

The *Déjà-vu* and the Authentic

The *Déjà-vu* and the Authentic:
Reprise, Recycling, Recuperating
in Anglophone Literature and Culture

Edited by

Jean-Jacques Chardin

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P U B L I S H I N G

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INTRODUCTION

JEAN-JACQUES CHARDIN

This book results from the Strasbourg March 2010 International Conference. The *déjà-vu*, a concept coined by psychic sciences, can be fruitfully applied to literary and art criticism as well as investigations in the field of cultural studies. It can be theorized as the various forms of revisiting, conscious borrowings and recognizable traces imprinted on cultural productions. The *déjà-vu* is the cultural memory stored up in works of art which reprise, recycling and recuperation have made possible. Reprise implies consciously deployed strategies of reference, citation, intertextuality or even pastiche working under the assumption that all cultural productions are palimpsests. Recycling texts, documents, or ideas is a way of modifying, transforming, even bowdlerizing, or impoverishing them. It equally raises the question of intellectual pauperisation that might arise from consumerism, mass-commodification and the way culture has been integrated into what Hannah Arendt named “social metabolism.”¹ The notion of recuperation implies a shift in perspective insofar that what is under scrutiny is not so much the object that is being reappropriated as its user and the underlying ideology at work. The *déjà-vu* also raises the correlated issues of originality and authenticity. If authenticity is to be defined in Walter Benjamin’s words as “the essence of all that is transmissible from its beginning, ranging from its substantive duration to its testimony to the history which it has experienced,”² might it not be concluded that reprise, recycling and recuperation, all modes of repetition, jeopardize the very essence of the original and endanger the authority of the created object? These are some of the questions addressed in the book.

A collection of seventeen papers in English or French, the book covers a wide spectrum of research interests, from literature as reprise

¹ Hannah Arendt, 1961, *La Crise de la culture*, Paris: Gallimard, 1972.

² Walter Benjamin, 1936, “The Work of Art in the Age of Mechanical Reproduction,” in *Illuminations*, London: Fontana, 1972.

of already existing documents, to recycling and recuperating in the fields of music, art, film, as well as in more popular forms of aesthetic expression. It also deals with the ethical and political implications involved in the creation of the *déjà-vu*.

The *déjà-vu* is first approached as a remembrance of things past. Jean-Philippe Heberlé shows in “Transgeneric and Transcultural Recycling in Jonathan Dove’s *The Adventures of Pinocchio* (2007)” how Dove’s opera recycles the original Pinocchio story to make it familiar to British listeners. The musical texture reverently recalls those of Britten and Tippett to the extent that Dove’s opera can be deemed a tribute to the great composers of the recent past. Marion Duquerroy sees a form of impoverishment at work in “Les Young British Artists ou l’imposture du néo pop” where recyclings of pop art are shown to amount to a mere commodification of pre-existing artistic practices. The recycling of the past may even prove a fundamentally inadequate enterprise. Ewa Rychter’s “In our Image, after our Likeness: The *Bible* in some Contemporary British Novels” addresses the way contemporary British fiction recycles the biblical material by juxtaposing it with present-day issues. The *Bible* is seen as engendering fiction just as the novel shapes our reading of Scripture, but fails to provide clear answers to contemporary pains. The first section of the book ends on a not so pessimistic note. In “Le Film comme tombeau: composition, décomposition et reprises dans l’œuvre de Bill Morrison,” Livio Belloï discusses how the relics of the past can be recycled into aesthetic gems. Found footage movies re-use fragments of already existing sections of prints. Bill Morrison’s *Decasia* (2002) (a portmanteau title combining “decay” and “fantasia”) is a good case in point with the scars on the prints being integrated into the narration of the film so as to create a movie language which simultaneously bespeaks the passing of time and gives itself off as a hymn to the beauty of decay.

The second section of the book is concerned with the effects of reprise and recycling on the reader and the related *topoi* of originality and authenticity. Churchill’s recurrent practice of quoting from the *Bible*, *The Pilgrim’s Progress* and Shakespeare generates a familiarity effect with his readership, as shown by Antoine Capet in “*Déjà-vu* with a twist: the *Bible*, European History and English literature reprised in Churchill’s *The Second World War* (1948-1955).” A different mode of recycling is analyzed by Mélanie Heydari in ““A Magical Translation”: “Recycling” in Vikram Seth’s *An Equal Music*.” Starting from the assumption that Beethoven rearranged his opus 104 into a string quintet,

