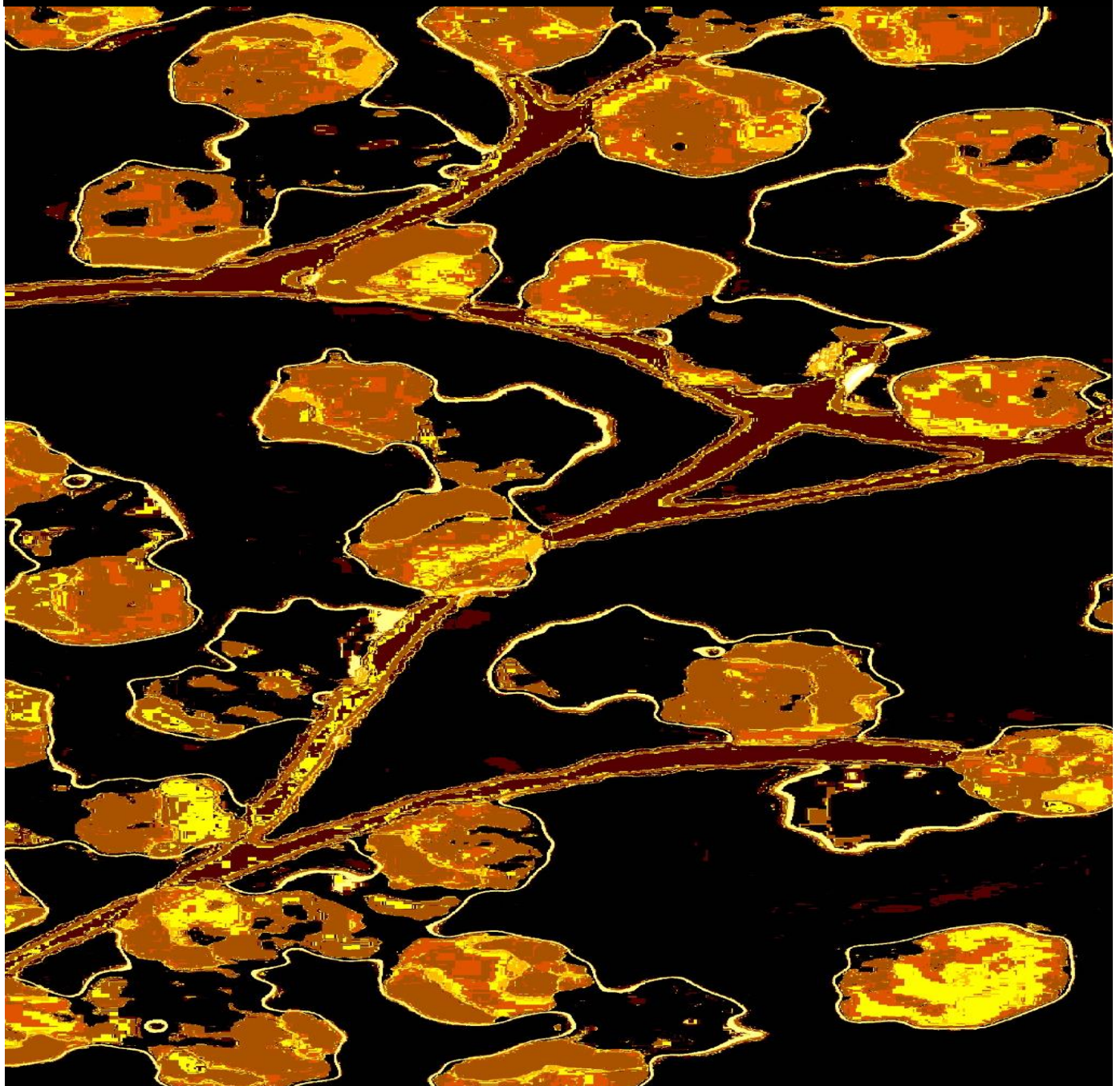


LUX

Issue 1  
June 2017

Undergraduate Journal of  
Literature and Culture



# LUX: Undergraduate Journal of Literature and Culture

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## Contents

Staff Endorsement	1
Editors' Introduction	2
“Anticipating Deleuze: A Reading of Lacan and Freud.” Ellen Greyling	3
“Hermann Hesse’s Representation of Teachers.” Annabelle Michael	12
“‘Alice?’: Questioning the Impermanence of Author and the <i>Alice</i> Texts in Adaptation.” James Norris	19
“The Metamorphoses of Translation.” Kate Morse	26
“ <i>Post-Millennial Gothic: Comedy, Romance and the Rise of Happy Gothic</i> , Catherine Spooner.” Review by Laura Brown	38
“ <i>Fell</i> , Jenn Ashworth.” Review by Teodora Nikolova	39
Afterword	41

## Staff Endorsement

I am delighted to give an endorsement to this first issue of *LUX*, Lancaster's undergraduate journal of literature and culture. This peer-reviewed journal represents a timely intervention in an academic culture which often doesn't give writing the attention it deserves. Too often, undergraduate writing disappears, condensed to a series of reductive targets and benchmarks that obscure the labour as well as the pleasures involved in writing—and reading—the best undergraduate work. Yet—as Kellee Weinhold of *The Professor Is In* reminds us—all academic writing is a generative act: “to produce a piece of writing, we go to our ideas, shaping them into a form that has never existed before in the history of time. This means that *you are a creator*.”

The essays in this volume speak to this idea of academic writing as creating. The four articles and two reviews in this issue expand the form of the undergraduate essay in impressive and novel ways. The sheer breadth of scholarship on display here demonstrates, as Ellen Greyling notes in her provocative and original Deleuzian reading of Lacan and Freud, that “if one can find meaning—any meaning—in the words on the page, or indeed the light of a camera or the strokes of a brush, theory can be applied.” Diverse as their subject matter might be, what these essays and reviews have in common is the quality of the writing and their commitment to the highest standards of scholarship. In their deft and impressive command of concepts from a range of disciplines, methods, and theoretical canons, they testify to the commitment and hard work of the editors, peer reviewers and, most importantly, the writers themselves to represent the originality, depth, and sophistication of the best undergraduate writing. It's a pleasure to introduce what I hope will be the first of many volumes that showcase the breadth and brilliance of undergraduate writing.

—Dr Debra Ferreday, Department of Sociology

## Editor's Introduction

Following the past year of organising and assembling the inaugural issue of *LUX Journal*, the final product has been realised with great pride by our editing team. The process has been entirely new and ours to sketch for future issues, providing an opportunity to explore the multitude of directions available for the journal. Having taken the time this year to establish *LUX* as a valuable academic journal, seeing its publication marks the successes we have achieved as editors.

As we expected, the process of creating the first issue of *LUX* did not come without its challenges. We immersed ourselves in raising the journal's profile, promoting it across the faculty, and encouraging fellow students to get involved. Our joint efforts are testified in the successful collection of six exemplary pieces, written by undergraduate students and prepared for publication by ourselves. Reaching this stage required efficient and constant collaboration throughout the year, both among ourselves and with our contributors and anonymous peer reviewers, through which we gained the invaluable experience of working cohesively as a team. Additionally, the production of the journal provided us with an exciting creative opportunity as we helped to make fundamental decisions regarding its formation; decisions which will be carried through to future issues and editors.

The articles in this first issue span a wide range of topics from Classical poems to Deleuzian theory. Although all these articles come from the Department of English and Creative Writing, in the future we hope the journal will include a greater breadth of work from throughout the Faculty of Arts and Social Sciences, truly bringing to fruition the vision of a journal that brings together the best academic work from across a multitude of disciplines. The first article in this issue discusses Lacan and Freud's theories with reference to the work of Deleuze and Guattari, a highly accomplished piece engaging with several prominent theorists. Following this, a previous dissertation chapter explores the representation of teachers and the criticism of the German school system in Herman Hesse's novels. A discussion of a student's own film project inspired by the story of *Alice in Wonderland* is the penultimate article in this issue, and is accompanied by a link to the short film under consideration. Finally, a translation project exploring the difficulties and nuances of translating Ovid shows the linguistic talent of a student in the faculty. This issue also includes two book reviews discussing Catherine Spooner and Jenn Ashworth's latest publications, allowing us to showcase the work of academics in the faculty through students' insightful reactions to their published texts.

Alongside the production of the first issue of the *LUX journal*, we have created "LUMEN: The LUX Blog" through which we aim to give students a platform to showcase shorter pieces of work, centred around a specific topic each term. The topic is broad enough to allow students to approach it from a variety of subjects and faculties, and we hope that over time this blog will develop as a place where students can display their academic work, and to engage in an academic discussion in areas beyond their core studies.

The guidance of our Executive Editor has been invaluable; without her the journal itself would not exist. We are very grateful to her for her support in editorial matters, the cohesion of the editing team, and for her humour and good-natured leadership.

We hope that this first issue of *LUX* is informative, inspiring, and enjoyable; that the journal will come to be a valuable publication where students strive to have their work featured; and that it will reflect the many talents of the undergraduate students in the Faculty of Arts and Social Sciences. We wish the best of luck to those who will continue to follow the vision we have put forward in this inaugural issue.

—Elleni Harpa, Charlea Harrison, Bethan Thomas, Anna Wood, Antonia Wood

# Anticipating Deleuze: A Reading of Lacan and Freud

Ellen Greyling

## Abstract

The primary aim of this article is to establish whether or not theorists concerned with the nature of subjectivity (Sigmund Freud and Jacques Lacan) can be read as anticipating certain aspects of Gilles Deleuze and Felix Guattari's own thoughts on the matter. Split into three subsections, each part of the article deals with a different aspect of Deleuzian theory. "One or Several Psychoanalysts" explores the possibility of Freud or Lacan utilising the Deleuzian rhizome within their texts, concluding that, whilst both psychoanalysts are either wholly or predominantly arborescent in their theories and analyses, Lacan's chaotic writing style could be seen to exhibit a beginningless rhizomatic structure. "Becoming-Deleuzian" discusses the notion of "becoming" in relation to Freud and Lacan. Whilst Freud's subject abandons "becoming" in favour of regression and progression between fixed terms upon a linear "series," the Lacanian subject—Lacan himself—exhibits a becoming-Freud, merging with his predecessor, occupying Freudian space and, in doing so, illustrating anticipation of Deleuzian becoming. The final section of the piece turns the article on its head, suggesting that it may be more productive to explore how Deleuze has been influenced by his predecessors. Using Harold Bloom's *The Anxiety of Influence*, "Role Reversal" outlines how *A Thousand Plateaus* and *Anti-Oedipus* could be said to exhibit various "revisionary ratios" in their acceptance and subsequent "swerving away" not only from Lacanian thought, but also the singular authorship seen in both Freud and Lacan's works. However, in the concluding paragraphs, I suggest that Deleuze and Guattari are not simply reacting against psychoanalytic subjectivity—they are reforming it by rhizomatically intersecting with Lacanian/Freudian theory in order to create the assemblage that is subjectivity.

\*

"As an assemblage, a book has only itself, in connection with other assemblages"

—Deleuze and Guattari, *A Thousand Plateaus*

The works of Jacques Lacan and Sigmund Freud are irrefutably texts: they can be read, re-read, placed on a shelf, forgotten. If one can find meaning—any meaning—in the words on the page, or, indeed, the light of a camera or the strokes of a brush, theory can be applied. One would therefore be within one's rights to examine the papers of these two eminent psychoanalysts in relation to those whom some would consider their greatest opponents: the philosophers Gilles Deleuze and Felix Guattari. These two pairs of writers are inherently at odds, for the latter reject that which is central to the psychoanalysts: the subject, the "I" of the unconscious which is constituted by its interactions with the "Other" (Hallward 39-40). This centralised and unified figure of existence is the antagonist of Deleuzian theory, since Deleuze and Guattari apparently "imagine the complete abandonment of any idea of coordinated selfhood" (Mansfield 136). But in criticising the subject, the theories of Deleuze and Guattari are inextricably bound to it. "The Dream and the Primal Scene," "Fraulein Anna O," "The Mirror Stage as a Formative of the I Function as Revealed in Psychoanalytic Experience," and "The Freudian Thing, or the Meaning of the Return to Freud in Psychoanalysis," can thus be explored in relation to the ideas within *A*



*Thousand Plateaus* in order to discern the ways in which these psychoanalytic papers anticipate rhizomes, deterritorialisations, and multiplicities.

### **One or Several Psychoanalysts: a Rhizomatic/Multiple Lacan?**

Many would deem it counterintuitive to read Freud's "The Dream and the Primal Scene" through a Deleuzian lens, since the philosophers make a direct assault upon Freud's conception of the wolf, and, if we approach Freud's writing as pure analysis, there is no escaping the impossibility of Freud anticipating the rhizomatic and the multiple. Deleuze is correct in his suggestion that Freud's analysis of Sergei Pankejeff's dream "purged [the wolves] of their multiplicity" in order to continue the psychoanalytic tradition of the "dialectic of the family" (Deleuze and Guattari, *A Thousand Plateaus* 27; *Anti Oedipus* 50). In "The Dream and the Primal Scene," Freud insists on interpreting the manifest content in which "six or seven" wolves watch the patient from a tree as a "distortion" of the so-called "primal scene" (3520-3535). One could argue that the reduction of the wolves to two is still indicative of Freud acknowledging the presence of the multiple within the subject's interior life. After all, the copulative act between father and mother could be seen as the "rhizomatic" multiple that permeates Deleuzian theory. The union of maternal and paternal figures transforms them into some inseparable "parental" conglomerate, consisting of the two distinct entities until the moment of sexual climax, in which ejaculates amalgamate to create a Whole that is "a product that is produced apart from [its parts] and yet at the same time is related to them" (Deleuze and Guattari, *A Thousand Plateaus* 42). In essence, the wolf-dream could be read as the emergence of the rhizomatic from arborescent "subjects," indicating awareness in Freud that the troubled patient is made of more than just Oedipal apparatuses—that other psychosexual mechanisms (beyond the incestuous) operate too (Deleuze and Guattari, *Anti Oedipus* 44; *A Thousand Plateaus* 37).

