Contemporary Perspectives on Language, Culture and Identity in Anglo-American Contexts

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Edited by
Éva Antal,
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and Eszter Krakkó

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INTRODUCTION

ON PERSPECTIVES AND THE FUSION OF HORIZONS

In his essay, "Text and Interpretation," Hans-Georg Gadamer raises central problems of our understanding:

> First, How do the communality of meaning, […] and the impenetrability of the otherness of the other mediate each other? Second, What, in the final analysis, is linguisticality? Is it a bridge or a barrier? Is it a bridge built of things that are the same for each self over which one communicates with the other over the flowing stream of otherness? Or is it a barrier that limits our self-abandonment and that cuts us off from the possibility of ever completely expressing ourselves and communicating with others? (1989, 27)

With his questions the renowned scholar of hermeneutics introduces the concept of interpretation, namely, one should "be in dialogue" with the texts and with others. In the comprehension of the phenomena of the world in general, all of us display our unique perspective and the approach proposed from each and every point of view will result in a segmental world-view. According to Gadamer, the different angles are likely to present segments of the life-world available to its viewers and the fusion of intercultural and interpersonal horizons, optimally, leads to expand the interpreters' own limits of understanding since "it always involves rising to a higher universality that overcomes not only our own particularity but also that of the other" (2004, 304).

The "fusion of horizons" marks the in-between space where the new possibilities of meaning and our understanding of alterity lie. The main aim of the present volume is to present the great variety one finds in contemporary scholarly discourse in the fields of English and American Studies and English Linguistics in a broad and inclusive way, which is illustrated in the diversity of the subsections by examining works as cultural constructs or illustrating how these texts provide a critical reflection on the cultures from which they have emerged. As most of the papers pertain to English and American Studies (understood as covering

British and American literature and culture), they have been arranged in thematically structured sections, with papers on history, linguistics and language teacher education in separate subsections. The first two sections examine the images of recollection and the motif of travelling in literary works, while the third and the fourth parts deal with male and female voices in narratives. The fifth section discusses visual and textual representations of history, while the last two subsections focus on rhetorical and theoretical questions of language.

In the opening chapter of the part, *Remembrance and Oblivion*, Adrian Radu starts from the premise that D.H. Lawrence in his short fiction of the 1920s displays noticeable mythopoeic capacity, which implies that the novelist entirely adopts *mythemes* as a mode of discourse with cognitive functions, offering explanations for fundamental feelings as well as phenomena. In her reading of Evie Wyld's novel, *After the Fire, a Still Small Voice* (2009), Noémi Albert captures the intricacies of remembering and forgetting through the body since she intends to provide a new grasp on memory as being conceptualised in the novel with bodily experiences of silence, loss, trauma and war. András Tarnóc in his study on narratives of slavery originating both from the American South and the Caribbean aims to accomplish a comparative analysis of the physical, psychological, legal and social aspects of involuntary servitude, while his textual examination also considers the question of authorship, style and language. Popular culture is presented in Korinna Csetényi's paper on Stephen King's fiction, where young boys' friendship is portrayed as a vitally significant support on the road to maturity, which attains the level of a mythic quest and also functions as a rite-of-passage.

In the section titled *Quest and the Journey*, three chapters exhibit the encounters of intercultural in-betweenness in literary works. In her paper on Edith Wharton's travel writings of the 1900s–1920s, Ágnes Zsófia Kovács shows how the writer's experience of World War I brought about a change in her attitude to US–French relations, as in the discussed works the preferred French cultural ideal emerges in the face of German cultural destruction. In her analysis of Nirpal Dhaliwal's 2006 *Tourism*, Fanni Feldmann argues that the protagonist-narrator Bhupinder provides multitude of identities, which signifies his culturally and spatially liminal position, while she presents that in his narrative, elements of stereotypical remarks are interfused with the sharp-eyed comments of a local in multicultural and multiethnic London without restrictions to any group regardless of ethnicity, race, gender or sexuality. In her Eastern philosophical approach, Renáta Marosiová addresses how P.L. Travers's Mary Poppins novels embody and reflect upon major Buddhist concepts

such as *samsara* (the cycle of birth, death and rebirth) and her essay also intends to determine whether Buddha's Four Noble Truths are explicitly referenced in the fantasy series.

The third part, *Voices of Authority and Power*, opens with the analysis of Jonathan Franzen's novel *Purity* (2015), in which László Sári B. explores how the novel oscillates between the aesthetic modes of a newly emergent "realism" in contemporary American fiction and the allegory of the postmodern system novel. Anna Biró-Pentaller investigates the "omniscient" narrator in Martin Amis's *The Information* (1995), focusing on narratorial knowledge and performance in order to analyse the significance of the narrative voice and looking at the attempts to establish his authority and to create an atmosphere in which it becomes possible to relate to authority. The other two papers 'travel back' respectively to the 18th and 16th centuries. Zoltán Cora examines Joseph Addison's conception of the sublime in view of recent interpretations of this aesthetic notion, highlighting that, besides the uncommon and the beautiful, the great (the sublime) is also a manifestation of the divine in nature; therefore, being infinite, it arouses the sensation of awe and pleasure. In the last paper of the section, Gergő Dávid approaches *Doctor Faustus* from a Wittgensteinian sceptic perspective, presenting two major attitudes towards language in the play: it is not only presented as omnipotent but also it is often shown to be empty with an illusion of power, while Faustus' mastery over language gradually diminishes and he loses his ability to act and to judge his own position in the course of the tragedy.