an instance of “recycling but not just recycling,” as stated by one of the characters, Seth embarks on an exploration of pastiche, based on a game of same and other, familiarity and strangeness, which Heydari sees as particularly acute in the post colonial context. Wolfgang Funk takes up the issue of literary pastiche in “Back to the Future, Forward to the Past: Jasper Fforde’s Reconstruction of *Jane Eyre* and the Literary Canon.” He analyzes how Fforde’s *The Eyre Affair* mixes various levels of fictionality by introducing a fictitious *Urtext* of *Jane Eyre* and making his heroine a rivalling authorial instance to Charlotte Brontë. Fforde’s intertextual manipulations compel the reader to reconstruct a new version of *Jane Eyre*, the result being Funk’s labelling Fforde’s text a pastiche “breaking up traditional patterns of influence by means of meta-referential entanglement of authorship and narrative authority.” Christian Gutleben is also interested in pastiche as one of the hallmarks of postmodern fiction. The point Gutleben makes in “Le Pastiche revisité: une approche éthique de l’écriture imitative” is that postmodern pastiche shows some degree of originality by giving voice to voiceless, anonymous figures and generating an ethical response on the part of the audience. David Bousquet links up originality with authenticity in “The Politics of Authenticity in the World of Jamaican sound systems.” According to Bousquet sound systems merely re-appropriate borrowed material and authenticity lies in the performance whose uniqueness creates a feeling of togetherness and identity among the participants. Paul Grundy questions the relationship of authenticity and ethnicity in “Invisibility and the Surpassing of Ethnic Authenticity: reprise strategy in Malamud, Roth and Woody Allen.” His analysis of three Jewish stories (Allen’s *Zelig*, Malamud’s *The Tenant* and Roth’s *The Human Stain*) reprising Ellison’s *Invisible Man* discusses reprise as a strategy making the surpassing of ethnicity possible. But because the three documents are haunted by the matter of their own validity, they shift the topos of authenticity from the ethnic to the artistic. Finally, Lara Delage-Toriel tackles the issue of recycling, defined as the publication of retrieved fragments against their author’s will, in “A Tool for Digging: Nabokov’s *Original of Laura* recycled.” Nabokov’s recently published unfinished novel entails such thorny issues as authenticity and authorship. The implications of this process of recycling are approached by Delage-Toriel via Deleuze and Guattari’s dual concepts of “deterritorialization” and “reterritorialization.”

The third section of the book touches upon the ideological impact of the *déjà-vu*. Still about identity and authenticity, Christian Auer’s

paper “From Disavowal to Identification: the Recuperation of the Cultural Symbols of the Highlands by the British Nation (1750s-1850s)” shows how Scottish identity was celebrated through some of the authentic attributes of the Highlands (kilt and tartan mostly) only to be recuperated by the dominant culture in the creation of an idealized highlander. The process at work is that of the dominant culture absorbing the culture of the minority. Conceptualizing the identity of more recent nations seems an equally problematic issue. In “Re-using the Concept of ‘Pakistan,’” Thierry Di Costanzo traces the history of the name, first coined by Indian dailies in English in the 1930s eventually to change its meaning entirely by 1947. The author takes *The Star of India*, a Calcutta Muslim newspaper, as a case in point to show how the concept fluctuated for obvious political reasons. Daniel Toudic, for his part, is concerned with the way the ballad entitled “The Children in the Wood” was quoted in many prose and poetical works of the 18th and 19th-centuries, recycled in adaptations (on the stage in particular) and recuperated in moralizing stories meant to illustrate the well-doings of Providence. That recuperation is inherently an ideological mode of writing is also shown by the next three papers. Jean-Christophe Van Thienen’s “George Herbert’s Anglican Recycling” shows how the poet and divine of Bemerton revisited all kinds of material (the *Bible*, The Fathers, contemporary and earlier Christian and pagan texts) and forged an impressive series of conceits whose purpose seems to have been to adapt the borrowings so as to restore the supremacy of the Word of God while serving his own Anglican bend. Even some forms of recycling can partake with the ideological as shown by Christophe Tournu in “John Milton: the recycler recycled.” Tournu investigates how Milton’s theory of sovereignty (based on the concept of the people) had clearly been put forward by some of his predecessors (Parker, Goodwin), as were his views on the social contract, later redeveloped in *Paradise Lost*. Tournu also highlights how Milton’s ideas were recuperated during the French revolution, by Mirabeau in particular who adapted *A Defence of the English People* by erasing the topical issue of tyrannicide. Finally, Fabien Desset’s “‘The Sphere which is as many Thousand Spheres’: Shelley’s Intertextuality” explores the Romantic poet’s conception of poetry. Assuming that poetry “has nothing to do with the invention of things and is a reprocessing of atoms of other texts,” Shelley justifies imitation as a means of reaching the realm of the Ideal. Imitation is not copy but a form of rewriting recuperated by the ideology of the

poet's own time. Rewriting feeds the imagination and becomes a source of happiness.

The book is addressed to scholars and students of literature and the arts, and it is hoped that it will also appeal to a wider reading public interested in history, the cinema, and more generally high and low culture.

Part I

THE REMEMBRANCE OF THINGS PAST

TRANSGENERIC AND TRANSCULTURAL RECYCLING
IN JONATHAN DOVE'S *THE ADVENTURES OF PINOCCHIO*
(2007)

JEAN-PHILIPPE HEBERLÉ

The Adventures of Pinocchio by the English composer Jonathan Dove (born in 1959), commissioned by Opera North and Sadler's Wells (London), was given its premiere performance on 21 December 2007 at Opera North, Leeds. With this full-length opera, Jonathan Dove and his librettist, Alasdair Middleton, set Carlo Collodi's famous book to music and turned it into an opera for the first time. Indeed, although there are probably more than one hundred translations or adaptations of the book, including Disney's (in)famous animated film version, it only became the subject of an opera a few years ago. Jonathan Dove's opera consciously departs from Walt Disney's politically correct and bowdlerized version of the adventures of Pinocchio to reappraise and revise Carlo Collodi's novel through the opera genre. Moreover, the opera, contrary to the early 1940s American animated film but not unlike the original book, is not aimed at children only; it targets a wider audience (children and adults alike) through the various intertextual, intercultural and musical strategies implemented by Jonathan Dove and his librettist. Children will discover the world of opera, will be entertained, and will learn a thing or two. As for an adult audience, they will learn to appreciate or re-appreciate opera and will ponder various ontological and philosophical questions like the complexities of Man and the loss of innocence as a paramount prerequisite to becoming a grown-up. The adaptation of an Italian book for English opera goes and Dove's use of a series of intertextual musical echoes lead me to dwell on a series of transcultural questions raised by the operatic adaptation of the book. It is thus both a reevaluation of Collodi's book and an introduction to the world of opera. As both the genre of the work and the audience targeted impeach upon the way Collodi's novel is recycled here, this article will thus focus on the generic and cultural hybridization of Dove's *The Adventures of Pinocchio*.