But alas, Freud, "on the verge of discovering a rhizome... returned to mere roots" (Deleuze and Guattari, *A Thousand Plateaus* 27). He focuses upon the "mother's genitals" and the "father's organ," rejecting connection in favour of two clearly distinct "subjects" of the dream (Freud, "The Dream and the Primal Scene" 3527). The pleasure of the sexual act—rather than indicating the burgeoning rhizome—is instead suggested to facilitate the patient-subject's identification with the mother, fuelling this notion of an Oedipally constructed identity (Freud, "The Dream and the Primal Scene" 3535). Thus, the unconscious of Pankejeff becomes little more than a "private theatre" or, more accurately, a theatre of privates (Deleuze and Guattari, *A Thousand Plateaus* 50). The libido is so central to Freud's understanding of the Self that he forgoes any greater analysis that would acknowledge the unconscious as more than an Oedipally-constructed entity. Therefore, in this instance, we cannot read Freud as anticipating Deleuze in any way, for it appears he understands little of the multiple nature of the unconscious (Deleuze and Guattari, *A Thousand Plateaus* 32).

Freud's apparent obsession with dichotomies further complicates reading "The Dream and the Primal Scene" and "Fraulein Anna O" as embodying Deleuze. In both texts, this obsession takes the form of the signifier-signified relationship outlined by Ferdinand de Saussure. "[S]ignification cannot be isolated from the human subject," writes Kaja Silverman, and Freud seemingly believes this (3). The psychoanalyst continuously attributes the content of the dream to different aspects of the patients' lives: the "wolves" become the parents; each element of the black snake's attack in Anna O's dream, a different symptom of her neurosis (Freud, "The Dream and the Primal Scene" 3532; "Fraulein Anna O" 37). For Freud, every aspect of the dream must correlate exactly to something beyond it; there is no room for ambiguity, and it is this that illustrates how Deleuzian theory is a reaction against Freud, as opposed to something built upon the foundations of Freudian psychoanalysis. Not only do Freud's analyses establish defined points of connection (which in themselves are the antithesis of the rhizome), but they reduce the unconscious's complexity to that of mimicry. Just as the orchid does not truly imitate

the wasp, nor the crocodile the tree, to Deleuze it would seem ridiculous that the unconscious dream would produce a crude double of reality (*A Thousand Plateaus* 11). The dreams of Anna O and Sergei Pankejeff do not signify reality, they deterritorialise it. They break down the relationship between wolves/parents and branch/snake, for the dream and reality are not polar opposites, but are congruous with one another (Freud, “The Dream and the Primal Scene” 3532; “Fraulein Anna O” 38). It becomes ever more apparent that Freud’s psychoanalytic theory “flattens” the complexity of the unconscious and, indeed, that of the subject; in reducing the subject’s unconscious to “binary logic,” one cannot help but see that Freud in no way anticipates Deleuze within his analyses (Deleuze and Guattari, *A Thousand Plateaus* 11).

By Deleuze and Guattari’s own admission, Lacan’s conception of the unconscious differs from that of Freud insofar as he does not “enclose the unconscious in an Oedipal structure” (Hallward 33). But what of the Lacanian subject, within which this seemingly Deleuzian unconscious resides? Whilst in *Anti-Oedipus*, Deleuze and Guattari maintain that Lacan is an ally of schizoanalysis, Peter Hallward is of the opinion that their representation of Lacan’s theory is more of an “appropriation” than anything else (Hallward 35). Lacan’s “The Mirror Stage,” whilst indeed turning away from “the yoke of Oedipus” in favour of a more schizoid approach to human subjectivity, perhaps does not anticipate Deleuze and Guattari as much as the two philosophers might hope (Deleuze and Guattari, *Anti Oedipus* 175). It is apparent that the Lacanian subject can oscillate between the different orders of being in a process of “regression, structure and decay,” as Jon Mills suggests in “Lacan on Paranoid Knowledge,” but the formation of the Lacanian subject is still bound to Saussure’s notions of signifier and signified (Mills 32). Lacan, in his paper “The Mirror Stage,” makes his allegiance to Saussure known: the mirror into which the child looks in order to formulate his subjectivity is said to “duplicate... the child’s own body, and the persons and even things around him” (75). It appears that the Lacanian subject differs little from Freud’s in that it, too, is “grounded in the alterity and exteriority of the symbolic,” for the subject is signified by the image insofar as it allows the individual to master their body (albeit in an imaginary way) and thus progress from a point of fragmentation to a point of unification (Hallward 46). Therefore, as fragmentation and unification exist as two entirely distinct points, Lacan’s subject can hardly be considered to anticipate Deleuze, despite what Deleuze himself might claim.

But as composers of the written word, Freud and Lacan are open to stylistic analysis, and in exploring the ways they write in relation to one another, we find a burgeoning rhizome. Freud’s “Fraulein Anna O” is linear to the point of monotony; he painstakingly details the life and symptoms of Anna O, progressing chronologically through the onset of her symptoms to her treatment. In his form there exists nothing Deleuzian, save for the fact that it is perhaps the epitome of the arborescent structure. It is entirely unidirectional, leading the reader from psychotic subject to cured subject, from the unanalysed to the analysed. The narrative of Lacan, however, is quite different. “The Freudian Thing” is chaotic, making sudden leaps from lucid text concerned with the way in which Freud had been “disowned” by contemporary psychoanalysis, to the theatrical (and at times, incomprehensible) monologue from “the enigma” that is the “truth” (Lacan, “The Freudian Thing 335; 340). Mills calls Lacan “psychotic,” yet he is incorrect; Lacan is more than some patient to be analysed, by Freudian means or otherwise (30). Lacan is rhizomatic, meandering through his texts, not making definitive points, but instead creating endless connections. “There exist tree or root structures in rhizomes”—so say Deleuze and Guattari—so is it not plausible to consider Lacan’s style of writing the rhizome that has arisen out of the “root” of psychoanalysis that is Freud (*A Thousand Plateaus* 15)? Whilst the connections between the texts do not anticipate the rhizomatic or the multiple, perhaps the writing styles of the psychoanalysts do. Lacan’s disjointed and fragmented prose anticipates both the Deleuzian theory and the beginning-less “plateaus” of *A Thousand Plateaus*; and, whilst Freud himself is not rhizomatic, he facilitates Lacan’s Deleuzian style. Were it not for Freud and his

arborescent analyses, there would be no Lacan to rise up and challenge not only Freudian theory, but Freud's linear style of writing.

### **Deterritorialising Freud: Progression and Regression**

A process of (relative) deterritorialisation—the disassembly of the fixed to produce change, to reveal the potential for (re)organisation and, ultimately reterritorialization—is one that may or may not be present within these psychoanalytic texts. For can we say that Freud and Lacan illustrate the deterritorialisation of spaces within their texts, and couple such movements with reterritorialisations that exhibit “neither imitation nor resemblance” (Deleuze and Guattari, *A Thousand Plateaus* 10), yet still occupy that which came before? Furthermore, is it possible for these processes of deterritorialisation and reterritorialisation (if present in the psychoanalytic text) to ever manifest into a becoming—the “very dynamism of change”(Stagoll 26)? That is a matter that must first be ascertained. For us to confirm the process of deterritorialisation/ reterritorialization towards the presences within the texts, we must first establish that the relations between entities are “structural”: that a is to b what c is to d, rather than a resembling or replicating b (Deleuze and Guattari, *A Thousand Plateaus* 234). Arguably, it may be possible for one to see that which Deleuze and Guattari dub a “structure” within an aspect of Sergei Pankejeff's fear of wolves (*A Thousand Plateaus* 234). Freud, in “The Dream and the Primal Scene” concludes his discussion of Pankejeff's fairy-tale with an analysis of the wolf pack, where there is present “the castrated wolf, which let others climb upon it” (3535). Whilst Freud overlooks the rhizomatic nature of the pack, he does seem to show an awareness of a structural relationship between pack and castrated wolf, and the patient's parents. In Freud's description of the scene, one becomes aware that the castrated wolf is to the clambering pack what Pankejeff's mother is to his father. Freud never quite escapes the notion of gender (and power relations) in order to transform a deterritorialisation process into a true becoming-animal; which would instigate the disassembly of major codes of “man” and “unified Self;” and produce those more minor codes of “woman” and “rhizome.” For why would Freud abandon the codes upon which his whole analysis is built? However, one could argue that Freud's analysis of the story in relation to his patient's fear might still anticipate the Deleuzian concept of deterritorialisation. After all, if the relationships between parents and wolves can be seen as congruous (at least in some primitive form), perhaps Freud is aware of the possibility that humans exist in a state of process, deterritorialising prior structures and reterritorialising them in their own image.

That being said, the remainder of Freud's analysis within “The Dream and the Primal Scene” suggests the contrary. Much like the rhizome, when Freud is on the cusp of a discovery that would herald him as anticipating Deleuze, he returns to the simplicity of Oedipal analysis. Whilst elements of Deleuzian “structure” effervesce beneath the surface of Freud's analysis, it is abundantly clear that Freud is far more concerned with what the wolf represents within reality. In considering the wolves as not being in an equivalent relationship to the parents, but as actually resembling the parents, he reduces the subject's paranoia to little more than a mimicking series, in which his fears both replicate reality and return him to a former time and a former state of subjectivity, before ego formation. That in itself would be enough to mitigate any deterritorialisation process present within the text, but not only does Freud favour series over structure, he also makes it apparent that he believes the correspondence between wolf and mother to be indicative of the patient subconsciously identifying with the mother (“The Dream and the Primal Scene” 3535). Once again, Freud's preoccupation with the impact of parental relationships and early memories on the state of the subject prevents any possibility of Freud anticipating Deleuze.

According to more traditional psychoanalytic rhetoric, “regression is a fundamental characteristic of our instinctual lives,” and it is this notion that complicates readings of Freud as

anticipating Deleuze (Brenner 13). Freudian analysis in particular relies heavily upon regression when it comes to the analysis of dreams. Both Pankejeff's dream of wolves, and Anna O's black snake are an amalgamation of the types of regression Freud suggests characterise dreams. Both could be said to be "harking back to older psychical structures" (indicative of temporal regression) in addition to formal regression, whereby there is a return to more infantile ways of thinking and behaving (Freud, "The Interpretation of Dreams" 981). The aggression that Anna O exhibited during her neurosis is described as "naughty" behaviour by Freud—something which has inherently child-like connotations—whilst Pankejeff's wolves, who "were quite white" were read by Freud as metaphorically representing the sheets of his parents during a forgotten memory ("Fraulein Anna O" 24; "The Dream and the Primal Scene" 3532). Regression is clearly a preeminent concern of Freudian analysis, and, unfortunately, such regression returns the patients to a formative state of their own subjectivity in a purely linear manner. Madorah Smith and Calvin Hall's paper illustrates how psychoanalytic patients are assessed and treated by "progressing" them back towards adulthood's "analytical" and "abstract" ways of rational thought (66). Whether or not Anna O's behaviour was truly childish is of little consequence. The point of the matter is that Freud, in rejecting the possibility that human subjectivity exists in a state of process, fails to recognise its true complexity. There is no "becoming," no deterritorialisation process in Freud; one is Oedipally paranoid, or one has regressed to a child-like state, but the process by which one becomes these things is never addressed. "What is real is the becoming itself... not the supposedly fixed terms through which that which becomes passes," and it is this that Freud neglects most of all (Deleuze and Guattari, *A Thousand Plateaus* 238). Human subjectivity exists in set locations for Freud, and the traversal between these points—which are key to Deleuze—may as well not exist at all.

Initially, it may appear that the subject of "The Freudian Thing" (Lacan himself) suffers from as many deficiencies as Freud's. Returning to Freudian thought and meaning would be interpreted by some as regression "along a series" insofar as it too is a "temporal" regression, albeit on a theoretical as opposed to a psychic level (Deleuze and Guattari, *A Thousand Plateaus* 239). Lacan returns to Freud in order to find the truth of his words and his meaning: "Wo Es war, soll Ich werden"... "where the id was, the ego shall be" (Lacan, "The Freudian Thing" 347). Lacan insists that this English translation of Freud is a mistranslation, facilitated by an obsession with the ego that is prevalent amongst psychoanalysts, and lobbies for an alternative: "Where it was... it is my duty that I should come into being" ("The Freudian Thing" 347-8). It is where Freud was that Lacan comes into being. It would not be presumptuous to assume that Lacan is a natural progression from Freud: returning to Freud, as Shoshana Felman puts it, "is not a one-way path to an already constituted truth, but a two way return that is itself constitutive of truth" (55). Lacan traverses this path, at times occupying Freudian space and regressing back to Freudian ways of thinking, before returning to the truth that lies within his own writing. "The Freudian Thing" is as much an account of an Oedipal subject as "The Dream and the Primal Scene," and is thus troubled by the same issues as Pankejeff when it comes to reading Lacan as Deleuzian. Lacan appears to exist in a linear relationship with his predecessor and, in returning to Freud's language and meaning as he does, Lacan implies that Freudian thinking is little more than a formative state of his own thinking, and of his own Self.

On the other hand, perhaps there exists a way in which we could consider Lacan in a more Deleuzian light. To begin this, one must refute Felman's claims. She makes the assumption that Freud naturally leads to Lacan and that, in reading Lacan, one may simply walk a linear path in order to return to Freud. But Freud and Lacan are not novels within a series; if one is a Freudian, one is not a Lacanian by default. Lacan undeniably interacts with Freud, but he does not correspond with Freud. Instead, he intersects Freud in a rhizomatic manner, incorporating Freudian thought into his own. He, in essence, deterritorialises Freud, and it is within "The Freudian Thing" that this process is laid bare, but we must turn to Vienna to understand this fully. Vienna is, as Lacan puts it, "the eternal city of Freud's discovery" ("The Freudian Thing"

334). It is, in many ways, the literal “home” of psychoanalysis, for it was within “the warm bosom of the house” that its “life” began (Bachelard 7). But “home is not necessarily a fixed space” and, as Freud fell out of favour, Lacan’s Paris began to occupy the space once belonging to Vienna (Morley 16). Paris deterritorialises Vienna, interacting and merging with this psychoanalytic home until it enters a state of deterritorialisation itself through the rhizomatic connections it forms with this other place. Initially, it may be unclear how this relates to Lacan and Freud, but if we consider Lacan’s use of place as a metaphor for their relationship, things become more apparent. For Freud is to Lacan what Vienna is to Paris. Freud is Lacan’s “home,” his origin. And much like Paris does within the text, Lacan comes to occupy and deterritorialise Freudian space, effecting change and redefining boundaries within the assemblage of psychoanalysis. The relationships between Freud and Lacan are therefore congruous with those which exist between Paris and Vienna and, in invoking Vienna, Lacan reveals the places and psychoanalysts to be in a structural relationship. Whilst this can never truly be a becoming, since Lacan would have to abandon the androcentric in favour of gynocentric analysis—an endeavour that he never attempts—the Lacanian reader could still conclude that he and Freud exist in more than just a series with one another: they exist in a rhizome.

