definitions:
‘Jewish supremacism’	“The belief, and promotion of the belief, that the Jews are superior to all others and should rightfully have control over non-Jews in all matters.” (<i>Metapedia</i>)

<p>‘Multiracial supremacist’ / ‘Anti-’</p>	<p>“A bigot and hypocrite that has no tolerance or acceptance for [White Power movement] while demanding tolerance and acceptance for all, with the expectation of everyone to succumb to their demands.” (Steelcap Boot)</p>
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From (1) we can discern information about the NS projected image of ‘reality:’ (1a) it is the Jews who are the real racists, whereas the so-called ‘anti-Semitism’ is merely a natural response to Jewish aggression; (1b) similarly, anti-racism is but a cover for hatred of white people; (1c) the Nazis are not guilty of genocide, since the Holocaust is a Jewish swindle designed to exert money and gather sympathy; (1d) those accused of racism are simply realistic about race, while the white accusers are self-hating and hypocritical race denialists; (1e) the Jews are the ones privileged, not whites; (1f) it is the Jews who are the true supremacists, and the self-described anti-racists seek to subjugate white people to other races.

Simultaneously with inventing counter-terms for the purpose of their semantic warfare, white supremacists also distort or even reverse the meaning of existing terms. A selection of examples is presented in (2):

(2a)

Commonly accepted term:	Definition:	WS redefinition (Steelcap Boot)
‘Multiculturalism’	<p>“The co-existence of diverse cultures, where culture includes racial, religious, or cultural groups and is manifested in customary behaviours, cultural assumptions and values, patterns of thinking, and communicative styles.” (“Defining ‘Multiculturalism.’”)</p>	<p>“The supremacist ideology demanding several different, active, identifiable cultures that are universally controlled by one governing body and set laws.”</p>
‘Neo-Nazi’	<p>“1 A member of an organization similar to the German Nazi Party. 1.1 A person of extreme racist or nationalist views.” (<i>Oxford Dictionaries</i>)</p>	<p>“A term now in attempted used [sic] as a form slander against proud White people around the world, especially when expressing their pride publically. Some modern National Socialists openly accept and use the term “Neo-Nazi” with great pride.”</p>

(2b)

Commonly accepted term:	Definition:	WS redefinition (<i>B.U.G.S. Glossary</i>)
‘Political correctness’ [often referred to as ‘semitical correctness’ by WSs]	“The avoidance of forms of expression or action that are perceived to exclude, marginalize, or insult groups of people who are socially disadvantaged or discriminated against.” (<i>Oxford Dictionaries</i>)	“The established anti-white religion Western Civilization submits to.”
‘[White] privilege’	see (1e)	“Europeans and/or European Americans simply existing and attempting to survive in their former homelands and in largely ethnically-homogeneous neighborhoods.”

From (2) additional information about the NS projected image of ‘reality’ can be discerned: (2a) ‘multiculturalism’ is a plot to force racial diversity on white nations; the term ‘neo-Nazi’ is a slur used against those whites who refuse to be ashamed of their identity; (2b) ‘semitical correctness’ is a way of controlling white people by the Jews; ‘white privilege’ is fictional and serves to attack honest whites just living their lives. Although (2) contains only the examples of outright changing the meaning of a term to better suit it to WS worldview, it must be stressed that websites such as *Metapedia* tend to distort the meaning of most terms, only using somewhat subtler methods.

LEGITIMIZATION

Unlike individual members who project more or less unintentionally, the WS collectives deliberately attempt to legitimize their discourse in the public eye (Klein; Kompatsiaris and Mylonas; Vysotsky 2004). The process of legitimization consists of four distinguishable elements:

A. Stigma transformation, defined as “traveling from deviant to minority space across the cultural landscape” (Berbrier 556) by presenting oneself “as having been labeled, stigmatized, or otherwise assigned status in a deviant cultural space” (557). As is evident from (1) and (2), white supremacists cast themselves in the role of a minority unjustly persecuted by oppressive forces.