My analysis starts with the study of Alasdair Middleton's adaptation of Collodi's book for an opera libretto. The author of the original book, Carlo Collodi (1826-1890) was born Carlo Lorenzi in Florence. His story of a wooden puppet, who must first learn to gain a conscience, learn to display socially acceptable behaviour and overcome laziness, appeared in installments between 1881 and 1883 and was issued as a book illustrated by Enrico Mazzanti in that year. The initial 15 chapters of this moral book, serialized under the title *La storia di un burattino* (*The Story of a Puppet*), ended with the hanging of Pinocchio and was a success. Due to popular demand, Collodi, even if he had contemplated lengthening the story from the outset, kept on serializing the story under the definitive title of *Le avventure di Pinocchio* (*The Adventures of Pinocchio*).

Chart 1

Act I Correspondences between the scenes of the opera and the chapters of the book	
The Opera	The Book
Scene 1: In which Geppetto finds a log	Chapters 1 and 2
Scene 2: In which Pinocchio is made	Chapters 3, 4, 5, 6, 7 and 8
Scene 3: In which Pinocchio sets off to school	Chapter 9
Scene 4: In which Pinocchio saves a puppet	Chapters 10, 11 and 12
Scene 5: In which Pinocchio meets a cat and a fox	Chapter 12
Scene 6: In which Pinocchio is hanged in a wood	Chapters 14 and 15
Scene 7: In which Pinocchio is cured by the Blue Fairy	Chapters 16 and 17
Scene 8: In which Pinocchio is tricked out of his money	Chapter 18
Scene 9: In which Pinocchio finds about justice	Chapter 19
Scene 10: In which Pinocchio finds a grave	Chapter 23
Scene 11: In which Pinocchio attempts to help Geppetto	Chapters 23 and 24

Chart 2

Act II Correspondences between the scenes of the opera and the chapters of the book	
The Opera	The Book
Scene 1: In which Pinocchio learns about work	Chapters 24 and 25
Scene 2: In which Pinocchio proves indigestible	Chapters 26 and 28
Scene 3: In which Pinocchio gets frustrated with a snail	Chapter 29
Scene 4: In which Pinocchio sets off for funland	Chapter 30
Scene 5: In which Pinocchio is transformed	Chapters 31 and 32
Scene 6: In which Pinocchio joins a circus	Chapter 33
Scene 7: In which Pinocchio is swallowed by a big fish	Chapter 34
Scene 8: In which Pinocchio is reunited with his father	Chapter 35
Scene 9: In which Pinocchio works hard and finally gets his reward	Chapter 36

As is usual for the adaptation of a novel into an opera, the structure of the original book had to be adapted to correspond to the characteristics of the new genre, most of all to the duration of an opera. Alasdair Middleton took Colette's text for Ravel's *L'Enfant et les sortilèges* (*The Child And the Spells*) (1925) as his model. Like Dove's opera, Ravel's is a work that addresses adults and children alike and that deals with a child who tries to become a good person after committing a series of evil actions. In other words, the question of the tensions between good and evil is as acute in Ravel's opera as in the story of Pinocchio. Through Colette's libretto, Middleton also found an apt example to follow for the structure of his own libretto. Indeed like Colette's, Middleton's is divided into two parts (two acts for Middleton, two scenes for Colette's) in which independent and unrelated scenes succeed each other, not unlike Collodi's *The Adventures of Pinocchio*. The charts presented above (charts 1 and 2) show how the chapters of the original book (the hypotext) were selected and adapted for the hypertext. The original 36 chapters were reduced thus to 20 scenes for the opera. Nothing of major importance is left out and each scene is reduced to its essentials without omitting anything of real importance. Only chapters 13, 20, 21 and 22 are left out, but contrary to Disney's version most of the characters are kept and no new character is added (like Figaro and Cleo, Geppetto's cat and goldfish for instance in Disney's). Contrary to Walt Disney, who insisted on the necessity to assuage the original version by making Pinocchio less complex, Middleton and Dove's aims were to revitalize Collodi's book:

Talking about the story to other people, I discovered that few people have read the original book. Most have encountered the story in Disney's version, or one of a number of similarly sentimental adaptations that always seem to miss the strange and quirky magic of the original. They are surprised, for example, that Pinocchio squashes the cricket (Jiminy Cricket in Disney) with a mallet almost as soon as he has opened his mouth, or that the Blue Fairy first appears claiming to be dead, in a house full of dead people. (Dove, "*The Adventures of Pinocchio*")