### **Role Reversal: Reading Deleuze (and Guattari)**

The notion that Lacan and Freud might anticipate Deleuze has been met with varying levels of success. But perhaps it may be more fruitful to examine Deleuze through a psychoanalytic lens and explore the influence Lacan and Freud have upon his writing. “There is no end to influence,” writes Harold Bloom, and that certainly seems true for Deleuze (xi). “Deleuze rejects the category of the subject” within his work, a category which permeates psychoanalytic thought (Hallward 40). But Deleuze does not simply reject the subject: he reacts against it, and violently so. One might argue that Deleuze’s approach to the subject is indicative of Bloom’s “revisionary ratio” of “clinamen” (14). Although Bloom applies his theory to poetry, the manner in which Deleuze “swerves away from his precursor[s]” is markedly similar to Bloom’s depiction of a poet’s anxiety of influence (Bloom 14). After all, Bloom’s theory is situated deeply in the Freudian theory of Oedipal complexes, and serves well in discussions of possible paternal anxiety, although one might want to bear in mind the shortcomings and limitations of a theory that is so inherently androcentric. That being said, there do appear to be many instances of clinamen within *A Thousand Plateaus*, and the reaction Deleuze has against the Lacanian mirror stage might be viewed as a particularly salient example. On becomings, Deleuze emphasises that “becoming is certainly not imitating or identifying with something” and that “[a]bove all, becoming does not occur in the imagination” (*A Thousand Plateaus* 238). Those familiar with Lacan will note that the Lacanian subject is formed in precisely this manner: the mirror stage is “an identification” whereby “the subject... assumes an image,” whilst the infant’s ego is produced by “fantasies that proceed from a fragmented body” (Lacan, “The Mirror Stage” 76; 78). The passage on becomings is clearly an attack upon Lacan, but in isolation appears to be little more than simple criticism. It is only by examining Deleuze’s reaction in relation to his earlier reception of Lacan within *The Anti-Oedipus* that one becomes aware of the Bloomsian anxiety that infects Deleuze. There is a veritable celebration of Lacan within *The Anti-Oedipus*, whereby Deleuze praises “the strength of Lacan,” and the way in which he “saved psychoanalysis from... frenzied oedipalization” (217). The “swerving away” from Freud is obvious, but there exists a different “revisionary” quality to Deleuze’s engagement with Lacan. The ratio of “tessera” is one concerned with the acceptance and development of the predecessor’s argument, and *The Anti-Oedipus* is this phenomenon exemplified (Bloom 14). The title of the book reveals this: whilst initially, one might assume it indicates the clinamatic relationship between Freud and Deleuze, it actually signposts that this text is an expansion of Lacanian thought. Lacan is the original Anti-Oedipus in his rejection of Oedipal anxiety in favour of a schizoid subject, and Deleuze elaborates upon this argument. But by *A Thousand Plateaus*, Deleuze is no longer willing

to openly accept the influence of Lacan, and sets about dismantling his allegiance to any notion of subject, schizoid or otherwise. Thus, the deteriorating state of Deleuze's relationship with Lacan, as documented within the *Capitalism and Schizophrenia* series, illustrates that in rejecting Lacan, Deleuze himself becomes a Freudian-esque subject, made paranoid by his relationship with his "father," and revealing a level of influence that is not only extensive, but inherently Oedipal.

Deleuze's Oedipal struggle with his predecessors is further conveyed by the nature of the authorship of *A Thousand Plateaus*. Deleuze's text is, as opposed to those of Lacan and Freud, co-authored. Whether by accident or design, Deleuze and Guattari transcend their predecessors by becoming Deleuze-and-Guattari, some inseparable, rhizomatic literary entity whose components cannot have the words of *A Thousand Plateaus* independently attributed to them. There is no way to know whether Deleuze wrote becomings on his own, or if the rhizome was Guattari's idea. The pair write as "we" throughout, departing from the "I" that permeates Lacanian and Freudian texts, something which could easily reinforce the clinamatic anxiety so evident in their rejection of the Lacanian subject. "The two of us wrote *Anti-Oedipus* together," says our Deleuze-Guattari chimera, and it is made abundantly clear that *A Thousand Plateaus* is intended to be viewed as a joint effort (3). But the issue is that this notion of Deleuze and Guattari as one, and (more importantly) as equal contributors to the theory at hand, is not one perpetuated by the wider community. Francois Dosse notes that there exists a "tendency today to forget Guattari's name and remember only Deleuze's," and this cannot be denied, despite his insistence that their collaborative works cannot truly be truly "de-Guattarized" (15). Claire Colebrook, Leen de Bolle, Adrian Parr, and so many writers on the rhizome, becomings, or multiplicities, purge Guattari from their titles, their pages, and their praises. The theory itself is never known as "Guattarian theory," but always "Deleuzian." Guattari's presence within *A Thousand Plateaus* is mitigated, and thus the multiple and rhizomatic nature of its authorship. Therefore, whilst the nature of *A Thousand Plateaus'* authorship could be indicative of a clinamatic relationship between Deleuze and Guattari and psychoanalysis, this only becomes of interest when explored in conjunction with the readership's propensity to reduce this authorial "we" to an "I." If readers and critics turn their backs on the Deleuzian rhizome in favour of a unified "subject," one cannot help but consider the possibility that the Lacanian/Freudian conceptualisation of the subject continues to endure, indicating Deleuze and Guattari's failure to revolutionise public conception of the Self. But if we consider the pair to exhibit an Oedipal anxiety of influence towards the psychoanalysts in addition to this failure, the implication is that even the fathers of the rhizome cannot escape the root that is the (paranoid) subject.

Whilst there is merit in interpreting Deleuze as anxious through his engagement with psychoanalysis, "is it not the essence of the rhizome to intersect roots and sometimes merge with them" (Deleuze and Guattari, *A Thousand Plateaus* 13)? Deleuze's apparent anxiety of influence, and his subsequent failure to distance himself from the Oedipal subject may not be indicative of Deleuze being incapable of escaping Freudian thought, but, instead, of the intersection of their differing lines of flight. Nick Mansfield notes that the school of psychoanalysis is key to discussion of the subject, so Deleuze, in challenging psychoanalysis (both in the content of his writings and in the nature of his authorship) cannot help but to engage with the psychoanalytic subject (9). As we have seen, the imitative nature of the mirror forms the antithetical basis of Deleuze's becomings, whilst Freud's wolves are criticised in the introduction of multiplicities. Criticism of psychoanalysis occurs—that much is certain—but one could argue against the notion proposed by Mansfield that Deleuze and Guattari totally abandon the idea of subjectivity (138). Such a rejection would make their relationship to psychoanalysis clinamatic and, thus, Oedipally paranoid. Rather, they reform subjectivity entirely, rejecting only the psychoanalytic subject, but not totally purging subjectivity from their work; without it, Deleuze and Guattari would have little to write about. So perhaps it is not that Deleuze and Guattari are reacting against Lacan and Freud in their writing and authorship. Instead, they may be interacting and

forming a rhizome with psychoanalysis. The apparent ebb and flow of Deleuze and Guattari's acceptance and rejection of psychoanalysis may not be indicative of the pair vacillating between Bloomian revisionary ratios, but instead may represent the meanderings of this authorial rhizome whereby the trio intertwine, merge, and part ways.

And so, we reach our denouement. In exploring the psychoanalytic texts of Lacan and Freud, we come to differing conclusions concerning whether their works can be read as Deleuzian. Freud remains stoically arborescent; if he considers the rhizome or deterritorialisation, such notions are swiftly silenced by the Oedipal subject that pervades every aspect of Freudian thought. Whilst a unified subject is still at the centre of Lacan's "The Mirror Stage," we see evidence of Lacan anticipating Deleuzian theory, through his writing style and his engagement with place. But it is the interactions between these texts that are of the greatest interest; in reacting to and anticipating one another, Deleuze, Lacan, and Freud reveal that they themselves are engaged in a rhizomatic relationship, intersecting and merging in theories as well as forms in order to create the great assemblage that is the field of Subjectivity.

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# Hermann Hesse's Representation of Teachers

Annabelle Michael

## Abstract

This article is composed from the middle chapter of my dissertation “Hermann Hesse and Education,” which focused on Hesse’s novels *The Prodigy* (trans. W.J. Strachan), *Demian* (trans. W.J. Strachan), *Narziss and Goldmund* (trans. Geoffrey Dunlop), and *The Glass Bead Game* (trans. Richard and Clara Winston). The first chapter considered Hesse’s portrayals of educational institutions and the last chapter the relationship between these organisations and society. My final thoughts were that Hesse provides many insights into education which are relevant and useful in our digital age, which has provided new ways of sharing knowledge. In the chapter presented below I assess the representations of teachers and their relationships with their pupils. Overall I conclude that Hesse often uses his depictions to criticise his contemporary German education system, with many of his characters presenting more favourable alternatives.

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“Teachers are more essential than anything else...”

—Hesse, *The Glass Bead Game*

Teachers are the cornerstone of any education or educational institution and it is clear from Hesse’s autobiographical vignettes that he had personally experienced the long-lasting influence a teacher can have, including their particular importance during the formative years. He reflects that his relationship with one teacher, Rector Bauer, “bloomed” into “that infinitely rewarding and so subtle relationship between an intellectual leader and a gifted child” (Hesse, *Autobiographical Writings* 29). Hesse also dwelt upon the teacher motif in his fiction, exploring different examples of teachers from schoolteachers to religious leaders. For this reason, by “teacher” I refer to a broad definition encompassing anyone who instructs a student, rather than the narrow sense of a professional working within an educational institution.

When Hesse’s works are viewed chronologically, it is possible to see a development in Hesse’s beliefs about teaching as a practice. More precisely, I believe that Hesse never presents his teachers in neutral terms because all of the descriptions contain implicit appraisals of these figures. In turn, this suggests that Hesse perceived teaching to be a normative practice governed by definite standards of right and wrong. Therefore, in this chapter I will analyse the depiction of teachers in *The Prodigy*, *Demian*, *Narziss and Goldmund* and *The Glass Bead Game* in order to determine both how they are portrayed and whether any insight can be gleaned into Hesse’s views about the best ways to teach.

*The Prodigy* tells the story of student Hans Giebenrath who is studying for the Landexamen (the school entrance exam for the Protestant Seminary). Hans passes the exam but the workload at the school is so great that it causes his health to deteriorate to the extent that he has to leave school and begin an apprenticeship instead. Only days after starting work he is found drowned in the river; it is never made clear whether he has fallen in or committed suicide.

Throughout *The Prodigy* teachers are described in damning tones as insensitive, uncaring, greedy, self-serving, and domineering. I believe that Hesse’s disdain for these teachers amounts to an outline of a negative definition of teaching. The earliest example of a greedy, distasteful teacher is the vicar who offers Hans extra tuition despite the student’s exhaustion following the

Landexamen. Hans feels obliged to accept the offer believing the vicar's intentions are wholly benevolent (Hesse, *The Prodigy* 37-38). However, the omniscient narrator has previously revealed to the reader that the vicar does not have wholly altruistic concerns: "Giebenrath will... do something remarkable; they are bound to notice him and then it won't do me any harm I helped him with his Latin" (*The Prodigy* 18). Withholding the vicar's hopes of career progression from the reader creates a sinister tone, as it implies that Hans is being manipulated. This mood is further emphasised by the fact that these self-serving desires are presented by the vicar, a figure usually associated with selflessness. Hesse satirises the vicar's behaviour by preceding this passage with a simultaneous scene in which Hans' friend, the pious shoemaker, Flaig, prays for the student's wellbeing (*The Prodigy* 18). The juxtaposition between the prayer and the desire to exploit Hans' intellect elucidates a separation between official role and the way that the individual carries it out. This disjunction continues with his schoolteachers who, likewise, do not adequately fulfil their obligations. I believe that this disjunction forms part of Hesse's critique of blindly accepting authority: he makes clear that we should not just take for granted what those in positions of authority say. The fact that Hesse applies this critique to a range of people in different roles of authority relates to his belief that "teacher" figures are everywhere, not just in the school.

The combination of the pressure exerted by the teachers upon Hans, and their self-centred motivations, sets the critical tone, which Hesse then furthers by exposing the ineptitude of the teachers. In a scene set in the classroom the teacher asks Hans a question, the protagonist tries to concentrate but finds he is unable to because he feels too detached from his surroundings. Seeing that he is struggling, the teacher inquires about his wellbeing but Hans says there is no problem (*The Prodigy* 93-94). Hesse makes it obvious that the teacher has missed a vital opportunity to intervene and prevent Hans' tragic fate by giving the reader direct insight into Hans' consciousness. The extent to which Hans' mental health has deteriorated is demonstrated by the way that Hans perceives his classmates: "He was surrounded by other people; other hands were touching him, other voices addressing him, close, gentle, deep voices that uttered no words, only sounds like the murmuring of a stream" (93). This use of interior monologue captures Hans' psychological distress, thus illustrating to the reader the damaging effects of the teacher's approach. Moreover, the critical tone is furthered by the teacher's lack of concern for the pastoral element of his job and his lack of awareness of the consequences of his teaching methods.

The manner in which Hesse highlights these teachers' flaws and exposes the harm their approach causes suggests that he completely condemns the teaching methods portrayed in *The Prodigy*. Furthermore, I believe that these criticisms might also have wider implications within Hesse's overall critique of educational systems as these teachers all hold official roles, in turn suggesting that certain types of institutes may perpetuate poor standards.