In *Representations of Femininity and Otherness*, four papers give prominence to the narratives of female voices. Edit Gálla examines the organising thematic motifs of oppression and revolt as well as the liberating poetic techniques Sylvia Plath developed in her late poems, where the idea of institutional enslavement and the mechanical servility it generates come to the forefront, while the speakers of the poems ponder the possibility of individual freedom within the bounds of an ethical humanity. By accentuating the creative process and its appreciation in Virginia Woolf's novel, *To the Lighthouse*, Krisztina Kitti Tóth aims to show how the process of artistic activity gains precedence over the created subject and how, in the analysis of artistic activity, aesthetics, and aesthetic experience, a possible interpretation of the ephemeral concept of art reveals. Zsuzsanna Lénárt-Muszka's paper reads the novel *Push* (1996) by African American author Sapphire with a focus on the body as a site where race, gender, class, sexuality, motherhood and health intersect in order to demonstrate that the protagonist negotiates her subjectivity and (de)constructs what an abnormal body is on the basis of these factors. In

the last chapter of the section, Judit Kónyi considers Emily Dickinson's stance on print publication, having been shaped by the poet's refutation of the commercialisation coupled with her female reticence, which did not only express her fear of a non-understanding audience as well as her fear of success and the resulting fame, but also the traps of publicity and the loss of her privacy.

In the chapter that discusses textual and visual representations of the historical past, Zoltán Peterecz concentrates on a little-known aspect of the Second World War in Hungary, namely, the activities of the British Special Operations Executive, the organization trusted to gather intelligence and carry out clandestine activities in enemy territory and outright espionage. Conversely, Livia Szedmina examines the multimedia representations of a historical moment, the *Catalpa* rescue mission of 1876, which was not only one of the most far-reaching rescue operations in Irish-American history, but which proved to be formative also in the creation of an independent Ireland. In another paper focusing on the Irish past, József Pap analyses the genre representatives of the *aisling*, one of the traditional allegories of Irish literature, through the character of the Irish leader's revolutionary fiancée in Neil Jordan's 1996 movie, *Michael Collins*. Finally, in a highly innovative case study on the filmic representations of Queen Elizabeth I's 1588 Tilbury Speech, Erzsébet Stróbl addresses the relevance of heritage films in forming people's collective memory with the aim to underscore that history adapted to the screen is able to convey the complexity of historical textual reconstructions.

In *Meaning and Sound in Language,* the first two papers address questions of meaning in a cognitive linguistic framework. Péter Pelyvás traces the sense development of the English modal auxiliary *can* and offers an explanation for why it means what it does and why it does not seem to have developed the epistemic senses which are so easily and commonly expressed by other English modals. Andrea Csillag discusses some conceptual questions of the language of happiness and sadness. The empirical study focuses on how metaphor and metonymy interact and combine in English emotive expressions which involve names of body parts.

The second pair of papers discuss some issues in phonology. Szilárd Szentgyörgyi offers an engaging discussion of some exciting cultural aspects of phonological variation in English as reflected in such Hollywood blockbusters as the Star Wars film series. Katalin Balogné Bérces and Ágnes Piukovics address some theoretical issues of semi-rhoticity in interlanguages and creoles and some specific aspects of the semi-rhotic interlanguage of Hungarian students of English, speakers of an R-full first language targeting an R-less variety of English.

The papers in the section called *Language and Its Teachers (and Their Teachers)* discuss some challenges faced by college students of English and their teachers. Francis J. Prescott addresses questions posed by the serious difficulties students of English as a foreign language face at college when they are expected to produce extended academic essays in the target language. Csaba Czeglédi exposes some serious issues in an anti-theoretical approach to foreign language teaching and foreign language teacher education.

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The selected essays contained herein were originally presented at the 13th Biennial HUSSE (Hungarian Society for the Study of English) Conference, organized in January 2017, in Eger. Traditionally, HUSSE Conferences are major international events dedicated to the celebration and promotion of English and American Studies within the borders of Hungary and beyond, with presenters from several European countries and even from overseas.

The volume exceeds many regular conference proceedings both in its depth and the diversity of its themes. Among the contributors, one finds well-established scholars and doctoral students from Hungary and abroad, which accounts for the book's international and intercultural quality. The pluralism of themes indicated in the title thus can be regarded not as a limitation but rather as evidence of its potential. The Editors of the volume do hope that future readers—not only graduate and undergraduate students and teachers of English and American Studies, but also students and instructors in the languages and literatures of other nations and cultures—will gladly engage in dialogue with the interpretations.