In Disney's film, Pinocchio appears as an innocent boy whereas in Collodi's novel and Dove's opera he is more complex and the tension between his good side and his bad side is more exacerbated. As will be seen, the music reinforces this duality. Even if Middleton's libretto remains as close as possible to the original book the division of the scenes between the two acts does not correspond to the division of the book (see chart 1). Indeed, the end of the first act corresponds to chapter 24 in the book when the end of the first part of the book is at the end of chapter 15 after Pinocchio's death by

hanging. Apart from this displacement, the libretto remains mostly faithful to the original. In most adaptations of the book, the beginning is not right (including Disney's version). Indeed, both the book and the opera open on a piece of wood which is talking. There are nonetheless some differences as the character called Master Cherry is erased from the opera. It is Geppetto who discovers the log which requests to be made into something. The discrepancy between the original book and the opera is not only a way to show that the adaptation of the book into an opera does not mean that the opera and the book must necessarily be apprehended in the same way, but it is also a way to emphasize the idea of birth and transformation that permeates Dove and Middleton's work. This transformation occurs within the dream-like structure of the story. There is definitely a dream-like structure and logic adumbrated by the Blue Fairy being either dead or alive and the cricket who, after being killed by Pinocchio, becomes a ghost and lives again. The episodic structure also reinforces the dream-like aspect of both the book and the opera. From a Jungian perspective, in which dreams are a way of acquainting oneself with the unconscious, the story of Pinocchio can be tackled as a way for the puppet and the readers or spectators to understand that good and evil go together. As Carl Gustav Jung put it, "evil is the necessary opposite of good, without which there would be no good either. It is impossible to even think good out of existence." (Jung)

The story of Pinocchio is actually as much a story about becoming a grown up, learning to develop a conscience, learning socially acceptable behaviour and conquering one's laziness as a story about the intricate link between good and evil as well as a denial of the existence of innocence during childhood. The complexity and duality of Pinocchio, both a good child as epitomized by some of his actions (he saves a puppet from fire, he desperately attempts to help Geppetto, etc) and a bad child as illustrated by his most evil actions (not going to school or not paying heed to the Blue Fairy's advice, etc), are probably the main themes of the opera as is musically testified to by Pinocchio's bitonality and by what the Nurse says about Pinocchio's illness in Act I: "He's got Jekyll Syndrome".

Such themes are aimed at an adult audience, but both Dove and Middleton have envisaged their opera as a work that should appeal to the whole family:

For a long time, I've thought this tale would make a marvelous opera that could appeal to a whole family. There are not many operas in this category (Hansel and Gretel and *The Magic Flute* stand out) and it would be wonderful to attract quite young people to the opera-house, whilst giving adults plenty to think about and enjoy. (Dove, "*The Adventures of Pinocchio*")

In order to attract young people to the opera house the composer and the librettist have implemented a series of strategies. Among these strategies is Middleton's deliberate choice of writing his libretto in the style of Nursery rhymes as shown by these examples:

Act I (Pinocchio) It is a good job that wood can float

(Pinocchio) I need a book, what sort of book? (Puppeteer) Oh what's all this now? Who's wrecking my show? Oh no we are in for it now. You've driven my audience away You've wrecked my play And now you'll pay.

Act II (Ringmaster) They can bark the work of Shakespeare which they have learnt off by heart.

(A Labourer) Pinocchio help me sweep the floor and you'll earn a little more. (Pinocchio) What do they matter? This will make the blue fairy better

The use of the style of the nursery rhymes is not only a way to appeal to younger people, it is also a way to refer to a genre which aptly corresponds to the moral dimension of the story of Pinocchio as, in many ways, nursery rhymes function as simple parables (a simple story illustrating a moral or religious lesson). And we know that at its face value, *The Adventures of Pinocchio* is a moral narrative through which children will learn socially acceptable behaviour and conquer their laziness. In order to attract young people to the world of opera, Dove and Middleton have tinged the libretto with humour and comical elements, and have decided to root their work into Englishness, in other words, into the English cultural sphere. Indeed, it is probably easier for the audience to identify with the characters and events of the story if some vernacular cultural elements are present. This explains why Pinocchio's school friends wear typical English school uniforms and why the ringmaster refers to Shakespeare when he introduces the members of his cast: "They can bark the work of Shakespeare which they have learnt off by heart." The Nursery rhymes style is also a way to emphasize the English character of the opera. In many respects, by adapting some elements of the story for an English audience, Dove and Middleton made decisions that every adaptor or translator of Collodi's book has to make. They seem to have shared Ann Lawson Lucas's consideration on the necessity to adapt the story for an English audience and not to make it explicitly for children. Indeed, in "Notes on the Text and Translation" of her own translation of *The Adventures of Pinocchio* published by Oxford University Press in 1996, Ann Lawson Lucas asserts:

A translator, it seems to me, faces a strategic decision at the outset, either to accentuate the Italianness, or to universalize by translating—in the broadest

sense—everything. Much as I love Italy (or perhaps because I do), I decided against the former; I wanted it to live and have direct meaning now, for English-speaking readers [...] (Lawson Lucas, xlix). Most translations of *Pinocchio* are to a greater or lesser extent adaptations, usually with modern children in mind. This edition is not specifically or exclusively for children. (Lawson Lucas, l)

The scary aspects of the book have also been re-introduced by Dove and Middleton in the episode where *Pinocchio* is about to be eaten up by the Green Fisherman (Act 2, scene 2) and in the scene where his coffin is carried away by four black rabbits (Act 2, scene 7). This re-introduction stems from the fact that according to Dove and Middleton children like being scared, an opinion confirmed by what seven-year-old Jack Richardson from Bradford said to Alfred Hickling of *The Guardian*, “I liked it when the Cricket got squished!” (Hickling). Their appreciation of the scary and violent aspects of the story clearly shows that children are not as innocent as some would like them to be and it is perfectly in keeping with the theme of the loss (absence) of innocence.