In contrast, Hesse's later novels see a move towards more positive depictions of teachers. In particular, the novel *Demian* marks the turning point towards a celebration of teaching. Mark Boulby also notes this change, writing that "Giebenrath had looked hopelessly for a teacher who would come to him at the end of his childhood; Demian is such a teacher" (98). The novel's protagonist, Emil Sinclair, first meets Max Demian at school when he stops Emil from being bullied. Max comes to be both a friend and teacher for Emil by aiding him in his self-development. The centrality of the student-teacher relationship to this work is evidenced by the dedication of the title to Max Demian despite the story following Emil's development.

Demian contrasts the teachers portrayed in *The Prodigy* in many ways. In a particular example, he sacrifices himself to allow Emil to continue his development. The novel ends during the First World War when the young men have been wounded and are laid next to each other in a military hospital. In this final scene Demian appears saintly as he lies supine with "the light from a lamp... play[ing] on his face" (Hesse, *Demian* 154). Furthermore, Demian promises to support

Emil after his own death and releases Emil from an anxiety that has plagued him by finally talking about his childhood bully “Franz Kromer” (155). This humble death evokes images of Demian as a martyr who dies to allow Emil to continue. Although tragic, this denouement is justified because the novel is narrated by Emil, meaning that Demian’s death does succeed in protecting him. Moreover, their discussion of Kromer demonstrates Emil’s development, thus creating the sense that Demian can now leave Emil because he has fulfilled his duty of guiding him into adulthood. In turn, this connects teaching with servitude as it demonstrates that a successful teacher dedicates themselves to their students.

However, Ernst Rose suggests that a Jungian interpretation of this death scene is also plausible. Demian represents an “archetypal experience” for Emil in the sense that through representing wider concepts Demian guides Emil towards individuation of his psyche (Rose 55). One implication of this is that Demian is to be understood as either an aspect of Emil’s imagination or as a metaphor rather than an embodied character: Rose believes that this is why Demian dies, once Emil has achieved the integration of his personality he is no longer necessary (55). This archetypal reading could be reinforced by Theodore Ziolkowski’s remark that Hesse uses Jung’s thought as a “technical device” throughout the novel (116). A Jungian explanation of the death scene could be problematic for my interpretation that Demian dies as a self-sacrifice, but Rose notes that Demian is still “entirely possible in real life” (55). Therefore, the character is not so surreal that he cannot be recognised as a teacher. As a result, even if Hesse did intend Demian to be read as a metaphor, it is still possible to gain valuable insights into the nature of teaching through him.

Another disparity with *The Prodigy* is that Demian encourages Emil to pursue self-improvement, which he does by introducing him to unconventional interpretations, ideas from other cultures, and alternative religions. For example, Demian introduces the young Emil to a different reading of the Cain and Abel story. This explanation demystifies the mark of Cain suggesting that there could be an ulterior motive behind its negative Biblical interpretation (*Demian* 29-31). Demian’s suggestion of “Cain a noble man, Abel a coward!” shocks Emil, causing him to think deeply about the issues surrounding truth and hermeneutics (31). Max encourages this kind of critical attitude so that Emil learns to investigate problems for himself. Max fosters a critical attitude in Emil encouraging him to investigate problems for himself, and Hesse portrays dialogue as an essential part of this learning process. Max’s explanation is not one-sided but an exchange prompted by Emil’s questions such as “Yes—that means that Cain was not really evil?” (30). This opportunity to question encourages an active participation which is absent in *The Prodigy*, perhaps implying Hesse feels that engaged learning is more difficult to attain in formal classroom teaching.

Furthermore, unlike the schoolteachers of *The Prodigy* who hold all the authority, Emil and Demian are friends and so their student-teacher relationship is a mutual exchange. The equality in their relationship is illustrated by Emil’s concluding description of Demian as “my friend and leader” (Hesse, *Demian* 155). The fact that the term “leader” succeeds “friend” evokes an image of Demian guiding Emil, as opposed to the sense that Max is domineering. However, in their version, Michael Roloff and Michael Lebeck translate the final clause as “my master” meaning that the final comment reads: “my brother, my master” (141). Here, “brother” evokes their friendship but the term “master” suggests a more complex power relation, suggesting that the friends are not completely equal with the imbalance weighted in Demian’s favour. Whilst the elements of mutual exchange may not be fully developed in *Demian*, their presence nevertheless demonstrates that Hesse valued a personal and mutual teaching relationship.

Boulby proposes another component of Hesse’s portrayals of teachers in *Demian*, namely that “the pupil must be advanced to the level of the teacher” so that the teacher can also advance (101). This is taken from “ancient occult tradition” and ensures a continuing cycle of knowledgeable teachers (101). Boulby refers to the scenes where another student—Knauer—

seeks Emil out to be his spiritual teacher. Whilst Emil is given the opportunity to become a teacher, he remarks that “he was often a bore and I would dismiss him peremptorily” (Hesse, *Demian* 115). This selfishness contradicts the other traits Hesse emphasises in successful teaching, leading me to conclude that Emil does not achieve the “advance[ment] to the level of the teacher” suggested by Boulby (101).

The elevation of the pupil to the role of teacher is clear in *Narziss and Goldmund*. Set in medieval Germany, the novel describes the life of Goldmund, a student at the Klosterschule, as he becomes friends with his teacher Narziss. The latter realises that a monastery life will not suit the student and so sets him on a course of vagabonding in the world. After leading a fulfilled life, in his old age Goldmund returns to the monastery to be reunited with Narziss. During his travels Goldmund becomes a carver and upon his return to the monastery he takes on an apprentice named Erich. In contrast to Emil, Goldmund enjoys teaching Erich; the narrator describes Goldmund’s joy that the boy wants to work with him, stating: he “delighted at heart to have found a friend and disciple” (Hesse, *Narziss and Goldmund* 276). Furthermore, Hesse once again draws attention to the self-sustaining nature of teaching as Goldmund relates “tales of deeds and journeyings” from “when his own life was only just beginning” so that Erich can learn from them (271).

Goldmund himself has two important teachers: Narziss and Master Nicholas. The latter, the master carver takes Goldmund on as his apprentice, which gives Goldmund the practical education he yearned for at school. Here, however, I will only discuss Hesse’s portrayal of Narziss because it is his relationship with Goldmund that is at the heart of the novel. One element of Hesse’s portrayal of Narziss as teacher is that he is sensitive to Goldmund’s individuality and helps him achieve greater self-understanding. This is demonstrated when Narziss consults Goldmund to explain that a life in the cloister will be unsuitable for him. Narziss highlights the differences between them, saying “you are a poet, I a thinker”: while monastic life suits Narziss it will not suit his student (46). In addition, Narziss cares about Goldmund’s well-being and intervenes when Goldmund’s health deteriorates because of the burden of the schoolwork. This suggests that Narziss understands what the teachers of *The Prodigy* do not: that not everyone is suited to the path laid out for them by their society’s or family’s expectations.

Like *Demian*, Narziss also encourages his student’s self-improvement. The influence that Narziss has on Goldmund’s understanding of his own identity is made clear as his insights cause Goldmund to have the pivotal dream in which he remembers his mother. Hesse makes overt the impact of Narziss’ comment that Goldmund has “forgotten his childhood” by depicting the student physically reacting as well as emotionally (45). The narrator states that Goldmund felt like an “arrow had pierced his body” and then fainted (45). Despite the initial pain caused, the overall outcome is positive as Goldmund remembers his mother which in turn makes him realise that he is better suited to a life in the world.

It could be argued that Hesse only portrays Narziss as encouraging his student to gain self-understanding because the protagonist’s development is a custom of the Bildungsroman (Beddow 30). Hesse clearly draws upon the Bildungsroman by evoking other Romantic features, with the text’s medieval setting and his allusions to Don Juan. However, it does not follow that Hesse dogmatically keeps to genre convention. In fact, he breaks many customs. For example, in the Bildungsroman the protagonist usually develops through creating art or overcoming personal difficulties, whereas Goldmund achieves his self-improvement through the sexual experiences he has during his wanderings. Therefore, Hesse seems to retain the feature of self-improvement because he believes it is significant, rather than merely due to genre norms.

Another essential component of Narziss and Goldmund’s relationship is that it is mutual. Although Narziss begins in the role of formal schoolteacher he never uses this authority to dominate the pupils. He even acknowledges that, in some ways, Goldmund is superior to him

because the student is a dreamer rather than an intellectual, saying “[o]urs is a thin and arid life, but the fullness of being is yours” (46). By the end of the novel when both characters have matured, their relationship is portrayed as completely equal and they are able to learn from each other. Goldmund is able to understand Narziss’ perspective, praising him for “[his] calm, [his] peace, [his] even temper,” whilst the latter comes to understand the former’s vocation: “I begin to see what it is that artists do” (281). Through depicting the final stage in their relationship as the most fruitful, Hesse seems to advocate an equal teacher-student dynamic.

Hesse continues to stress the importance of the mutual dynamic between teachers and students within *The Glass Bead Game*. The setting of this novel is Castalia, a futuristic province comprised of elite schools and universities. At the heart of Castalia is the enigmatic Glass Bead Game described as “a universal language and method for expressing all intellectual concepts and all artistic values” (Hesse, *Glass Bead* 110). The exact details of the game are never revealed to the reader but it is understood to be the highest cultural achievement because it brings together aspects from all disciplines. The novel follows a talented student called Joseph Knecht who studies in Castalia and eventually advances through the province’s hierarchy to become the Master of the Glass Bead Game.

Within the novel there are numerous student-teacher relations, but it is clear that the most profitable of these have an equal power dynamic. The best example is the relationship between Joseph Knecht and the monk Father Jacobus. Similar to *Demian*, the mutual exchange between the characters takes place through dialogue. As the novel is narrated as a historical biography the dialogue is not directly reported but is instead summarised. Even through the mediation of the narrator, who—in concordance with Castalian ideals—tries to efface all passions and indicators of personality, the liveliness of their relationship is apparent: “Since Father Jacobus was anything but a passive pupil, the result was an intensified collaboration, an extremely animated exchange of views” (*Glass Bead* 181-182). Through their relationship, Jacobus and Knecht are able to learn topics they would have been unable to learn from their own communities. Knecht teaches Jacobus about the Glass Bead Game and its importance to Castalian society, whilst Jacobus reveals Castalia’s history, causing Knecht to realise that he had “a pale and rigidly schematic notion of the historical conditions which had led to the foundation of the Order” (181). These successes of their dialogue are only possible because of the equal power dynamic, suggesting that Hesse approves of this combined teaching and learning.

Peter Roberts reinforces the importance of dialogue as a teaching method during *The Glass Bead Game*. He argues that it is essential to the development of the characters’ thoughts, especially “Knecht’s critical, questioning approach to... the nature of Castalian society” (66). The fact that it is Knecht’s critical attitude that causes the main events of the novel further highlights the influence dialogue can have. As it is through debate that these characters reach new opinions, Roberts believes these student-teacher relationships should be termed “dialogical” (66). I suggest that Roberts’ argument can be advanced further: debates evolve because the opponents overcome each other’s arguments by incorporating the preceding ideas into their own. For this reason I argue that the student-teacher dynamic within *The Glass Bead Game* is actually closer to being dialectical. This is because Knecht and Jacobus develop their ideas through a process of synthesis whereby they incorporate each other’s ideas into their own opinions, rather than merely developing their thoughts through debate. Moreover, they do not just appropriate the new information: they modify it by adding their own perspective; nor do they anticipate what the other will say, something made clear by Knecht’s surprise at Castalia’s history. In turn, this suggests that their relationship is not best characterised as dialogical because it is through modifying and combining both perspectives to get new knowledge that they learn from each other. Furthermore, this could signal another development of Hesse’s beliefs about students becoming teachers because within a dialectical relationship the opportunity to become a teacher continually arises.

Once again, Hesse presents self-sacrifice as essential to teaching when Knecht sacrifices himself for his student in the novel's conclusion. Tito, whom Knecht takes on as a student towards the end of the novel, decides to swim across the lake and, so as not to disappoint the boy, Knecht also attempts to, but Knecht finds he is too weak for the water's currents and drowns. Surprisingly, the student's guilt that his teacher has died is described in a positive tone: "there came over him, with a premonitory shudder of awe, a sense that this guilt would utterly change his life, and would demand much greater things of him than he had ever before demanded of himself." (Hesse, *Glass Bead* 402). The term "awe" and the development of the clauses as they ascend reflects Tito's growing understanding of the influence his teacher's death will have. This implies that the teacher's death is intentional because it will change the boy's life, and is thus an example of sacrifice.

However, Stephen Bandy disagrees with this interpretation, arguing that it only works on the "symbolic level." He writes that such a denouement is "disingenuous" because "Knecht is not an automaton." Instead, he proposes that the symbolic ending is created by the distancing devices in the narrative (Bandy 305). To find the real meaning of this unforeseen ending, Bandy states that Knecht's motives for allowing his own death must be assessed. He argues that Knecht actually sees his death as a way to win the competitions he has had with Tito's father, Plinio: "If he cannot master Plinio, then he will master Plinio's son" by binding him to a lifetime of guilt (Bandy 306).

However, I believe that Bandy overlooks a vital aspect of the conclusion in his motive-centred reading: namely the shift in narrative perspective. The novel is narrated by a fictional biographer who explains that because there is so little information about Knecht's death remaining they have included the "Legend of the Magister Ludi," an account of the teacher's death written by his students (Hesse, *Glass Bead* 349). By moving from biography to legend, Hesse seems to encourage a symbolic reading that contrasts Bandy's biographical interpretation. Furthermore, Hesse emphasises the importance of sacrifice within teaching in the alternative "lives" that Knecht writes as a student. These three short stories feature teachers—a rainmaker, a Christian holy man, and an Indian yogi—all of whom sacrifice themselves in some way for their students. In the final "Life," the protagonist is named "Dasa" which parallels "Knecht," as both mean "servant" in their respective languages (Roberts 81). These aptronyms reiterate the idea that these teachers have sacrificed their own desires for a life of service to their pupils.