The Editors

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REMEMBRANCE AND OBLIVION

MYTH AND MYTHOPOEIA AS LAWRENTIAN MODES OF DISCOURSE IN "THE LADYBIRD"

ADRIAN RADU

D.H. Lawrence's short fiction of the 1920s offers itself to the readers in a special perspective being the result of his mythopoeic capacity which manifests itself in full. Here he entirely adopts the myth as a mode of discourse with cognitive functions, offering explanation to fundamental feelings like love, hate and revenge, as well as phenomena like astronomy and meteorology, or human conditions such as life and death, difficult to grasp otherwise. But probably the most characteristic feature is that in his hands the myth is a story, it is a piece of narrative or poetic literature, in other words it is art—an aspect also emphasised in Chase who defines myth as art, being contrasted to the commonly accepted idea that myth is taken as philosophy, theology, body of dogma, "that it is in direct opposition to science, […] the other side of the scientific coin" (1966, 68). Myth can only be opposed to science to the extent that art is—and being art, myth *is* a system of cognition—a system of thinking and a way of life.

In his study *The Anthropological Structures of the Imaginary* (*Les Structures anthropologiques de l'imaginaire*), Durand refers to the concept of "mytheme" (1999, 343), seen as the essential, irreducible and unchanging kernel of a myth. Durand considers mythemes as parts of the mythic discourse which he, like Lévi-Strauss in his *Structural Anthropology* (*L'anthropologie structurale*) (1963, 211), places on a higher level than that of the sentence though the linguistic concepts of "phoneme" and "morpheme" are still to be used to render mythemes or mythic episodes. This level is defined as a symbolic one, or more exactly, an anthropological one, based on the isotopy of symbols within structural constellations (Durand 1999, 343). Durand confirms that the episodes of mythic discourse are based on blocks or clusters of images charged with emotional rather than intellectual meaning (1999, 344).

As mentioned above, Durand's considerations rely on Lévi-Strauss, according to whom the myth is made up of "gross constituent units" (1963, 220) that also intervene in the structure of the language at the level of the phonemes, the morphemes and the semanthemes. These "gross

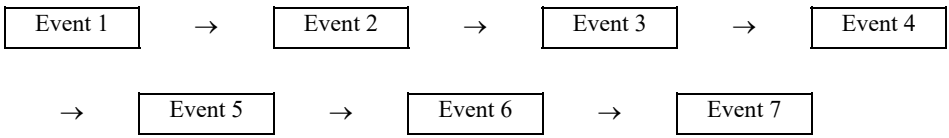
constituent units", according to Lévi-Strauss, represent a higher and more complex order (1963, 211). They are formed not by isolated relations but by bundles of relations which, through their combination, will give the constitutive units a significant function and produce a meaning (1963, 211). He also suggests that this new system of reference is likely to be made up of the *diachronic*, as well as the *synchronic* elements of analysis. They are defined by Durand as diachronic and synchronic factors of mythological analysis (1999, 346–7). He argues that the diachronic factor refers to the discursive development of the narrative, whereas the synchronic is seen as having two further dimensions, in the following way:

> [...] the first within the myth focusing on the repetition of sequences and groups of relationships, […] the other being the dimension of comparison with other similar myths. (1999, 346–7)

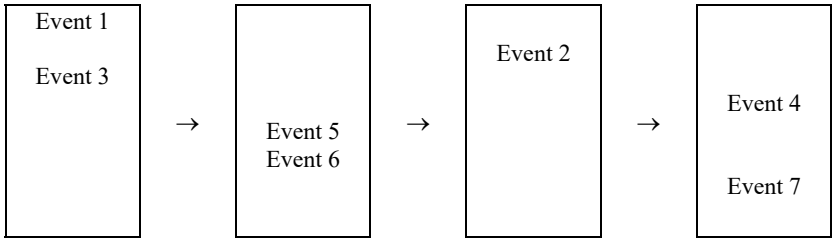
Taking all these into considerations, here is Lévi-Strauss's method of using bundles of relations adapted from his reconstruction of Oedipus myth (1963, 213–4):

Event 1			
		Event 2	
	Event 3		
			Event 4
Event 5			
	Event 6		
			Event 7

Each column groups several relations belonging to the same package. In case the myth was to be mentally reassembled, the order would be from left to right and from top to bottom, in the normal order of the numbers conferred to events:



But, when it comes to comprehending the myth, the reading will still be from left to right, but not in the diachronic order (moving from top to bottom and from one event to another) but from column to column, taken globally:



All relations grouped in the same column have something in common rendered obvious, depending on the elements of analysis taken into consideration. Lévi-Strauss's suggestion (1963, 214) would be, in one instance, the blood relations more closely in contact to one another than allowed by social relations, i.e. overestimated, or in another instance, those expressing similar relations, but no so tied up, i.e. underestimated.

The existence of such mythemes and of bundles of relations is very important, because in the case of D.H. Lawrence we find similar structures his mind conceives when organising the plots mainly in his shorter fiction of the 1920s. Equally important for D.H. Lawrence's frame of mind is his capacity of myth-making, actually a personal type of mythogenesis with the aim to serve not only his narrative purposes but also his creation of an integrated personality. In his fiction, his characters quite frequently adopt a type of ritual which, according to Wheelwright, is "celebrative or sacramental, and magical-ritual expressing joy in the attunement, and ritual seeking to exploit the otherness or defend against the hostility" (1966, 61). What Lawrence offers is meant to transpose his characters to the world-out-there since the world implied by his mythopoeic constructions is not hostile, but rather an ideal and often utopian replica of the real one, the necessary and final stage on the way to become an integrated personality. This world-out-there—something filled with mythic connotations that Lawrence frequently creates as alternative to "normal" defiled and perishable existence—is either a spiritual entity, or something more material, a sub-territory preserved from the original one saturated with primal wisdom and culture.