Another way to attract young people to the opera house is to compose tuneful music that they can easily appreciate. The musical language of Jonathan Dove can be best described as extended tonality, a language used by composers like Benjamin Britten and Michael Tippett, for instance, and a language that does not sever the links with the past, contrary to atonality and serialism.

If English cultural references (Nursery rhymes, schoolboy uniforms, etc) and melodious music can lead a young audience to enjoy opera, an older audience will appreciate the reflexion on Man's duality and the intertextual references that permeate the score of *The Adventures of Pinocchio*. Interestingly enough, the many intertextual references in Dove's score are clearly reminiscent of Ravel's *The Child and the Spells* as Roger Nichols put it in the article he wrote about Ravel's work in the *Grove dictionary of Opera*: “Ravel told his friend Hélène Jourdan-Morhange that *L'Enfant* contained everything: Massenet, Puccini, Monteverdi and American musical comedy” (Nichols, 49).

The same can be said of Dove's opera as it includes or alludes to different musical styles and composers. The composer whose style and manner are recurrently alluded to is Benjamin Britten. The bitonality of *Pinocchio* (sung by a mezzo-soprano) reminds us of the bitonality of the child in Ravel's *The Child and the Spells* but it also reminds us of the bitonality associated with Miles when he plays the piano in *The Turn of the Screw*, another opera dealing with good and evil. Allusions to Britten are also very relevant at the

beginning of Act 1 with the opera within the opera in the scene sung by Harlequin and Columbine. This passage is a parody of *No theatre*, a Japanese theatrical genre that inspired Britten for his parables operas (like *Curlew River* for example). *No* is essentially characterized by its poetical form and its moral content taking the form of a parable. Here in the duet between Harlequin and Columbine the poetical aspect is erased and replaced by a bawdy conversation between the two characters. Indeed, Columbine seems to be particularly interested in Harlequin's body from his waist/chest downwards. The bawdy aspect debunks the *No* character of the passage just as it foregrounds Man's animal or natural side (here sex, fascination for evil in the rest of the opera). Other allusions to Britten's music are obvious in the sea-side and sea scenes of Acts 1 and 2. For example, the music at the end of Act I clearly reminds the opera lover of the *Sea Interludes* of Peter Grimes, the opera which marked the rebirth of English opera in 1945 and is considered a key-stone opera of the twentieth century. If we are reminded of Britten's *Sea Interludes* in some orchestral passages of these scenes, other orchestral passages and the parts (which are) sung, especially by Geppetto (a baritone), are very reminiscent of Ralph Vaughan William's *Sea Symphony*. This is particularly noticeable in the modal characteristics of the score at that moment.

As Dove's opera, in a typical postmodern manner, can be listened to as a patchwork, a parody, an imitation of various operatic and musical elements it means that other influences or references permeate the score. During the fighting scenes of the opera, the music is very similar to the music that Bernstein composed for the fights between the Jets and the Sharks in his 1957 musical *West Side Story*. The music of other scenes are also modeled on American musicals. It is obvious that the way the judge sings (Act I, scene 9) is closer to the style of Broadway singers than to the style of opera singers. Dove's music also sounds very much like the music of Minimalist American composers like John Adams or Philip Glass.

His opera encompasses many different styles that are not necessarily circumscribed to the Anglo-Saxon cultural sphere as is testified to by the music he composed for *the Fox and the Cat*. For these two characters Dove wrote a tango and the cat is always associated with a clarinet, like the cat in Serguei Prokofiev's *Peter and The Wolf*. Yet, the sound of the clarinet is not as mellow and pleasant as in Prokofiev's piece, it is raucous (the high register of the instrument is used) and dissonant to account for the cat's evil character. As for the tango, the two-part structure of this Argentinian dance may account metaphorically for all the dualities in the opera. Moreover, it also hints at the relation between the cat and the fox, and more particularly

to the domination of the fox over the cat as “the major theme of the tango as a dance for embracing couples is the obvious domination of the male over the female” (Beheguez, 564). The strong sexual connotation of the tango, epitomized by a series of steps and a very close embrace highly suggestive of the sexual act, may also mirror the inability of the characters to control the dark forces of their impulses.