Overall, when these works are assessed together there are certain positive features that recur, suggesting that Hesse thought that these were the traits found in the ideal teacher. These traits are especially emphasised when considered against the negative depictions of teachers presented in *The Prodigy*. The desirable characteristics that Hesse highlights include: a dialectical student-teacher relationship, the desire to facilitate the student's self-improvement, and dedication akin to self-sacrifice. The fact that Hesse identifies the same traits as desirable across different ages and contexts suggests that not only does he think that these are essential to successful teaching but that they are not tied to a specific context. As a result, a normative dimension seems to have been added to the characteristics that Hesse advocates for as it suggests that he thinks these will always be the virtues of the ideal teacher. In turn, this suggests that Hesse believed that these alternative models of teaching were transferrable to our modern education systems and could, in fact, overcome some of its problems.

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## “Alice?”: Questioning the Impermanence of Author and the *Alice* Texts in Adaptation

James Norris

### Abstract

By fusing the literary, historical, and real worlds, the short film “Alice?” explores and critiques the author’s—Lewis Carroll’s/Charles Dodgson’s—position in his own texts as time passes and adaptations occur. Primarily through rotoscoping, whereby each frame of the animated Disney film is cut, altered, and placed in a new context—a process which took over one-hundred-and-thirty hours—the short film provides a new perspective on adaptations which often disguise, transform, or even eliminate the original author. The deliberate placement of pre-existing adaptations of the *Alice* texts results in an adaptation of adaptations, further obscuring the author behind the texts.

As supported by the accompanying article, “Alice?” not only refers to the *Alice* texts and Dodgson’s life, but also plays with cinematic technique itself to delve further into Dodgson’s position, not just in previous adaptations of the text, but also this particular film. The journey depicted here is not just of Dodgson creating his text for Alice Liddell—as he struggles to communicate with colleagues and creation alike in real and fantastical landscapes—but of the journey of adaptations throughout history. The film’s separation of a more conventional reflection of Dodgson’s day-to-day challenges and a musically driven journey with Alice allows the audience, with Dodgson, to delve into his mind and world and to experience his troubles and the theories of adaptation that may still need further exploration.

Nevertheless, the short film ends on a favourable note for adaptation. Author and adaptation, and fantasy and reality, need to co-exist. Even if the director’s role in adaptation questions Carroll’s position at first, and suggests that the reconstruction of *Alice* may not be fixed, as the credits suggest, Carroll accepts this. The film’s retention of Carroll’s voice and openness to a whole body of interpretation ultimately concludes that the adaptations are no less than “Alice.”

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The following article discusses the film project “Alice?” which can be located on YouTube here: <https://www.youtube.com/watch?v=SkvBkI4uaGc>. Please watch before reading.

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Since *Alice's Adventures in Wonderland's* first publication in 1865, the recognisable stories of Lewis Carroll’s *Alice* texts have been adapted multiple times. Carolyn Sigler’s states that the series has “the most widely quoted books after the Bible and Shakespeare’s plays... translated hundreds of times” (xii). However, the notion of Carroll as the nineteenth-century Shakespeare, when considering Carroll’s universal legacy of adaptations, has also largely resulted in his impermanence and absence as author— Lewis Carroll itself being a penname for Charles Lutwidge Dodgson—with companies such as Disney and directors such as Tim Burton each adapting the stories for their own purposes (Cavendish 8). My short film “Alice?” both presents and addresses this conflict, as an adaptation itself, and aims to return *Alice* to its author. In the video, Dodgson/Carroll is visibly restored to the *Alice* texts, stressing the indispensable role of his personal craftsmanship as the author’s physical body becomes bonded with the body of the



text and adaptation, his essence remaining fundamental to his successful stories. This article will analyse the project in chronological order, contemplating the adaptation theories that run alongside the pseudo-biographical Dodgson and Alice Liddell. Using Linda Hutcheon's theories of adaptation, the project aims to be "[a]n acknowledged transposition of a recognizable other work," "[a] creative *and* an interpretive act of appropriation," and "[a]n extended intertextual engagement with the adapted work," with its measure of success determined by its conclusion (8). In summary, "Alice?" is an adaptation of adaptations, presenting Dodgson's life as both affecting and affected by his future text and adaptations, with part of its critical motive being to, as Dudley Andrew writes, "understand the world from which it comes and the one toward which it points" (460). Initially, the project's deliberately obscure position of the author prompts the audience to question the role of adaptation. Ultimately, however, by using film's multi-modal capacities, which could not be replicated through single-modal forms of criticism, it argues that, even with its changes, adaptation can retain the original mood of the texts and satisfy the author's original intentions: to create a world of wonder for Alice Liddell, and to encourage creativity in what can be a restrictive reality.

Notably, the construction of the short film's title as a question—"Alice?"—establishes the project as an "essay film," an additional academic layer through which the author's place in adaptation will be questioned. Instantly, the audience hears an adaptation of an adaptation, a ringtone of the White Rabbit's "I'm Late" song from the Walt Disney 1951 adaptation, *Alice in Wonderland* (Clyde Geronimi, Wilfred Jackson, and Hamilton Luske), which blends both Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There*. The Disney film's shorter title once more throws Carroll's authority into doubt, but it still has a vital role in the "essay film," with all media and adaptations in the project deriving from this version. Arguably, *Alice in Wonderland* is the closest to the visually colourful, child-friendly, original text, retaining its playfulness and subversion. It inherits the attention to visual detail and fulfils the psychic concept of adaptation as the capturing of "[t]he spirit of the text" as an incarnation of the original author's intent for areas such as tone, values, and style (Elliott, *Novel/Film Debate* 138). As an animation which arguably evolves John Tenniel's illustrations, it probably comes the closest to being a sister art to the original literature. In relation to Andrew's explanation of interpretation theory, it seems that the "original is held up as a worthy source or goal" and the film revolves around the "appropriation of a meaning" (453). This "appropriation" is largely achieved through "borrowing," a mode of relation that involves using ideas or the form of Carroll's texts, such as its anthropomorphic characters, while possessing "a certain respectability" through its vibrant, distinctly "Disney" aesthetic trademark (Andrew 454). André Bazin's discussion of Robert Bresson's *Diary of a Country Priest*, as "not... an adaptation so much as a refraction of the original... the novel as seen by cinema" raises fidelity as another adaptation theory contemplated by film (Andrew 454). While the narrative "skeleton" of the Disney film, combining plot elements from both *Alice* texts, is not a reproduction of the "letter" of the text, its largely successful attempts to find "stylistic equivalents" to "intangible aspects," such as the original tone and imagery, seem to reproduce the "spirit" of the *Alice* texts (Andrew 455).

However, while my project engages with the Disney film, utilizing materials from it, it also questions the Disney film's effectiveness as a complete representation of Carroll and his texts. As Robert Stam argues, "it is questionable whether strict fidelity is even possible" as "[t]he demand for fidelity ignores the actual processes of making films," and the Disney film's budget, production company, and employed adapters may validate this (55-56). However, my project's "processes" as a budget-less, largely solo affair are arguably more like Carroll's "processes" in creating the *Alice* texts. Moreover, the project suggests that there are other theoretical matters, with the conflict not only being between author and adaptation, but between the paradoxical critical works surrounding adaptation (Elliott, "Word/Image Wars" 1). As Kamilla Elliott highlights, there is opposition even in the same critique between "untranslatable" words and images, and she takes note of the "integral formal, generic, stylistic... connections to the novel,"

with such figures since the 1960s as Roland Barthes and Marie-Claire Ropars-Wuilleumier describing films themselves as “*écriture*” or “texts” (“Word/Image Wars” 1; 6). While Hillis Miller expresses that “[t]he picture means itself. The sentence means itself. The two can never meet,” both my project and the Disney film arguably represent the modal “meeting” (95). When considering Elliott’s suggestion that “the nineteenth-century novel... in some sense *became* film,” perhaps adaptations, at least as “picture[s],” are also an evolution of Carroll’s *Alice* texts (“Word/Image Wars” 5; Miller 95). Notably, as Stam suggests, “[b]oth novel and film have consistently cannibalized other genres and media” (61). As such, while other critics may lower film and adaptation on a cultural hierarchy, with Charles Newman describing film as “a wilfully inferior form of cognition,” the inferred intertextuality of both modes could convey them as adaptations, subject to equal criticism as simply “a transgenerational phenomenon” (Newman 129; Hutcheon 32).

Nevertheless, it is not just the position of the text that is explored in “Alice?,” but also of the author. While other authors have been incarnated as actual characters, such as William Shakespeare in *Shakespeare in Love* (John Madden), Carroll does not seem to have been presented as such, and one may question why this is the case. Perhaps the *Alice* texts’ thematic ambiguity, episodic dream structure, and symbolic nonsense are as Sigler describes, “like dreams, they *can* mean whatever readers *need* them to mean,” suggesting even a desire to be interpreted and rewritten by others, a core concept to the adaptation process (xiv). In the introductory sequence of “Alice?,” the camera movement does seem to adapt “The Mouse’s Tale” (Carroll, *Wonderland; and Through the Looking-Glass* 28). The sequence is also formally influenced by *Casablanca* (Michael Curtiz) using its status as a staple of the film mode and adaptation of an unproduced stage play, *Everybody Comes to Rick’s* (Joan Alison and Murray Burnett), to provide reference to other adaptations in the field. Through slow tracking shots and infrequent cuts, the camera reveals aspects of Dodgson’s life that will eventually create Lewis Carroll, a process of compartmentalisation and deconstruction-like critical analyses of characters in the *Alice* texts themselves. To begin with, the “DRINK ME” and “EAT ME” signs, besides half-finished milk and biscuits, indicate his allegedly negative association with eating, inferred by Carroll’s letters, such as to a child’s mother that “I have nothing more but milk, water, and biscuits” (Cohen 292). Perhaps caused by his suggested insomnia, the changing of character’s sizes in the *Alice* texts may not just reflect his issues with eating, but of his experiences with micropsia—defined as “[a] condition of the eyes in which objects appear smaller than normal” (“Micropsia” *Oxford Dictionaries*)—which “Alice in Wonderland syndrome” is named after (Discovery Fit and Health Writers). Furthermore, the chessboard does not just indicate his invention of games but, as Alice seems trapped by the games of croquet and language itself, the checkmate scenario also suggests Dodgson’s entrapment in reality, a King of his future text yet surrounded by conservatism, indicated by the mathematical documents he worked on, including *Euclid and His Modern Rivals* (1879).

From this conservatism, Dodgson’s ability to translate maths into the nonsense language of the *Alice* texts is a key textual example of a dual personality that also emerges in my project. Arguably, Tweedledum and Tweedledee in *Through the Looking Glass* are an adaptation of the dual personality, between his conservative and liberal self, that emerges from Dodgson’s pseudonym (Brady n. pag.). Carroll’s dualism is effectively summarised by Edward Wakeling, who suggests that “[h]e was a man of his times—a devout Christian... loyal to his country and monarch... yet creative in his thinking and writing” (xi). Additionally, several questions are pinned to a board in the short film, questions in the text but also philosophical questions asked by Dodgson. Alice’s absence for this beginning section supports the questioning of “Alice?” as not just the character but of the author. In a way, Alice’s reply to the Caterpillar’s philosophical query, “Who are you?” with “I-I hardly know,” could be an extension of Dodgson who, like the Caterpillar in its metamorphosis to become a butterfly, “is mutable, in a constant process of becoming” his penname as authorial figure, a “process” attempted by adaptation (Carroll, *Wonderland; and*

*Through the Looking-Glass* 67; Sigler xiv). Moreover, the unsaturated colour palette visually affirms that, while the *Alice* texts are known for their exuberance as bright fantasy tales and “pure imagination,” this point of “becoming” has not yet been reached (Sullivan n. pag.). As Dodgson repeats the phrase “I’m late,” he becomes the mouthpiece for his own future work, suggesting that adaptation not only transferring the text, but altering the author in the process, with Dodgson as an adaptation of *Alice*. Embodied by his increasingly unenthusiastic retorts, the mundane activities of reality have been kept, validating the conservatism which Dodgson wishes to escape in “Alice?”.

While the travelling section of “Alice?” does refer to elements of the Victorian era, with Queen Victoria supposedly favouring his novels, the time spent here suggests there is more. As Dodgson continuously moves right, advancing time in film, he passes environments of architectural and natural interest, with the shot composition sometimes resembling the landscapes of the texts to come. He is not only carried by his obligation to work, but by the music that haunts his internal mind about a text that has not yet been created. Once again, *Alice* seems to be adapting Dodgson, but the section remains peaceful. While there are jump cuts, they are not as exaggerated as later on, and offer a fantastical escape in the real world that is solely beneficial. The fades to black, throughout, visually signify separate chapters, depicting both the project’s and Dodgson’s lives as adapting and reflecting the book’s twelve chapters, once more debating the impermanence of the author even in their daily life.

Afterwards, the confrontation scene does not just use language but also mise-en-scène to present the personality and social conflicts which occur in the *Alice* texts. Dodgson’s misinterpretation of “normal” and “formal” indicates both the nonsense literature that he will eventually pen and his difficulties at Rugby School, summarised by Anne Clark as “a personal disaster for young Dodgson” (41). His personal difficulties at the school are transferred to the filmic landscape, as he struggles to co-exist with the demands of his social environment. The people Dodgson communicates with transfer the lines and performances of the Duchess, Cheshire Cat, Hatter and Hare to the film mode. Additionally, Dodgson constantly remains on the edges of the frame, seemingly bullied by his future characters and by the formal properties of filmic adaptation itself, with the Duchess asserting “her” textual power to even dominate editing patterns, unconventionally speaking entire lines in the diegesis. Eventually, when Dodgson leaves the room, he seems to have been evacuated by his own work and adaptation, losing his claim to authorship before it has even occurred, remaining impermanent in his life and the life of adaptation. Here, the “personal disaster” of Dodgson’s biographical past, that Clark makes reference to, is established, so that future scenes where he constructs the penname of Lewis Carroll signify his desires to combat not only his past, but also the instability of his authorship in the future.