The frame of the world-out-there is an instance of culture mythopoeia formulated by Lawrence in *Fantasia of the Unconscious*, where he anticipated his later emerging vision about America. Here he imagined the

existence of a Golden Age of human culture, actually a sort of primordial pagan culture situated temporally before the Flood and where the primal wisdom was esoteric and characterised by pan-globalism:

> I honestly think that the great pagan world of which Egypt and Greece were the last living terms, the great pagan world preceded our era once, had a vast and perfect science in terms of life. (Lawrence 1960, 12)

The result of the Flood was not only the drowning of the continents but also the fragmentation of the human race into several isolated races, each with its distinct culture, according to the influence of the spirit of place. In Europe, the remnants of the old universal knowledge were soon lost, due to Christianity with its overemphasis on bodiless spirituality and rational science with its control over this mechanistic world of ours. The solution is a sort of pilgrimage to the territory where symbols and myths still survive:

> And so it is that these myths now begin to hypnotise us again, our impulse towards our own scientific way of understanding being almost spent. And so, besides myths, we find the same mathematic figures, cosmic graphs which remain among the aboriginal peoples in all continents, mystic figures and signs whose true cosmic or scientific significance is lost, yet which continue in use for purposes of conjuring and divining. (Lawrence 1960, 13–4)

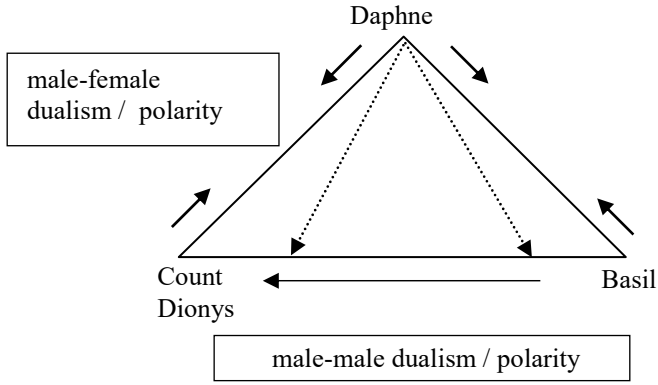
Another concept worth mentioning here, as being essential to the Lawrentian discourse, is that of *élan vital* (or *mana*), defined by Wheelwright as "the mysterious and potent vital force which primitive man accepts as present to different degrees in all things" (1966, 62). For Lawrence, this *élan vital* as the giver of life or existential force is fundamental when this vital force manifests itself creatively (and not only), it influences the creative force directly, i.e. optimistic works may be rooted in times of despondency. Lawrence found mythopoeic solutions of regeneration and rebirth to his existential problems when he felt more alienated and was suffering more; some of his best works that contain numerous mythic episodes and mythic allusions were written when he seemed trapped in this world with no apparent way out, and he had to find one.

The methodology of research applied in this article relies on the following four Lawrentian models of direction: (i) the existence of mythemes as episodes of mythopoeic construction, their organisation and their concatenation with the aim to point to their direction and target; (ii)

the adaptation of the original (mainly Greek) myth for new functions so as to serve new purposes (revealed or not), as well as the projection of Lawrentian references to the myth or its reworking against its original / primordial counterpart; (iii) the processing and re-using of mythical or mythopoeic sequences to Lawrence's narrative infrastructure, the meaning that can be deduced from his usage of myths and their ramifications in the discourse; and (iv) the integration of mythemic occurrences into the plot or in the Lawrentian discourse. Such models will be applied now to a very thought-provoking instance of Lawrence's short prose of the 1920s: "The Ladybird," revealing thus the presence of mythemes and relational packages that develop as the story progresses.

In "The Ladybird", D.H. Lawrence transports England at the end of World War I as his setting. As usual with him, the story is a reworking of a previous tale, "The Thimble", written in October 1915. This first version is quite different from "The Ladybird" and only has two characters, Daphne and her husband Basil, Major Basil Apsley. Count Dionys is absent and so are all the classical allusions. In "The Thimble" Basil returns disfigured from the war and gradually he and Daphne realise that considering things only for what they represented in the past is useless in the new circumstances. In this context the thimble has a very different significance as a container and reminder of the past whereas its throwing away at the end of the story marks the two characters' decision to abandon the past and give their life a new beginning.

In "The Ladybird," a third character is introduced, Count Dionys, Count Dionys Psanek, who stands for the ladybird, and with him another Lawrentian triangle is created, this time with two dualisms and their respective polarities—on the horizontal axis, the male-male dualism and polarity and on the vertical axis, the male-female dualism and polarity, thus:



Dualisms and polarities of characters in "The Ladybird"

It is along the horizontal axis that Lady Daphne oscillates between her husband and Count Dionys, and it is along the vertical axis that Basil moves between his wife and the count. The only one whose position is relatively fixed is the Count, but from this static location he can contemplate everything and generate a sort of attraction or fascination with Daphne.