But to successfully convey such an image, NS propaganda must reach its audience. This is achieved through:

B. Information laundering, an effort to “disguise and convert their form of illegitimate currency – hate-based information – into what is rapidly becoming acceptable web-based knowledge, thus washed virtually ‘clean’ by the system” (Klein 431). On the Internet, NS websites are on an equal footing with reliable sources of information, due to comparable accessibility through search engines and social media. However, it is still necessary for them to convincingly pose as a legitimate source, which is done by the means of:

C. Intellectualization, that is “intellectualizing the discourse within the movement to give it an air of scientific validity” (Vysotsky 2004 24). The prime example of this strategy is of course *Metapedia*, a racist alternative to *Wikipedia*. In addition, it gives members a sense of intellectual superiority due to possession of higher or secret knowledge, and being awoken (20).

D. Concealment of the more extreme and overtly NS aspects of their ideology, so as not to destroy the illusion of legitimacy and alienate the audience. When discussing the modus operandi of a Greek Nazi party Golden Dawn, Kompatsiaris and Mylonas (2014) observe how by not being explicit about Nazism, GD manages to maintain its connection both to its hardcore Nazi followers, who understand this as a necessary strategy because society is not yet 'radicalized enough,' and to broader masses of conservative or indignant people who may regard GD as an honest political party[.] (122)

As a communication strategy, concealment means avoidance of terminology that is too racist or easily recognizable as being NS in origin. Instead, alternative, relatively inoffensive terms may be applied, as shown in (3):

(3)

Term associated with WS:	Definitions:
‘Anti-Semitism’	see (1a)
‘Racism’ / ‘Racialism’	see (1d)
WS counter-term:	Definition (<i>B.U.G.S. Glossary</i>):
‘Pro-White’	“Advocate for a future which includes white children; opponent of white genocide; seeks to obtain access to Free Speech for and liberate whites.”

The term ‘pro-White’ fulfills the principles of legitimization. It is positive, appeals to emotion, presents white people as an endangered, oppressed minority, and white nationalists as socially conscious activists proud of their heritage. It makes its user difficult to criticize, since doing so would imply being ‘anti-white.’ It hints at the user’s actual views, but without containing any compromising WS references. Finally, ‘pro-White’ is a relatively new term and thus not yet discredited in the public eye.

Legitimization is therefore the chief method of WS organizations for influencing public discourse and advancing their agenda. It would not be possible without the Internet, which “has managed to close the gap on the public’s access to white supremacist propaganda” (Vysotsky, 2002 2).

“THE MANTRA”

There is perhaps no better example of WS’s strategic use of language being combined with legitimization to create propaganda than “the Mantra.” It is a short manifesto written by an influential white nationalist Robert Whitaker which claims that “anti-racist is a code word for anti-white” (“The Mantra”). This phrase has become a very popular WS slogan and highlights the movement’s tendency to reverse meanings and accuse the accusers. According to a report by the Southern Poverty Law Center, “the Mantra” appeared for the first time in 2006, and to this day is being actively spread around the Internet by “a small but highly dedicated group of activists who call themselves the ‘swarm’” (Lenz 2013) and who post “the Mantra” wherever and whenever possible.

This tactic is a realization of a well-known rule of propaganda, often misattributed to Joseph Goebbels, that if you repeat something often enough, it becomes the truth. There exists a number of websites, blogs, online communities, social media profiles, info graphics, videos, cartoons, and a radio podcast, whose main purpose is to saturate the World Wide Web with “the Mantra” and the notion of ‘white genocide.’ It is a persistent, coordinated effort. Some websites even give advice on how to effectively spread the message, which terms to use and which to avoid. For example, the website *bugsbuddy.co.nf* explicitly instructs the ‘Swarm’ members to “always call it genocide,” “appeal to emotions,” and “make it quotable” (*BUGS Buddy*).

CONCLUSION

It has been demonstrated how, to combat stigmatization, WSs engage in projection of their negative traits onto the alleged enemies of the white race. This

is revealed by their redefining the terms used by their critics, or inventing WS counter-parts to them. Furthermore, online NS groups use language as a weapon in an attempt to influence the public discourse and advance their agenda. To do so, WSs legitimize their own movement and its discourse by adopting the role of a persecuted minority ('stigma transformation'), providing WS alternatives to information and community websites ('information laundering'), masquerading their hate speech as reliable information ('intellectualization'), and concealing their NS identity through careful use of words ('concealment'). As evidenced by the example of "the Mantra" Internet campaign, projection and legitimization combine into effective propaganda, short, simple, evocative, appealing to emotions, and involving constant repetition. The language of NSs excludes any possibility of rational debate, and is therefore difficult to counter.

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