As the “real,” biographical Alice Liddell is introduced, the encounter—a rethinking of 4 July 1862, when Dodgson rowed up the Isis with Henry Liddell’s daughters—serves as the turning point of Dodgson in the short film (Cavendish 8). While the slight blue coloured tint remains reflective of Dodgson’s negative thoughts, its visual altering of the real image conveys the beginnings of *Alice*, with Alice’s disinterest in reality and desire for adventure, like Dodgson, encouraging his re-immersion into Wonderland: a call for a continuation not only of the literary canon but of the foundations of adaptation. Although the swinging can suggest the physical impermanence of Dodgson both in the frame and the work he will write, he also retreats to a child-like state of being that would remain fundamental to the *Alice* texts, although some adaptations featuring an older Alice, such as Tim Burton’s *Alice in Wonderland*, fail to retain this. Here, Alice Liddell represents the potential of texts and adaptation, as she knowingly embodies the Alice that Dodgson will write, and seems to shape him in the process.

At home, Dodgson’s first action is that of rewriting and adaptation, as he physically alters his philosophical questions and changes the course of not just the film but the text that the adaptation concerns itself with, changing “Alice?” to not a question of “What?”, concerning the

textual features, but of “Who?”, concerning the author as the primary source. Through translation, Charles Lutwidge becomes Carolus Ludovicus in Latin, and thus Lewis Carroll when inverted (Cavendish 8). In a sense, Dodgson’s translation of his own identity, by changing even his own name and constitution within society, frees him from the confines of reality and allows the dualism of his previously restrained imagination to flourish, bringing the imaginative world of the *Alice* texts to life. Furthermore, as Adam Gopnik states: “If he was a double man, it was for the best of reasons: he saw twice as much as other people did” (90). Perhaps his acceptance of the adaptation process is what made the *Alice* texts so successful. His role as a “double man” is visually bonded with the original manuscript, *Alice’s Adventures Under Ground*, given to Alice Liddell in 1864. Importantly, the illustrations in this version are by Carroll himself, the foundation for Tenniel’s, which are more recognisable in adapted works. Arguably, Carroll’s texts are, therefore, as much of a visual as a written source of adaptation, with the visuals possibly encouraged to be adapted over written word. Therefore, after the brief discussion with the adapted Alice Liddell, the word play seems to be almost entirely removed in the project, replaced by an exploration of the visual *Alice*. Jeffrey Howard supports the notion that Carroll prioritised the retention of visual elements, suggesting that “Carroll... ensured that his book will never be printed without illustrations” (15). In Chapter Nine of *Alice’s Adventures in Wonderland*, Carroll himself commands the reader to “look at the picture” when introducing the Gryphon, supporting once more the author’s fixed emphasis on the visual, and perhaps explaining why there are so many visual and not written adaptations of *Alice (Wonderland; and Through the Looking-Glass* 83).

In “Alice?”, through the manuscript, Carroll is transported to an incomplete, impermanent Wonderland in Carroll’s mind. The following journey is not just the process of creating *Alice*, but of the many adaptations that now exist. While the visual fantasy does not yet seem clear, with environments placed firmly in reality, the blend of fantasy and reality, with the adapted Alice in the tangible world, nevertheless represents Dodgson’s dual personality, with both sides preventing each other from maintaining a fixed world. As he meets the adapted Alice, they discuss adaptation, words, and images, where Alice asks “how can one possibly pay attention to a book with no pictures in it?” and states that “in my world, the books would be nothing but pictures,” questioning the importance of Carroll’s written texts. What Carroll and the audience see are not just the opportunities but the difficulties of adaptation, with the process of transferring Alice and Carroll into the real and fictional, through a pain-staking process of rotoscoping the footage, frame-by-frame, taking approximately one-hundred-and-thirty hours to complete. Frequently, adaptations of the *Alice* texts feature a range of special effects to enhance the fantastical world, with even the first adaptation from 1903 using effects to explore the possibilities of transferring the texts to film (Cecil Hepworth and Percy Stow). Notably, while the 4:3 aspect ratio reflects Disney’s filmic adaptation of *Alice*, it also visualises that Carroll is still constrained by his surroundings and thoughts as Dodgson, affirming the audio-visual conflict between author and adaptation that will occur. As music dominates the Disney version, despite its absence in the original *Alice*, the soundtrack of “Alice?” compiles and therefore adapts its songs as covered by other musicians, with the resulting score being frequently disjunctive in nature. The deliberately complicated series of primary, secondary, and tertiary adaptations provides further conflict with Carroll’s intended world of *Alice*, smothering its ideas as adaptation would often be criticised for.

The segment depicted after is a chase scene, emphasised by faster movement and frequent cuts, with Carroll leading the adaptation and text, but towards a goal that is itself an adaptation. Eventually, Carroll seems to lose grip on Alice, as she begins to act independently, throwing his position as author into further doubt and impermanence. The chaos becomes evident in the physical world, as other figures join the chase. Nevertheless, the speed and rigid movement suggests that through his struggle, the surroundings are becoming more like the Wonderland the audience is likely used to. While my project does not often play with language, it does use visual

games to infer the conflict that adaptation introduces. As Carroll escapes the chaos he seems, for a period, to have full control, free of the 4:3 aspect ratio and able to fully embrace his liberalism. Nevertheless, as he becomes held up by Alice, the bounds of the frame close in on him once more. Eventually, Carroll and Alice become separated into their entirely real and fantasy worlds, respectively, and as the section fades to black, the incompleteness of everything without author and adaptation is emphasised, and they can only co-exist in one last fleeting moment of Carroll's dreamscape, and impermanence seems to continue. However, as the White Rabbit appears in Dodgson's reality, the warmth of the red filter returns, and Dodgson can only smile.

While at times adaptations and the process of creating them can question who the author truly is and the extent to which what the viewer sees is *Alice*, the "essay film" ends on a positive and favourable note for adaptation. Author and adaptation, fantasy and reality, need to co-exist, and even if the role of the director in adaptation questions Carroll's position at first, and posits that the reconstruction of *Alice* may not be fixed, as the credits suggest, Carroll accepts and even appreciates this. In this sense, adaptation is as important for cultural progression as it is to critical, with the debates that fuel the project subsequently driving new texts and adaptations while Carroll as author is permanently at its core, remembered fondly no matter how deep inside Wonderland he may be. Even though the production was hampered by adverse filming conditions, video corruption and an absence of production budget and time, my project, as adaptation, deservedly prompts the question, "Alice?". Its retention of Carroll's voice and openness to a whole body of interpretation concludes that the adaptations are no less than "Alice".

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## The Metamorphoses of Translation

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### Abstract

Ovid's *Metamorphoses* is a text that has been translated into English countless times and has influenced modern culture in no small measure. Each translation carries the cultural, historical, and intertextual attributes of its time and each can lead to a different interpretation of Ovid's words. My free-verse translation of a passage from the tale of *Apollo and Daphne* is shaped by the cultural awareness of gender bias and sexual harassment that we have today, and linguistic and stylistic choices were made reflect this. However, this is arguably a harmonious rendering of Ovid's intentions, as the research conducted by Nikki Block in her thesis *Pattern of Rape in Metamorphoses*, exposes how the laws implemented in 18 BC entailed the regulation of sexual behaviour by the state. This leads us to suspect that Ovid was making masked objections to this enforcement in his work. This theory is further supported by a number of descriptive passages in *Metamorphoses* that emphasise the physical brutality of the Gods. In translation, the metre and lineation, as well as the rhetoric of the poem can affect the reader's emotional response to the content, and therefore add a threatening edge to a translation that emphasises the disturbing light in which we see the *Apollo and Daphne* narrative today. This is augmented by the references made towards traditional styles of poetry, such as the elegiac and the epic styles, which offer contrasting interpretations of the narrative. The elegiac tone is light and matches Apollo's view that the chase is a lark, whereas the epic tone highlights the darker and more serious outlook that Daphne has on the situation. It is the latter which comes to the forefront of this translation.

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Ovid's *Metamorphoses* is an epic poem where the broad scope sketches the history of the world from its creation to the author's present day, circa 100 BC. This history consists of an anthology of Greco-Roman myths and tales, often reinterpreted by the author, branching out into fifteen books containing over two-hundred-and-fifty stories overall.

As the title suggests, the unifying theme of these tales is "metamorphosis," the Greek word for "transformations." In the opening lines of the epic, Ovid claims his mind to be "intent on singing of shapes changed into new bodies" (xii). Accordingly, the subject of the passage I will be working on, the tale of *Apollo and Daphne*, is mutation. I chose this story because, in an epic that has influenced Western culture for two millennia, garnering the attention of Geoffrey Chaucer, John Milton, William Shakespeare, and many others, it is a particularly renowned and recycled tale. Its content has inspired the works of artists such as Gian Lorenzo Bernini, Peter Paul Rubens, and Beatriz Martin Vidal, to name just a few. Its controversial subject remains timeless in nature. As Horace Gregory points out, Ovid's "insight, humour, wit, and sophistication give[s] these stories a lively contemporary flavour" (1).

My objective is to translate the tale of *Apollo and Daphne* from Latin into English. The translation will be executed with a self-awareness of the process, which allows me to demonstrate the motivations behind my linguistic and stylistic choices. These choices are produced by a balanced synthesis of my cultural background and Ovid's narrative intention. I wish to confront, in relation to this, the issue of balance between structural and contextual adherence and loss in translation. I will be looking at the intertextuality of the text and, as I proceed, I will observe my translation alongside that of translators such as Horace Gregory, Charles Martin, David Raeburn, and A. S. Kline, providing contrast and comparison, and analysing the dynamics of interpretation in relation to translation. Through my main argument, I

will prove how interpretation influences translation, and vice versa. As Kirsten Malmkjær puts it: “A translation is always situated in a set of physical, mental and cultural contexts which influence its creation and the understanding it may give rise to” (xiii).

The Latin text that I worked on during this process is edited and introduced by William S. Anderson (1997). This is my translation:

Now he loves  
she who flees Love’s name, 455  
she who takes delight  
in the shadows of the woods,  
in the skins of wild beasts  
she catches;  
emulating virgin Phoebe, 460  
a careless ribbon  
restrains her flowing hair.  
Courtied by many  
she restlessly rejects them,  
and free of men 465  
she wanders pathless woods  
and cares not for Hymen,  
nor for Love,  
nor for marriage.  
Often her father says, 470  
“a son-in-law is owed to me,”  
often her father says,  
“owed to me is a grandchild,”  
and though repulsing matrimony  
as if it were a crime, 475  
her fair face stains  
red with shame,  
and clinging to her father’s neck  
with tender arms,  
she begs, 480  
“Dearest father, let me be a virgin always!  
I ask no more  
than Diana’s father gave before.”  
He would comply with that request, Daphne, 485  
yet it is your beauty  
that denies your wish,  
and your grace  
that does oppose your prayer.  
Phoebus loves her at first sight. 490



Desiring to wed what he loves,  
 deceived by his oracular gift,  
 he thinks to achieve his fierce hopes.  
 Just as when  
 the sparse stalks in an empty field burn, 495  
 the flames may flicker upon a hedge  
 should a traveller let them get too close,  
 or forget them as the morning rises,  
 so the god,  
 his heart inflamed, 500  
 feeds his love on sterile hope.  
 He sees the dishevelled hair  
 that hangs about her neck  
 and wonders,  
 “what if it were combed?” 505  
 He sees her eyes  
 like stars of sparkling fire,  
 he sees her lips  
 his thirst unquenched at merely gazing;  
 he praises fingers, hands and arms, 510  
 mostly bare,  
 and whatever is not seen  
 more beautiful must be.  
 Yet she flees  
 lighter than the breeze 515  
 and neither stops nor heeds his words:  
 “Nymph, daughter of Peneus, I beg you, stay!  
 It is no enemy that chases you!  
 Nymph, stay!  
 As lamb from wolf 520  
 as fawn from lion  
 as dove from eagle  
 you flee,  
 yet they hasten  
 from their natural predators – 525  
 it is but love  
 that makes me follow you!  
 Pity me!  
 I fear you’ll fall  
 and injure face or thigh, 530  
 caught in brambles  
 and I would be the cause of pain for you!

These are rough places  
 you run through.  
 Slow down, 535  
 restrain your flight  
 I beg of you,  
 and I too  
 will gentle my chase.  
 At least inquire 540  
 Of whom you please—  
 I am no mountain man,  
 no shepherd am I,  
 no rough watcher of herds and flocks.  
 You know not, 545  
 rash girl  
 you know not,  
 from whom you flee,  
 and so you flee.  
 Delphi's lands are mine, 550  
 Claros and Tenedos,  
 Patara calls me king;  
 Jupiter is my father.  
 Through me  
 what was, what is 555  
 and what will be is known;  
 through me  
 strings harmoniously make song.  
 My aim is sure,  
 yet the arrow 560  
 that pierced my unattached heart  
 is surer still!  
 The art of medicine is my invention,  
 I hold the power of herbs,  
 but though the world declares me 565  
 bringer of aid,  
 there is no herb to cure my love,  
 nor can the arts that cure others  
 serve their own lord!"  
 He would have spoken more 570  
 had not she fearfully run on,  
 leaving him with words unsaid.  
 She still lovely to behold,  
 the winds bare her body,

the opposing breezes— 575  
 hindrance to her—  
 dance with her clothes,  
 the light air streams  
 her flowing hair  
 behind her, 580  
 beauty but enhanced by her flight.  
 Eschewing further wasted blandishments  
 and urged by love,  
 he pursues her with enlivened stride.  
 If a hound sees a hare 585  
 in an empty field,  
 the former will chase prey,  
 the latter safety—  
 one, about to grasp the other,  
 hopes now, now! to have her 590  
 and grazes her feet  
 with his jutting jaw.  
 The other, unsure whether  
 she's yet caught or not,  
 wrenches free 595  
 of the bite  
 that pierces her hip.  
 Thus god and virgin speed,  
 one with hope, the other in fear.  
 He pursues her now 600  
 assisted by the wings of love,  
 faster than she  
 he denies her rest,  
 he presses on her fleeing back,  
 breathes through the mane of hair, 605  
 tangled about her neck.  
 Strength gone,  
 she grows pale,  
 overcome by the effort  
 of escape 610  
 she turns to her father's waves  
 and cries:  
 "Help me, father!  
 If your rivers  
 have divine power, 615  
 change me!