The story—a new tale of resurrection beyond death and this world—is quite linear in development but constructed on mythopoeic cadence and connections. First, there is the thimble itself, and then the characters and their display of mythological references. The thimble is a gift from the Count for Daphne's birthday when she was seventeen, "with a gold snake at the bottom, and a Mary-beetle of green stone at the top, to push the needle with" (Lawrence 1986, 224). The thimble is regarded as an intimate receptacle, seen by Freud as a feminine symbol of female sexuality. Lady Daphne's thimble also contains something of her own intimate being—the song for her secret dream-companion about a winged creature, perhaps a winged scarab:

> As she mused, she put the thimble down in front of her, took up a little silver pencil from her work-basket, and on a bit of blue paper that had been the band of a small skein of silk she wrote the lines of the silly little song:
>
> "Wenn ich ein Vöglein wär
> Und auch zwei Flugeln hätt'
> Flög ich zu dir—"
>
> That was all she could get on her bit of pale-blue paper.

> "If I were a little bird
> And had two wings
> I'd fly to thee—"
>
> Silly enough, in all conscience. But she did not translate it, so it did not seem quite silly. (Lawrence 1986, 235)

The thimble is her talisman, lost and only found by Major Apsely when he returns home from the war. It is only now, that the heraldic power of the object appears, adorned as it is with a snake and a Mary-beetle. It is now that the rapprochement between her and Count Psanek really takes place.

To Lawrence, the snake—as in his poem "Snake"—represents the king in exile, connected with the Underworld, but also dark sexuality. In "The Ladybird," the snake is associated with the Mary-beetle, the ladybird, reminiscent of the Egyptian scarab. In ancient Egypt this coleopteran was a deity called Hepreror or Hepri[1], intrinsically connected with the idea of regeneration, renewal, and "coming from himself to life" (Posener 1974, 262). The beetle itself, believed to be only of the male sex and lacking female-beetles, plants its seed in a kind of substance (dung, in fact) that they mould into a sphere which they push along with their hind legs in an apparently contrary direction to that of the sun (Plutarch qtd. by Kernbach 1989, 528 and Posener 1974, 262). It is from this sphere that the offspring will come. In practice, the representation of these scarabs appears either in seals, jewels, but also as amulets—since the insect represented the eternal becoming–and funerary talismans which, if placed on the chest of the mummy, played an important positive role in the course of the psychostasis when the heart of the dead one was weighed (Posener 1974, 263). Consequently, we can infer the magical powers that the scarab had and its connection with what was transported into the other life after death, after decomposition; but it is from here that *new* life sprang. Therefore, the scarab can also be seen as the creative principle (Partridge 1982, 23) and regeneration after death.

The characters in D.H. Lawrence's story define themselves as a second constituent, imbued with mythological hints. Lady Daphne—the main character and the heroine of the story is the typical Lawrentian figure of the frustrated woman—because of her (absent) husband, the war, her

[1] Posener underlines that in Egyptian writing the hieroglyph representing the word beetle, i.e. *heprer* also stood for the homophonous complex verb *heper*, meaning "come back to being', or simply "be" or "become" (1974, 262).

father, and eventually her illness (consumption) which Lawrence knew only too well:

> Daphne had married an adorable husband: truly an adorable husband. Whereas she needed a daredevil. But in her mind, she hated all daredevils; she had been brought up by her mother to admire only the good.
>
> So, her reckless, anti-philanthropic passion could find no outlet—and should find no outlet, she thought. So, her own blood turned against her, beat on her nerves, and destroyed her. It was nothing but frustration and anger which made her ill and made the doctors fear consumption. There it was, drawn on her rather wide mouth: frustration, anger, bitterness. There it was the same in the roll of her green-blue eyes, a slanting, averted look: the same anger furtively turning back on itself. This anger reddened her eyes and shattered her nerves. And yet, her whole will was fixed in her adoption of her mother's creed, and in condemnation of her handsome, proud brutal father, who had made so much misery in the family. Yet, her will was fixed in the determination that life should be gentle and good and benevolent. Whereas her blood was reckless, the blood of daredevils. Her will was stronger of the two. But her blood had its revenge on her. So, it is with strong natures to-day: shattered from the inside. (Lawrence 1986, 210–11)

Following Lawrence's clues, Lady Daphne[2] will soon be associated with the double goddess—or the "Two Goddesses" (as mentioned in Frazer 1993, 398)—of the corn, of fertility and renewal Demeter-Persephone (or Proserpine). Lawrence, just as Frazer had done, associated the spirit of the corn with the dying and reviving gods. In Greek mythology, as Balaci re-asserts (1966, 123), Demeter, the goddess of agriculture and harvest, had a daughter, Persephone, with Zeus. While Persephone was picking up flowers she was abducted by her uncle Hades, who took her to the Underworld, the world of the shadows of the dead. Demeter was so afflicted that she totally neglected her tasks of goddess of grain crops until her daughter was restored to her; meanwhile the ground became barren and the corn withered. But for Persephone there was no way back, as she had become Hades' (Pluto's) wife and had taken a bite of the pomegranate that sealed her link with the Underworld. The only thing that bereaved Demeter could do was to have her daughter stay with her six months a year—two-thirds of every year according to Frazer (1993, 394)—the rest of the time Persephone had to spend with her husband. When Persephone

[2] The name is also reminiscent of Greek mythology: Daphne was a nymph and member of Artemis' hunting train, with whom Apollo fell in love and she could only escape from him when her father turned her into a laurel tree.

was with her mother, spring came and nature was restored to life, the crops grew and there was prosperity:

> Gladly the daughter then returned to the sunshine, gladly her mother received her and fell upon her neck; and in her joy at recovering the lost one Demeter made the corn to sprout from the clods of the ploughed fields and all the broad earth to be heavy with leaves and blossoms. (Frazer 1993, 394)

During the months that she spent in the nether world, winter and its bleakness, fruitlessness and desolation reigned on the earth.