To conclude, Dove's opera is thus both a reevaluation of Collodi's book and an introduction to the world of opera. The score and the libretto of *The Adventures of Pinocchio* offer a lot of elements to entertain and illuminate the spectator. According to Jonathan Dove, great art is both entertaining and illuminating:

For me great art is always entertaining. And I would hope that Pinocchio is entertaining in the sense that it is a good ride. You simply enjoy every moment as it goes along and you want to know what is going to happen next. But I think art also lingers in the mind in the way entertainment does not have to linger; it simply happens in the moment. I think the story has haunted me for a long time and I hope something stays with the audience when they leave. (Dove, “Thoughts on *The Adventures of Pinocchio*”)

Entertainment, illumination and great art are closely intertwined in Dove's opera. Entertainment is a way to attract new audiences, especially the young, to the world of opera. Once entertained, through Dove's tonal and tuneful music, full of catchy tunes in the tradition of the musical, they can appreciate the moral lesson to be drawn from the libretto. As for older members of the audience, while pondering various ontological and philosophical questions like the complexities of Man and the loss of innocence, they discover an opera that recycles and combines multicultural (transcultural) musical and literary styles and aesthetics, which all remain accessible for the average or new opera goer. Regarding the main themes of the opera, like the duality and complexity of Man, Dove and Middleton are also rooted into the English tradition as these themes permeate the history of English literature and opera. The works recycled or partly recycled here adumbrate and mirror those themes. Finally, “Ideologically” speaking, Dove's opera appears as a way to pay tribute to the great composers of the past as well as an “indictment” of “serial killers” to quote the words used by Ned Rorem when he refers to “serial composers” (Rorem). In many respects, Dove's musical recycling in this opera epitomizes what Leonard Bernstein had predicted for the opera of the future: “La musique du futur sera une synthèse d'esthétiques opposées” (Bernstein, 62).

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LES *YOUNG BRITISH ARTISTS* OU L'IMPOSTURE DU *NEO POP*

MARION DUQUERROY

Que signifie être “nouveau” en Grande Bretagne? L'épithète est constamment réapparue en relation avec l'art, la littérature, le théâtre durant les dernières décennies. La nouveauté devient un stratagème rhétorique, une convention, et le timide esprit de création est alors la plus traditionnelle des stratégies pour se faire connaître. À l'adjectif “nouveau”, nous pourrions presque substituer celui de “courant”, de “à la mode” ou de “contemporain”, lorsque celui-ci est appliqué à la culture britannique.

L'art contemporain anglais a ses travers et ses imposteurs. Les artistes concoctent la recette du succès en plagiant les éléments connus du pop art. Ils se réfèrent alors à ses artistes à succès, essentiellement les Américains Andy Warhol, Roy Lichtenstein et Claes Oldenburg entre autres. De leur travail, ils retiennent uniquement les formes aisément reproductibles, les slogans et mots d'esprit. En allant encore plus loin dans le processus d'appauvrissement du pop art, les artistes opportunistes ne tiennent compte que du pop des médias : commun à tous, il est facilement reconnaissable par le public. Pour défendre leur choix, ils adoptent une attitude complémentaire. Leurs œuvres étant le reflet de la banalité moderne, ils se refusent à toute explication et suivent ainsi le modèle de “la théorie de la non théorie”, prêchée par leurs prédécesseurs, Andy Warhol et Gilbert & George. La “machine Saatchi” emboîte le pas de la contrefaçon pop et en tire pouvoir et fortune.

La dérive de l'utilisation du pop art est illustrée dans de nombreuses rétrospectives. En mars 2001, suite à l'exposition *Les Années Pop*, au centre Georges Pompidou, Georges Roque pousse un cri d'alerte afin de dénoncer l'utilisation abusive de l'imagerie pop. Il commence son article sur un ton ironique : “Est-ce parce qu'une exposition remarquable de la Royal Academy avait revisité le pop art, il y a moins de dix ans, que le centre Pompidou s'attache à nous proposer les *Années Pop*?” (28-33).

Puis, les mots deviennent plus sévères lorsqu'il tente d'expliquer les raisons d'une telle dérive :

[...] on considère en effet bien souvent que l'importance du pop art a consisté à combler le fossé entre majeur et mineur, idée fréquemment reprise par de nombreux critiques. Or une telle idée est particulièrement nocive et dangereuse, ne serait-ce parce qu'elle a servi à légitimer et à cautionner bien des dérives plus récentes qui pensent pouvoir se revendiquer du pop. (28-33)

Selon Georges Roque, l'origine des raisons amenant le public, et peut-être les artistes aussi, à qualifier toute forme d'art de pop art se trouve dans la confusion du majeur et du mineur. Il prend plus précisément l'exemple de l'art – majeur – qui, par la seule introduction de techniques industrielles ou publicitaires – mineures – bascule artificiellement dans le populaire. Ce vocable de pop, attribué à tort à certaines œuvres, a été largement appuyé par des commissaires d'exposition tel Kirk Varnedoe et son parti pris lors de l'élaboration de l'exposition *High and Low: Modern Art and Popular Culture*. Il explique le phénomène en ces termes :

[...] le majeur étant associé à l'art et le mineur confusément rattaché à la 'vie,' vie quotidienne, et marchandises indûment exclues du monde de l'art. De ce point de vue, la confusion – largement entretenue dans des expositions comme *High and Low* (MoMa, 1990) – consiste à penser que le pop aurait simplement 'introduit' dans l'art majeur des objets, des figures, des techniques puisées dans l'art mineur (publicité, BD, etc.). Les défauts d'une telle lecture sont nombreux : elle fait l'impasse sur les conditions sociales et économiques qui ont permis l'émergence du pop, et qui sont tout simplement passées sous silence." (28-33)