Transform beguiling beauty  
 that pleases too much!"  
 Her words barely uttered,  
 a paralysing numbness 620  
 grips her limbs,  
 thin bark coats her soft breasts,  
 her hair turns to leaves,  
 from her arms grow branches,  
 her feet so quick 625  
 now steady roots,  
 her face is hidden  
 by a canopy of leaves;  
 the one remaining thing—  
 her beauty. 630  
 Even thus transformed, Phoebus loves her  
 and placing a hand  
 on her trunk  
 he feels the heart  
 still trembling under the new bark, 635  
 he embraces her branches  
 as if they were in part still arms,  
 he kisses the wood,  
 but even now it shrinks away from him.  
 "Since you can no longer be my wife, 640  
 you will be my tree!  
 Your leaves shall always crown my head,  
 be wreathed around my quiver and my lyre,  
 you will rejoice with Roman generals  
 when great triumphs are trumpeted, 645  
 and you will see  
 the long processions to the capital,  
 you will stand outside  
 the doorposts of Augustus,  
 a faithful guardian, 650  
 and keep watch on the crown of oak  
 between them.  
 And just as my head  
 with its un-cropped hair  
 is always young, 655  
 so you will wear the beauty  
 of undying leaves."  
 Paeon has done—

the laurel bows  
her new branches  
and seems to move  
her leafy crown  
like a head  
giving consent.

660

Upon commencing my translation, I approached the text with what was a naturally preconceived mind-set. Contemporary culture, and I with it, has viewed the text as a tale of pursuit and attempted rape, one all too often romanticised. Most artwork inspired by the story, including Bernini's sculpture (1622-1625) and, more recently, Beatriz Martin Vidal's 2007 painting, has, to varying degrees, mellowed a scene of physical violation, prioritising aesthetic effect and forfeiting adherence to the original content.<sup>1</sup> Social and cultural conditions, in particular with regard to gender conceptions, naturally exert influence on how the story is read, so I am conscious of the fact that my own translation is an intrinsic part of my informative climate. The awareness that most people today have regarding sexual harassment and gender hierarchies made me, as a translator, more inclined to read the tale in a darker and more disturbing light than translators from previous centuries might have, and this has naturally affected the linguistic choices I made.

In lines 604 to 606, for instance, I rendered the Latin verses into:

he presses on her fleeing back,  
breathes through the mane of hair,  
tangled about her neck.

In this passage, I wanted to convey the predatory aspect of Apollo's pursuit, particularly augmented by the sinister image of his breath upon her. I attempted to achieve a more disconcerting effect than that which is given, for instance, by A. S. Kline's translation: "he hung on her fleeing shoulders, / breathed on the hair flying round her neck" (n. pag.). The differences may be small, but the use of the word "press," as opposed to "hung," produces the impression of a physical and unshakable presence, reinforced by the picture of Apollo breathing "through" her hair, rather than merely "on" it. In this instance, the mere change of preposition creates an intensified effect through the idea of Apollo's breath breaching the shield of Daphne's hair and gaining access to her skin. The purity of the latter is corrupted by his lust, and is eventually transformed into the coarser, rougher bark. Lastly, by having the strands "tangled" about her neck rather than "flying" around it, I attempted to emphasize the notion of there being a messiness and urgency to the scene. I rejected the idea of her hair being in flight, a far more pleasant visual at odds with the crudeness of the moment.

While aware of the influence culture exerts upon translation, I analysed Ovid's diction and was careful to form a consistent response to it. His descriptions, both of Apollo's chase and Daphne's transformation, contain a significant degree of brutality and realism. Sara Myers, in the introduction to Horace Gregory's translation, points out how, "although Ovid suppresses the physical details of rape, he includes meticulous descriptions of the deformation of metamorphosis, as if in a symbolic representation of the victim's loss of identity and inviolability" (xii). Myers speaks of the god's ability in Ovid's tales to "mutate and mutilate" the human body (xi). The word "mutilate," as well as her previous use of the word "deformation," consciously refers not only to the act of metamorphosis, but echoes the other form of violation,

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<sup>1</sup> Beatriz Martin Vidal is a contemporary Spanish artist. Her website can be located at <http://beatrizmartinvidal.com/index.html> and her *Apollo and Daphne* painting can be found at <http://beatrizmartinvidal.deviantart.com/art/Daphne-and-Apollo-47248032>.

that “dehumanizing act” performed so often by the gods (xi). My own interpretation may be dark, but Ovid’s words are not gentle. In lines 591-592, for instance, he compares Apollo to the hound that pursues the hare, which I translate to a description of Apollo as he “grazes her feet / with his jutting jaw,” an extremely jarring metaphor that gives the reader the image of an animalistic pursuit. In my translation he attempts to persuade her into accepting him as her lover: in the lines 518 (“It is no enemy that chases you!”) and lines 526-527 (“it is but love / that makes me follow you!”). These declarations are in opposition to the brutal animalistic metaphor, and make us suspicious of him, especially when he commands Daphne to “slow down... and I too / will gentle my chase” in lines 535-539.

In Nikki Bloch’s thesis on *Patterns of Rape in Ovid’s Metamorphoses*, she speaks of how innovative Ovid is in providing “a uniquely female perspective by outlining both the victim’s suffering and the barbaric nature of the perpetrator” (2). According to her research, the “pervasiveness of rape” in Ovid’s *Metamorphoses* is a result of the political and social changes that occurred in that time (3). In 18 BC, with the implementation of the Julian Laws, regulation of sexual behaviours shifted from the family to the State. Bloch suggests the possibility of Ovid’s representations of rape being “subtle objections against the regulation of sexual morality by the inflexible power of the law” (4). The divine gods, so inclined towards acts of physical violation, could be disguised representations of the Roman Elite. Ovid, in other words, may be inviting the readers to question the right of authority given to the Gods and, indirectly, the authority given to the Roman elite. By focusing on the depravity of Apollo’s actions, I offer a translation that is hopefully a harmonious rendering of Ovid’s initial text through, for example, the aforementioned lines 591-592 that focus on the God’s resemblance to a beast.

By analysing the struggle between cultural pre-disposition and faithfulness to authorial intention, it has become evident how difficult it is to judge whether a translation is good, and even more difficult to perform one that is. As M. A. K. Halliday writes in *Exploring Translation and Multilingual Text Production: Beyond Content* (2001), it depends on “a complex variety of different factors that are constantly shifting in their relationship to one another,” just as culture itself invariably evolves, wherein “the central organizing concept is presumably that of ‘equivalence’” (14-15). Of the latter there are different kinds, with differing values. According to Halliday, a good translation is a text which is equivalent “in respect of those linguistic features which are more valued in the given translation context” (17). In simple terms, when translators decide whether to perform a more literal or loose translation, they must take into account a range of literary and cultural factors, such as the historical circumstances. This leads me, as a translator, to believe that Ovid was spotlighting the act of rape in order to weave subtle political objections into his narrative. Translating, as Umberto Eco explains in *Experiences in Translation* (2001), “is not only connected with linguistic competence, but with intertextual, psychological, and narrative competence” too (13).

The first difficulty that arose in my act of translation was the rendering of the classic meter. Ovid, starting from the second line of *Metamorphoses*, employs dactylic hexameter, the traditional line adopted by Greek and Roman poets of the epic or didactic genre, consisting of six successive dactyls. To exactly reproduce this meter in English is impossible, seeing as Latin verse is quantitative (based on patterns of long and short syllables), not accentual-syllabic (based on patterns of stressed and unstressed syllables). In English, the standard metre for narrative poetry and poetic drama is the iambic pentameter, and it is therefore the most commonly used in translating *Metamorphoses*. David Raeburn, on the other hand, chose the iambic line that reproduces Ovid’s meter to the extent that it contains six stressed syllables. When it came to making my own decision, I felt my skills to be inadequate to perform a correct conversion of meter, and chose to render my translation in free verse. Giving my translation considerably more flexibility, this also allowed for a more “artistic” breaking of the lines, according to what better suited the subject and sound of the verse, thus achieving affects that tied into my desire to render the brutality of the scene.

For example, I formed the lines 582-583, “I ask no more / than Diana’s father gave before,” and lines 514-515, “Yet she flees, / lighter than the breeze,” in order to create rhyme, which renders the translation more fluid. These lines have a different effect when translated by Charles Martin into, respectively: “as once before Diana’s father, Jove, gave her that gift” and “she flees more swiftly than the lightest breeze” (35). Martin’s translation slows down the pace of the poem, lacking in urgency and thus gentling the image of a brutal and dangerous chase. On the other hand, the breaking up of lines 520-523 was intended to create a repetitive, rhythmic affect that echoes the Latin reiteration:

As lamb from wolf  
as fawn from lion  
as dove from eagle  
you flee

This is very different to Horace Gregory’s “the lamb runs from the wolf, the deer from lion, / the trembling-feathered dove flies from the eagle” (18). Here my translation tries to give a tangible sense of the characters moving rapidly, with the drum-like effect of the repetition mimicking the fast pace of their running, or even the racing of their heartbeat. Gregory’s rendition is calmer, and by adding such verbal adornments as “trembling-feathered,” our attention is distracted from the hunt that is taking place. Finally, at the close of the entire passage, I chose to split the last lines so that they were relatively short and equal in length. This creates, I believe, the idea of terse breaths at the end of a run, exhausted and drawing to a close. The meter and breaking up of the lines was therefore crucial to giving the effect of immediate danger, with fast-moving words and characters recreating the pressing panic of the moment. The choice of free verse, furthermore, serves to emphasise my point about the close relationship between text and culture, as my translation renders the poem perhaps more modern and accessible to a younger generation.

Having determined how to deal with the meter and lineation of my translation, I then moved on to the wording of it. I have already explained the main motives and influences behind the choices I made, and yet there were a few passages that proved particularly complex to translate from a rhetoric standpoint. Such is the case in lines 470-473, which I translated as:

Often her father says,  
“a son-in-law is owed to me”  
often her father says,  
“owed to me is a grandchild.”

The original Latin section was so consciously designed that I thought it necessary to give the reader a glimpse of it in the English. The repetition of “often her father says” reflects the reiterated Latin “saepe pater dixit,” and the chiasmus in the lines “a son-in-law is owed to me” and “owed to me is a grandchild” echoes the configuration of the Latin. This serves to create the effect of the pressure that was put onto Daphne to marry and have children, with the repetition giving us the sense of these words been uttered to her assiduously. Similarly, in lines 589-590, that I translated into “one, about to grasp the other, / hopes now, now! to have her,” I made a studied decision to mimic the Latin form. The Latin sequence “iam iamque,” wherein the suffix “-que” means “and,” holds the repetition of “iam,” an adverb literally translated as “already.” The choice Ovid made to repeat the word, and in that particular way (the more common way of writing it would be “iam et iam,” where “et” is a more traditional form of “and”), appears to be an effort to quicken the pace of the words, repeating “iam” in quick succession, without the “et” to interrupt it. I tried to mirror this with my “now, now!”, the exclamation point added for emphasis. This gives the line a vitality that allows the reader to experience the sheer desperation of the scene, as we wait with bated breath to discover if Daphne has indeed been caught.

Hence, in translating, I attempted to balance faithfulness to Ovid's text and beauty in the translated poem, trying to find middle ground between the "expert poet translating as he were writing a poem of his own, and the modest linguist providing a reliable crib for the inspired to use as a springboard," as Robert Lowell is quoted by Peter Robinson to distinguish them, refusing the assumption that the two aims be mutually exclusive (38). By highlighting the mutilating nature of the scene, I am both imbuing the lines with my own interpretation—thus creating a poem that is in part my own—and trying to aptly convey what I believe to be Ovid's intentions. In keeping with Bloch's thesis, the two do not necessarily differ much from one another.

According to Robert Frost, quoted by Helen Mort, poetry is what "gets lost in translation" (n. pag.). Whether in agreement or not, the issue of loss is one that the translator has to confront. What is undeniable is that there will never be a word in one language that has an exact equivalent in another, with identical connotations. For example, the Latin "Hymen" in line 567, comes from the Greek name for the god of marriage, literally meaning "the one who sews" (two people together), whereas in English the most common use of the word is to name the vaginal membrane. This remains naturally associated with the idea of marriage, acquiring this connotation which, according to the Online Etymology Dictionary, was in 1555 with Vesalius's edition of *De Humani Corporis Fabrica*. The philosopher Donald Davidson wrote, "if one knows how to translate a language L into one's own language, it does not follow that one can automatically produce a truth definition" (179). He adds that "translation relates languages to one another; truth... relates a language to the world" (179). He seems to suggest, therefore, the presence of a deeper meaning, a truth in fact, that presumably a translator can identify from within a text and relate to the world. It is therefore not a question of matching each word to the correlation that most resembles it, but rather of identifying a deeper truth in the text to be expressed in the translation. As Eco writes: "translation can express an evident 'deep' sense of a text even by violating both lexical and referential faithfulness" (14). When I translated lines 508-509, for example, "he sees her lips / his thirst unquenched at merely gazing," I chose to reinterpret the Latin "satis," literally meaning "satisfied," as "quenched," for, with the idea of his thirsting to kiss her, I achieved more pathos: the deeper meaning remains the same. This is pertinent to my choices as a whole, as I have identified what I believe to be a truth hidden in the text: specifically Ovid's design, however politically motivated, to exhibit the brutality of the gods, and I am communicating this through translation.

However, the argument of loss in translation is further complicated when one is dealing with poetry, in which both the potential musicality and the essential ambiguity of language are more fully exploited than in any other literary context, thus rendering it more vulnerable in translation. Friedrich Schleiermacher speaks of how, in poetry, "a most excellent and indeed higher meaning resides in the musical elements of the language as they are manifested in rhythm" (53). Reproducing such a rhythm can be attempted through a variety of methods, not least of which is David Raeburn's iambic line, that he believes to "best reflect the relaxed flow and tone of Ovid's narrative" yet the flow and cadence of one language cannot be reproduced in another, only somewhat simulated through the mediums offered by the second language (xxxix). Robert DiYanni believes translators betray poetry by "inevitably turning the translation into something which at best may approximate, but which invariably distorts, the original" (771). On the other hand, Jean Boase-Beier points out how the whole reason for translation is to create a different text: "change is... not a loss but one of the defining characteristics of translation" (9). Change, being a form of metamorphosis, seems almost appropriate for the text that tells tales of "mutat[ion] and mutilat[ion]" to be subject to those very things (Myers xi).