I insisted more on the legend of Demeter and Persephone as in the Lawrentian second version of the story the heroine undergoes a dedoubling process and exhibits a schizoid personality, being divided between Basil, her husband in this world and Count Psanek, her would-be consort in the world beyond. In this respect, when she hears about her former acquaintance, Count Dionys's illness and goes to visit the hospital where he lies wounded, her voyage is in fact a descent to the underworld. The description of the hospital with the sick and wounded of the war as shadows of the dead, confirms this assumption:

> Daphne was upset by the hospital. She looked from right to left in spite of herself, and everything gave her a dull feeling of horror: the terror of these sick, wounded enemy men. (Lawrence 1986, 214)

It is now that she actually sees Count Dionys, with the eyes of a grown-up woman looking at a man. His portrait is another materialisation of the Lawrentian archetypal male hero:

> He [Count Dionys Psanek] was awake, more restless, more in physical excitement. They could say the nausea of pain round the nose. His face seemed to Daphne curiously hidden behind the black beard, which nevertheless was thin, each hair coming thin and fine, singly from the sallow, slightly translucent skin. In the same way his moustache made a thin black line around his mouth. His eyes were wide open, very black and of legible expression. (Lawrence 1986, 214)

The moment of their meeting is the moment of tasting the *pomegranate*; namely, the starting point of her involvement with him and her impossibility of escaping his fascination. Count Dionys Psanek is the embodiment or the coequal of the God of the Underworld placed in a mythopoeic sequence where Lawrence plays with two distinct Dionysos (Dionysus) myths. One implies the familiar Bacchic figure, the god of

wine intrinsically associated with the death and rebirth of vegetation, specifically grapevine, in winter and spring. The other one the author hints at in this short story is the Orphic mystery of another Dionysos, Dionysus Zagreus and the theogony associated with it. The primordial cosmic egg gave birth to several generations of gods; Dionysos, the first embodiment of the god, was included being the offspring of the hierogamy seen as sacred marriage between Zeus and Persephone. But Dionysos was killed and eaten by the Titans and was later restored by Zeus as Zagreus, god of the Underworld, in a fusion of Dionysos as a Thracian god and Zagreus as a Cretan one (Kernbach 1989, 442, 644). Accordingly, "Hades and Dionysos are one," as Heraclitus said (Partridge 1982 25). Dionysos Zagreus is not only the son, but also the spouse of Persephone, whose duplicated position is adopted by Lawrence in his narrative.

It becomes clear from the presentation above that in "The Ladybird" Lawrence offers us another variation of the same theme: another tale of resurrection and restoration, not in this world but in the one beyond, or on another plan of existence. It is obvious that the solution to the problem the characters encounter in this story is to be solved by reducing again the triangle to a simple and straight line, which is not possible within the frame of the given co-ordinates: the way out is the hierogamy, the sacred marriage which will generate the protagonists' regeneration and restoration. The kind of restoration the story propounds is embedded in the badge of the tale, i.e. the thimble with the snake and the ladybird / scarab on it.

In "The Ladybird", the relationship between the Count and Lady Daphne is marked by the former's cynicism and anger that this world is impossible to know, and the latter's vacillation as she balances her arguments *pro and against* Count Psanek in an effort to find her true way. As Dionys lies in hospital on his bed, he looks completely severed from the realm of materialism, being frightened of co-ordinates that are not his own:

> […] the bonds, the connections between him and his life in the world had broken, and he lay there a bit of loose, palpating humanity, shot away from the body of humanity. (Lawrence 1986, 217)

As mentioned above, the Count incarnates both gods of the world of darkness—Hades and Dionysos. Hades left his realm only twice: to abduct Persephone while she was picking flowers and to be cured from the wound inflicted by Heracles on him, as Viinikka argues (1988 77). Psanek's presence in the story illustrates both circumstances.

For Dionys as the representative of the nether world, 'the true fire is the invisible one', the fire of existence which, once departed, generates the darkness of our own selves and of our existence and which projects us in a sphere where even the sun becomes *dark*, one of the most famous Lawrentian oxymorons embedded in the Count's presentation of his (and Lawrence's) ontological principles:

> Well, then, the yellowness of the sunshine—light itself—that is only the glancing aside of the real original fire. You know that is true. There would be no light if there were no refraction, no bits of dust and stuff to turn the dark fire into visibility–You know that's a fact—And that being so, even the sun is dark. It is only his jacket of dust that makes him visible. You know that too—And the true sunbeams coming towards us flow darkly, a moving darkness of the genuine fire. *The sun is dark*, *the sunshine flowing towards us is dark*. And light is only the inside-out of it all, the lining, and the yellow beams are only the turning away of the sun's directness that was coming to us—Does that interest you all? […]
>
> *The true living world of fire is dark, throbbing, darker than blood*. Our luminous world that we go by is only the white lining of this. […]
>
> The same with love. This white love that we have is the same. It is only the reverse, the whited sepulchre of the true love. True love is dark, throbbing together in darkness, like the wild-cat in the night, when the green opens and her eyes are on the darkness. (Lawrence 1986, 231–32, my italics)

The mythical load of the story resides in its characters and the arrangement of the events; therefore, the two ensuing sections of this article will show the implications of such treatment of the narrative material.