Conjointement, il faut se pencher sur l'ouvrage d'Edward Lucie-Smith, *Art Tomorrow: Regard sur les Artistes du Futur*. Le journaliste consacre un chapitre à l'héritage du pop dans la société actuelle clamant que la "thématique pop ressurgit de manière récurrente aujourd'hui n'atteignant cependant que rarement l'intensité de la démarche originale" (42). La suite du texte est une liste d'artistes qui selon l'auteur peuvent être qualifiés de néo-pop. Parmi eux, Julian Opie, artiste britannique, dont l'œuvre, peintures et objets tridimensionnels, est classée dans la catégorie du "pop sucré." L'auteur prend pour exemple *You See an Office Buildings* (1996), sculpture-maquette représentant, dans un format similaire, quatre blocs d'immeubles. Alors

que d'un côté Julian Opie affirme qu'il tire son inspiration des nouvelles technologies et de l'art industriel, Edward Lucie-Smith, de l'autre, le contredit en soutenant que sa création « évoque un univers commode parce que simplifié, tel un jouet rendu parfaitement transparent » (52). Aucune autre explication n'est donnée quant au choix de cet auteur d'avoir rangé Julian Opie dans une telle catégorie. Chaque paragraphe est consacré à un artiste différent et l'ensemble est organisé autour de grandes aires géographiques comme l'Europe, les États-Unis, le Japon. Toutefois, malgré ces quelques justifications, Edward Lucie-Smith semble promouvoir le « faux » néo pop dénoncé par Georges Roque. Comme ce fut le cas pour les expositions *Les années Pop* ou *High and Low*, le journaliste paraît ne prendre en compte que l'aspect extérieur des œuvres. Après les avoir comparées à l'esthétique de celles des années 1960 il s'autorise à en faire une analyse empirique. Or, Georges Roque élucide subtilement la nature du dilemme entre majeur et mineur dans le mouvement pop. Selon ses recherches, l'adoption de sujets quotidiens et le recours à des techniques mineures ne montrent en rien un désir de réconcilier l'art et la vie ou de combler le fossé entre le majeur et le mineur. La naissance du pop art se justifie plutôt par son opposition virulente à l'Académisme et l'utilisation de ces techniques et objets comme armes.

L'exemple de l'artiste Gavin Turk est représentatif de l'utilisation de l'imagerie popartiste à des fins personnelles de reconnaissance et de validation de son art. En 1993, il crée une sculpture autoportrait à taille réelle, constituée de plusieurs références aux années pop. Il se représente vêtu comme Sid Vicious, star anglaise, assassin de sa petite amie sous l'effet de la drogue et mort d'une overdose en 1979, lorsqu'il chante *My Way* de Frank Sinatra dans la pose légendaire qu'Andy Warhol donna à Elvis Presley, pointant son revolver sur le public. L'artiste s'évoque, de ce fait, par une image de mauvais garçon, vivant en dehors des règles sociales, qui dégage une virilité puissante ainsi qu'une énergie sexuelle tendant vers l'agressivité. L'auteur Sarah Kent, dans *Shark Infested Waters: the Saatchi Collection of British Art in the 90s*, propose cette interprétation de l'œuvre:

Pop représente l'ultime accolade: être transformé en une statue de cire de Madame Tussaud. [...] *Pop* renvoie au pop art et à la pop musique mais aussi au son d'un pistolet « pop » puisque Vicious est armé d'un jouet. [...] *Pop* est un objet schizophrénique; une statue de cire exposée dans une boîte de musée, comme si sa qualification hésitait entre l'œuvre d'art et l'attraction

touristique. Il n'y a aucun moyen de découvrir l'artiste, Turk l'artiste est remplacé par Turk l'icône. (96, traduction personnelle).

Aucune trame narrative ne semble se dégager de l'œuvre et, en conséquence, l'imagerie connue dont il s'inspire ne serait-elle pas un moyen de la légitimer? Alors que Sarah Kent qualifie Turk de romantique car "il refuse l'occasion de rivaliser avec ses héros et de les égaler [et au contraire dans l'exemple de *Pop*] il s'identifie à un anti-héro, un punk renégat et suicidaire" (94, traduction personnelle), le cercle des critiques d'art le désigne comme un opportuniste se complaisant dans la facilité du plagiat d'œuvres à succès.

Le défaut caractéristique mis en valeur par Georges Roque et illustré dans les écrits d'Edward Lucie-Smith est une vision simplificatrice du pop art. Elle se manifeste particulièrement dans un rapprochement purement formel des œuvres. Damien Hirst, artiste anglais du groupe des *Young British Artists*, sera lui aussi classé dans la catégorie des néo-pop. Une rapide analyse esthétique pourrait justifier une telle classification.

En 1991, par exemple, il conçoit une œuvre sérigraphique intitulée *Isolated Elements Swimming in the Same Direction for the Purpose of Understanding*: trente huit espèces de poissons, achetés au Billingsgate Market, conservés dans du formol dans de petits aquariums disposés sur des étagères comme dans un laboratoire. L'aspect sérigraphique est obtenu par la mise en place des animaux qui semblent tous nager dans la même direction ainsi que par une unité de couleur jouant sur les camaïeux de brun. Similairement à la plupart de ses œuvres, le rythme est celui de la répétition et c'est sûrement pour cet effet que Damien Hirst a souvent été comparé à Andy Warhol (en plus de leur réputation commune de businessmen). En effet, du point de vue formel, son travail peut être assimilé aux sérigraphies de ce dernier et l'effet visuel produit sur le spectateur est identique. Dans le catalogue d'exposition de la rétrospective dédiée à Andy Warhol, au centre Georges Pompidou, Benjamin Buchloch déclare :