Lady Daphne, the central heroine stands for both decay and revival, dichotomically torn between Apollonian and Dionysian love, as she vacillates between her love for the rational spiritual, Apollonian Major Apsley and the sympathy for Count Dionys, representative of physical, dark love, as Viinikka also mentions (1988, 82–3). According to Lawrence, our world is made of two opposing forces which, only when in full balance, can offer full integration of the inhabiting individuals. On the level of the individual's self, only when the spiritual conscious and the sensual conscious are reconciled can the human being rise to the level of an integrated personality. Our heroine, Lady Daphne is also in search of balance, hesitating along in her strongly polarised relationship with the two men. She becomes aware of Count Dionys' dark physical closeness, but also expects her husband to become the other god, the "Dionysus full of soap, milk and northern golden wine" (Lawrence 1986, 138).

For her, the dependence on Count Psanek becomes more definable after crossing demarcation lines and descending into the latter's dark world:

> […] [as if] she had suddenly collapsed away from her own self into the darkness, this place, this quiescence that was like a full dark river flowing eternally in her soul. (Lawrence 1986, 179)

This happens first at the hospital and then during her nocturnal visit to his room. It is in this latter instance, in the darkness of his room that she abandons herself to the Count's will, when she hears him sing, just like March in "The Fox" when she heard the fox singing. This is the moment when she understands her true relationship with him—since he is not from this world, it will be in *his* world, the other world and in the true spirit of Persephone, that she will be restored to benefit from her share of him:

> Future in the world he could not give her. Life in the world he had not to offer her. Better go alone. Surely better go on alone.
>
> But then the tears on his feet: and her face that would face him as she left her! No, no—The next life was his. He was master of the after-life. Why fear for this life? Why not take the soul she offered him? Now and forever, for the life that would come when they both were dead. Take her into the underworld. Take her into the dark Hades with him, like Francesca and Paolo. And in hell hold her fast, queen of the underworld, himself master of the underworld. Master of the life to come. Father of the soul that would come after.
>
> 'Listen," he said to her softly. "*Now you are mine. In the dark you are mine. And when you die you are mine. But in the day you are not mine, because I have no power in the day. In the night in the dark, and in death you are mine. But in the day I cannot claim you. I have no power in the day, and no place*. So remember. When the darkness comes, I shall always be in the darkness of you. And as long as I live, from time to time I shall come to find you, when I am able to, when I am not a prisoner. But I shall have to go away soon. So don't forget—*you are the night wife of the ladybird*, while you live and even when you die. (Lawrence 1986, 270, my italics)

And indeed, during the day she was Basil's, while in the night and in the life to come she would belong to the Count.

The abductor, Count Psanek—whose name, as Viinikka remarks (1988, 89) means in Czech "outlaw"—has outlawed himself from this world and like a fallen angel reigns and shines in the dark sun, in his land of darkness, where he wields the power of the night. A very fascinating

constituent of his personality is the enticing, seductive power of his singing, calling her and mesmerising her:

> At first she could not hear; that is, she could hear the sound. But it was only a sound. And then, gradually, gradually she began to follow the thread of it. It was like a thread which she followed out of the world: out of the world. And she went, slowly, by degrees, far, faraway, down the thread of his singing, she knew peace—she knew forgetfulness. She could pass beyond the world, away beyond where her soul balanced like a bird on wings, and she was perfected. […]
> And [thus] began the most terrible song of all. It began with a rather dreary, slow, terrible sound, like death. And then suddenly came a real call—fluty, and a kind of whistling and a strange whirr at the changes, most imperative, and utterly inhuman. Daphne rose to her feet. And at the same moment rose the whistling throb of a summons out of the death moan. (Lawrence 1986, 266–68)

His mysterious singing is spell-binding, as mentioned before, and I have to remark, agreeing with Viinikka (1988, 90) that the song is like a swan song. The legend goes that swans sing magically at the gates of Hades. In the case of Daphne and Psanek, the singing calls up the story of the swan who turned into a woman, to be able to marry a hunter, but who had to become a swan again to answer the call of the king of the swans.

This is, undoubtedly, the Lawrentian version of the Greek myth of Leda and the swan. Psanek, the male swan allures Leda-Daphne, as his female mate, with Leda being raped by Zeus and Daphne being chased by Apollo, while Basil is persistently alluded at, as an Apollonian harmonious, reasoned and ordered figure.

The structural arrangement of the events and the way they get linked to one another—as the chart below shows—offers us a new and interesting perspective in the reading of this story's narrative, which shows how mythemes become components of the Lawrentian mythopoeic sequence:

Daphne	Count Psanek	Basil	the thimble
Lady Daphne expects her husband	Lady Daphne learns about the Count's wounds		
	Daphne visits Count Psanek in hospital	Daphne decides to dedicate her life only to her husband	Daphne misplaces the thimble
		Basil arrives from war	Basil finds the thimble
	Daphne and Basil visit Psanek in Voynich Hall	Daphne oscillates between Psanek and her husband	
	Daphne visits the Count's room in her former home		
	Daphne's decision to join the Count in the world below		

The actual meaning of the story is again to be obtained from its reading vertically along columns, rather than horizontally across rows. Thus, the dependence and inter-relations of the characters can be seen more clearly if we treat each column as a separate entity and try to find a common element pertaining to each one: the first column is a *beginning*, the second one involves Count Psanek and his contingency with the other characters, the third one represents the intramarital relations between Lady Daphne and her husband, Major Basil Apsley, whereas the final column is linked with the thimble and its symbolism, because of the presence of the ladybird / scarab on it.

If we take the preceding considerations into account, "The Ladybird" is no longer simply a Lawrentian story about frustration, but an exploration of human relations, offering mythic escapes from a world secluded in itself, corrupted and defiled by man and his society. If in such stories as "The Fox" or "St Mawr" rebirth and new life have to take place in a new, undefiled world, here the author's conclusion is rather pessimistic and far from Christian (again): the escape is not possible in this world, but in the

one *below*, a possible world of darkness. Now restoration is no longer probable in our fouled environment, at least not in claustrophobic (post-war) England, but, paradoxically and Phoenix-like, after death, after physical destruction, seen not as an end-point but as the prelude to resurrection in another dimension of existence, in the Underworld.

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EMBODIED REMEMBRANCE IN EVIE WYLD'S *AFTER THE FIRE, A STILL SMALL VOICE*

NOÉMI ALBERT

"And after the earthquake a fire;
but the LORD was not in the fire:
and after the fire a still small voice."
(*King James Bible*, 1 Kings 19:12)

The passage from the Bible, chosen as my motto, brings together the two main characters of Evie Wyld's novel, a work about three generations of men and their involvement with two wars, distinctively, the Korean War and the Vietnam War. The odd chapters relate the son Frank's story, who after decades of absence returns to his family's solitary country shack in Mulaburry, where childhood memories flood him: memories that, at first fragmentary, gradually form distinct patterns and show the signs of more or less coherent stories, all interconnected. His father's, Leon's even chapters do not adopt a retrospective view, instead they follow him, on marked instances from his young adulthood through his conscription into the army and his participation to the war's consequences and its traumatic aftermath. In the centre of this narrative pattern stands the generational contrast between the two men, which is largely built upon their differing processes of remembrance. One of the peculiarities of this work is that these contrastive memories never clash, they run in parallel throughout the novel.

The novel proposes a new paradigm for recollection through the utilisation of war as a powerful agent that brings to the fore the latent issues inherent in veterans and also in the second generation. At the core of both narratives one will ultimately find the impossibility to process some distinct memories. The work places side by side the traumatised psyche with that of a child who witnesses and experiences second-hand the workings of trauma. The two stories, both in their narrative focus and in the outlined plot differ considerably, and it becomes gradually apparent that a clearly delineated dichotomy is at play, since, for instance, Frank's personality and story unfold through his memory processes, whereas Leon

lives in a constant present with no memories. Nevertheless, although this emphasised difference seems to undermine a coherent handling of the novel, in the end this will comprise the very thread through which the novel's complexity and its focus surface. For the elucidation of the aforementioned issues a dual approach is necessary, one that brings together the investigation of memories with spatial conceptualisations, by focusing on the level of sense impressions.

The investigation of the contrastive memory processes unfolds with the help of the concept of the body, since Wyld's novel presents bodies as both experiencing and communicating memories and events. Revisiting the history of memory studies, we arrive at a reinterpretation of remembrance that brings together cultural and personal memory through the interaction between bodies, and, as Maurice Merleau-Ponty remarks, "the body is our general medium for having a world" (1958, 169). Nevertheless, since numerous differing definitions exist about the body, the approach employed by the novel needs to be defined here.

The term "body", using Setha Low's definition, refers to "its biological, emotional, cognitive and social characteristics" (2017, 95), thus it is a much more complex field than the surface, the appearance it might point to at first glance. From a phenomenological perspective, the body is the focal point that brings together perception and experiences. Merleau-Ponty recognises that one's own body is both physical and experiential, combining consciousness and intentionality. He comments that "far from my body's being for me no more than a fragment of space, there would be no space at all for me if I had no body" (1958, 102).

The definition of "embodiment" is borrowed from Thomas J. Csordás, who claims that it is an "indeterminate methodological field defined by perceptual experience and mode of presence and engagement in the world" (1999, 12). My claim is that Wyld's novel chooses as its focus the body itself, materialised through two distinct characters, whose "mode of presence and engagement in the world" is captured through the "sensorium": "bodily sensibilities and dispositions" (Hirschkind 2011, 633), and "the multiple senses and sensory modes of apprehending the world" (Low 2017, 95). The phenomenological approach to the body needs to be combined with the sensory context, as, for instance, Paul Stoller, Mary Hufford and Josh Brahinsky do—the smell, texture, sound, sight and taste of a place—that, as Setha Low remarks, "must be accounted for as aspects of the sentient body that anchor human experience in the world" (2017, 100).

Consequently, the space itself that the novel's characters inhabit becomes embodied, and thus it can only be approached through the