En fin de compte, les objets démultipliés et les surfaces structurées en damiers réguliers participent à la nature fondamentalement sérielle de la marchandise, dans sa condition d'objet, dans sa conception plastique et dans sa présentation au public. Ce caractère sériel est devenu un facteur déterminant de la perception des objets au 20^e siècle, qui a motivé des projets esthétiques différents. (43)

En se concentrant alors sur le travail de l'artiste britannique, on comprend que ses motivations sont toutes différentes. Le message de *Isolated Elements* n'est pas le résultat de la société de consommation, il insiste au contraire sur les conditions élémentaires de l'homme : la vie et la mort. En disciple de Bacon, il lie l'étude de la chair à celle de la psychologie. Les poissons nageant dans une même direction ne sont pas une caricature de ceux trouvés sur les étagères de supermarchés. Ils peuvent être compris, peut-être, comme une parodie de notre obsession du rangement et de l'ordre mais sont davantage une métaphore de la condition humaine.

À la lumière des revendications de Georges Roque, deux tendances semblent se dessiner concernant l'adoption de l'imagerie du pop art. Tout d'abord, certains artistes, tel Gavin Turk, abusent du succès pour asseoir leur réputation. Pour d'autres, artistes et critiques, est qualifié de néo-pop tout ce qui en a la dimension formelle. Ils enlèvent alors au mouvement des années 1960 son contexte socio-économique et, par là le privent de son essence.

Une troisième dérive est soulignée dans le travail de l'artiste anglaise Sarah Lucas. Diplômée du Goldsmiths College en 1987, et participant à l'exposition *Freeze* organisée par Damien Hirst en 1988, la sculpteuse et collagiste provoque et amuse dans sa présentation d'un travail féministe engagé. Sarah Lucas n'a jamais revendiqué son appartenance au courant pop et n'a jamais été considérée comme une artiste de ce mouvement. Elle ne nie pas pour autant l'utilisation des techniques industrielles et des objets manufacturés. Apparenté au travail de Damien Hirst, la dimension esthétique de son œuvre se rapproche sensiblement de l'imagerie du pop art. La petite sculpture de cire intitulée *Where Does it All End?* (1994) en est un exemple frappant, proposant le moulage d'une bouche, sûrement la sienne, serrant entre ses dents un mégot de cigarette. La bouche et la cigarette sont à l'honneur durant les années 1960 avec la multiplication des images qui leur sont consacrées. Le rouge vermillon rappelle la sérigraphie *Marilyn Monroe's lips* (1962) d'Andy Warhol illustrant à l'infini la bouche de la star américaine. La bouche qui est en premier lieu le symbole de la femme glamour peut prendre parfois une tonalité menaçante. Alors que celle de Marilyn, pulpeuse, nous invite au monde de la séduction, celle de Sarah Lucas adopte une expression agressive. Il serait vain de dresser la liste de toutes les représentations de bouches depuis le début des années 1960 mais nous pouvons encore citer celle peinte par Joe Tilson en 1963,

Painted Vox-Box, laissant entrevoir des dents qui se révèlent être des points d'exclamation et qui donnèrent lieu à plusieurs commentaires :

[...] les points d'exclamation placés dans la bouche deviennent des dents, le langage mordant est ainsi visualisé par Tilson d'une manière à la fois typographique et esthétique, s'articulant sur une voix insistante, aiguë, exclamative, énergique et défensive. (Osterwold, 80)

Le pop art semble donc, plus que jamais, intéresser les artistes et le public. Contesté à ses débuts, puis applaudi pour son audace, il a aujourd'hui une réputation à la fois rebelle et grand public. Rien ne semble contester le travail des maîtres tels Andy Warhol, Richard Hamilton, David Hockney et bien d'autres. Franchissant par ce succès international les simples barrières du monde artistique pour s'imposer dans les médias et l'industrie de masse, l'imagerie du pop art est réappropriée par les artistes contemporains. Si Sarah Lucas utilise ce médium (imagerie et objets) c'est dans l'unique but de défendre plus efficacement ses revendications féministes. À l'inverse, l'œuvre de Gavin Turk, une fois les différentes influences (ou copies) pop reconnues, apparaît absurde. L'art à l'allure pop est aussi un leurre pour les critiques d'art et les galeristes. Il faut aller au-delà des apparences pour identifier ou non une œuvre d'inspiration pop. En encourageant une telle catégorisation, les artistes comme les professionnels de l'art mettent doucement à mal l'essence du mouvement des années 1960, fruit d'un contexte socio-économique particulier comme l'a souligné Georges Roque.

Enfin, les travaux de Michael Grenfell fournissent un complément intéressant. Sociologue, Michael Grenfell fut d'abord l'élève de Pierre Bourdieu avant d'être son collègue dans le laboratoire de recherche de la Sorbonne. Il a tenté d'appliquer depuis les théories apprises sur la société britannique. L'étude menée sur le groupe des *Young British Artists* lui a permis de démontrer que de nos jours, les artistes sont conscients des clefs du succès. Cela signifie que depuis la réussite, entre autres, des artistes pop aux plans artistique et médiatique, leurs successeurs ont analysé les éléments et influences qui mènent dans la même voie. Dans plusieurs articles et conférences, le sociologue anglais applique la *théorie des champs* de Pierre Bourdieu pour prouver un