With the little experience I have garnered during this process and the knowledge I have absorbed in reading texts written by experts in the field, I have come to the conclusion that translation is the unglorified labour of one who is both linguist and artist, a necessary service that rarely gains them more praise than that of being accurate. If one considers poetry a form of



literary art that uses language as its clay, so to speak, it is true that by changing the consistency of that clay, the art will be different. However, as long as the translator does not propose to reproduce exactly, but merely recreate with faith to form and meaning as befits the circumstance, then there is art in the translation too, and the loss can be limited or compensated for. I have attempted to demonstrate how the choices that I made, though undoubtedly a product of my cultural background, are nevertheless faithful to the original text.

The last point I wish to confront in this project is that of intertextuality, for, as Eco pointed out, translating relates to intertextual competence. Given that *Metamorphoses* explores a multitude of different genres, it draws influence from many different authors. With relation to tragedy, Ovid's main influence is Euripides, particularly regarding the style of the monologues. Other influences include Aeschylus, Sophocles, Accius, and Pacuvius, all of whom concerned themselves with similar themes. Lighter genres are also represented, such as the Roman erotic elegy. As Joseph B. Solodow points out in *The World of Ovid's Metamorphoses* (1988), Apollo "closely resembles the lover familiar to us from the elegiacs of Propertius, Tibullus, and, of course, Ovid himself" (21). The familiar tale of a pleading god spurned by the maiden is contained in all of the latter's work. The adjectives "miser" (in the exclamation "me miserum!", meaning literally "unhappy me!", but which I translated as "pity me!" in line 528), and "vacuus" (in "vacuo... pectore," meaning "unattached heart" in line 561) are both standard terms for the elegiac lover. Ovid also draws on the pastoral genre (with Polyphemus and Galatea) and that of the epigram (with the sepulchral epitaph inscribed by Phaeton's sister and the votive inscription in the story of Iphis).

The tale of *Apollo and Daphne* is particularly miscellaneous. As well as the elegiac elements, there is also evocation of the epic, most notably in the simile of the hound and the hare. The elegiac tone is adopted by Apollo, "for whom the whole is a lark, a love adventure," whereas the epic tone belongs to Daphne, for whom "it is a matter of life and death" (Solodow 33). This appears to confirm that Ovid wanted to convey the gravity of her situation, enhancing it through the contrast between it and Apollo's careless barbarity (Solodow 33).

Ovid has been both object and subject of influence. Chaucer, Shakespeare, Milton, Mary Zimmerman, Marcel Proust, Franz Kafka, and many others, have drawn from his stories to create masterpieces of their own. In the case of *Apollo and Daphne*, the tale is one so deeply embedded in western culture as to surface in a heterogeneous range of works. For example, in *Women in Love* (1920), D. H. Lawrence writes that the character Gudrun thinks how "sometimes she beats her wings like a new Daphne, turning not into a tree but into a machine" (116). In Michael Hoffman's and James Lasdun's *After Ovid: A New Metamorphoses*, Alice Fulton reinterprets the tale in the poem "Tree." In this poem, Fulton echoes the tale of pursuit and attempted rape of which I spoke, dealt with explicitly in the lines "It was not consensual, let me tell you. Whose 'no' / can never mean 'no?'" (101). It is also evident in the sequence wherein:

My first emotion happened to be revulsion: an ungreen, sour cramp  
as Daphne shrank—'oh, baby', he kept saying—from Apollo's colonizing kiss.  
Of course, he liked her better as a tree. 'Girls *are* trees' was his belief  
(101)

I thought this poem extremely interesting to the project undertaken here, for its message is not only beautifully conveyed, but is also one and the same with that which I spoke of contemporary culture having awoken in us.

Upon performing a translation, and, in particular, one with such an influential and intertextual narrative as *Metamorphoses*, I have come to understand the theories and contentions encountered during the World Literature course. I now understand the process far better and, not only that, I have a profound respect for the work of those linguistic experts who apprehend the dynamics of languages so that we can all enjoy literature from around the globe, defying

distances of time and space. I hope to have achieved, with my modest translation, a balance between art and faithfulness that has taken a perceived deeper truth from within Ovid's words and injected it into the English text to the extent that befitted circumstance and context.

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## Book Reviews

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**Catherine Spooner, *Post-Millennial Gothic: Comedy, Romance and the Rise of Happy Gothic*. London and New York: Bloomsbury, 2017.**

By Laura Brown

Catherine Spooner's recently published book, *Post-Millennial Gothic: Comedy, Romance and the Rise of the Happy Gothic*, examines the prominence Gothic still holds in our current culture as well as in literature. Primarily, she addresses how Gothic has shifted into the realms of comedy, away from the traditional roots of Gothic as a genre that is meant to scare, thrill, and shock. As we live in Gothic times, Spooner acknowledges the concerns of Fred Botting that Gothic has become "overfamiliar" (7). She states that "this book agrees that Gothic is no longer where it used to be, but rather than lament its passing, seeks to map its new territories" (8). The texts through which Spooner maps these new territories are wide ranging across television, film, literature, tourism, and stand-up performances. Such a variety of primary texts is surprising but refreshing, and reminds us that in an increasingly image-based and digital culture, researchers of literature must look further than conventional forms of writing.

Spooner begins by examining the emerging aesthetics of post-millennial Gothic through television, film, and fashion (and these genres are continually returned to throughout the book). The works of Tim Burton become a prominent example here and he is placed as one of the most influential figures in developing what we understand as Gothic aesthetics today. In addition, it is at this point that Spooner makes clear the difference between Gothic as a genre and Goth as a subculture. While the two are connected, they are not synonymous, and Spooner argues that within that last decade or so the subculture has shaped how we now perceive the genre and Gothic texts. Specifically focusing on the impact of the subculture on our understanding of Gothic, Spooner gives an interesting analysis of media responses to the Columbine Massacre of 2006 and the murder of Sophie Lancaster in 2007. Both incidents reveal differing fears and anxieties of Goth subculture in America and Britain. While in America the school shooting was used to encourage fears of violent action from youths, in Britain, Goths were seen in a different light. Goth was revealed as a means through which to express the self, alternative to the mainstream of parents and peers. The inclusion of real life events surprised me, yet it positions the book as highly relevant to current concerns.

Moving on from aesthetics, Spooner looks at the vampire in post-millennial media, focusing on texts such as *True Blood*, *Being Human*, *Southern Vampire Mysteries* and, of course, *Twilight*. She highlights that vampires are becoming increasingly polite, and appear to follow "rules" of vampirism. They encourage themes of self-control and assimilation, relating to larger issues experienced in subcultures. Spooner states that "in the dilemmas [vampires] face in their respective narratives they enact the uneasy status of subcultures, specifically Goth subculture, in the twenty-first century" (96). Continuing from vampires, she begins to look at monsters as a whole and how they, like Gothic, have veered towards more romantic and comedy narratives. They have become almost domesticised and sympathetic figures, rather than terrifying ones. Furthermore, Spooner goes on to examine the use of Gothic, and Goth, in exploring new kinds of masculinity. I particularly liked the analysis of *The Mighty Boosh* and the character of Vince Noir as a window into how Goth masculinities challenge the mainstream. The dandyish style adopted in *The Mighty Boosh* encompasses the embodiment of camp and comic masculinities present in Gothic since the Victorian era.

In her final chapter, Spooner suggests that the Gothic has seeped into our tourism, commenting on the rise in attention literary tourism is receiving from scholars. She refers to the Yorkshire seaside town of Whitby, a place steeped in Gothic and literary history, and how it has exploited these histories.

This book is very clearly situated in the twenty-first century, and while books examining contemporary texts can quickly feel outdated, *Post-Millennial Gothic* feels relevant and will do for some time. Moreover, the vast range of media and texts examined by Spooner justifies one of her main arguments: Gothic is no longer confined to its history among canon literature. She demonstrates that it is present in almost every aspect of our culture and becoming an increasingly hybrid genre. This book is sophisticatedly written and Spooner's enthusiasm for the topic is evident throughout, making it an easy read. For students studying any Gothic course and wishing to look at adaptations of the genre in contemporary society it would be extremely helpful. It would also be an invaluable text for those studying the MA Contemporary Gothic module at Lancaster University.

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**Jenn Ashworth, *Fell*. London: Sceptre Press, 2016.**

By Teodora Nikolova

Reading Jenn Ashworth's *Fell* is a delicate exercise in submerging oneself into a beautifully crafted, self-conscious space, inhabited with a gentle sense of nostalgia.

The plot follows Annette Clifford as she returns to her decaying childhood home, left to her by her father and stepmother. Her arrival awakens the ghosts of her parents—Jack and Netty—who follow Annette in the present, and cast their gaze back in time to the summer of 1963, when Netty passed away after a brutal fight with cancer. The story is revealed to us in a slow and meticulous fashion, peeling off layer after layer of buried memories. There is a wistful tone to the narrative, in which hindsight allows Jack and Netty to trace the ways that their behavior left little room for Anette.

They narrate always in the plural, reunited as they are in death, much like in the myth of Baucis and Philemon, which Ashworth cites as inspiration for the novel. The subtle echoes of the Ovidian retelling are in the details—a house open to strangers with a kind heart, and two trees threatening to topple it, hosting the ghosts of the past.

Ashworth expertly tackles the themes of loss and recollection, weaving Jack and Netty's journey through the past and present, with their spirits woven into the sycamores. In the home of her childhood ghosts, both living and dead, Annette's emotional unravelling in the face of a past she is trying to repress is done masterfully both through the eyes of her parents and through the perceptions of the tree surgeon, Eve, who she contracts to remove the trees from the garden.

The presence of Eve and her family in Annette's reality draws a sharp contrast to the past, which Jack and Netty reconstruct with touching insight, filled with sorrow and neglect for their young daughter in equal measure. The flashbacks which build the narrative read much like a fairytale, and the magic is grounded in the details. Even the mysterious, supernatural figure of the healer-and-trickster archetype, Timothy, seems small and easily neglected by comparison to the looming shadow of death and tragedy in Annette's life. His charm, which in many ways Annette has preserved in her memory as something softer in this period in her life, overshadows his talent. Dead rabbits springing from his hands and seawater coming forth from Netty's lungs

seem almost trivial next to the image of him bringing Annette to Candy's house the morning of her mother's death.

The narrative is beautifully grounded in its place. Ashworth masterfully describes the physical details of the narrative's location: the house with its many windows, the armchair from which Netty reigns, the nostalgic charm of the English seaside of the sixties. All this builds up to more than just an aesthetic backdrop: the landscape is alive in this story, imbued with memory and stories to tell. Moments where the younger Annette eats moldy bread and looks out of her window into the night, thinking of the morning, and where an older Annette remembers the summers filled with days with family outings with her mother who she does not know she will lose, all exist permeated with salt water and sand, sinking into the promenade Netty never got to walk.

Ashworth's writing brings forward intricately complex characters, not one of whom is fully bad, or fully good: Annette, who in many ways is a ghost herself; Candy, who has insinuated herself in the Cliffords' home even before Netty passed; Timothy, who dreams of a brighter future; Jack and Netty, too involved in their premature grief; and the meddling but well-meaning Eve and her partner Maddy. All these chapters come alive with a stark clarity, leaping off the page and into the real world.

The story flows at a delicate, gentle pace, taking us to an ending we already know—in the present Jack and Netty are, after all, dead—but the way in which the narrative takes us to this point is a beautifully crafted journey of memory. Annette is a child who has grown up to the tune of constant admonishments: to amuse herself, to be quiet, to not be in the way, to let people go about their business. She has felt unwelcome in her own home, even as an adult, when it has been bequeathed to her as a misguided kindness from Candy. It is only later, in the present, through the eyes of Jack and Netty, that she grows up into more than just an afterimage of her own childhood and is able to finally form a meaningful connection. They only see the damage that their carelessness has caused years too late. By the time they are able to truly see their daughter, so are Eve and Maddy, and their son, and, more importantly, so does Annette herself. She ultimately makes a choice to preserve her parents' legacy and the house where they had at least tried to be happy. It leaves some questions unanswered, such as what did become of Timothy Richards, but his character has always been a mystery and perhaps it is better he remain one.

*Fell* is a novel like a magic trick—with rapt attention you follow the way in which Ashworth deftly pulls out of her hat alive-dead rabbits, a sycamore sawn in half, transports a woman from the past to the present and back, and weaves a beautiful, emotional narrative that stays with you long after you have put the book down.

## Afterword

This brain-child began about nineteen months ago with a series of messy handwritten notes which drafted the possibility of forming and producing an undergraduate journal. The process of getting from that single piece of A4 paper to this completed, printed journal has been a journey into itself, and one which, sometimes, I thought might never be realised. After all, no matter how much of my energies I might have poured into the making of this journal it is nothing without the undergraduate students it's meant to serve. It's quite a challenge to create the beginnings of a thing and then have to force yourself to sit back and let others take the reins, to wait and hope that undergraduates *want* this journal, that students will want to be editors, will want to see their work published, that they'll make the extra time to revisit and redraft work while also frantically writing their assessed projects and dissertations.

And yet, here we are.

I have had the privilege to work with a team of conscientious and hardworking associate editors who have not only had the challenge of producing the journal's issue, but have had to deal with all the trials that arise from this being the *first*. They have made decisions which will shape the journal in the years to come, their words and ideas seep through the guidelines and instructions that will be used by future editors as we go forward.

All the work published in this first issue is of an exemplary standard, demonstrating the talent and the range of styles through which undergraduate students might write critically. From theory, to creative-critical, to translation, this issue exhibits the strength of the students in the Department of English and Creative Writing and it is my hope that, in future years, this can expand to other departments within the Faculty of Arts and Social Sciences.

The associate editors and contributors have been instrumental to the production of this inaugural issue, and they have my overwhelming thanks for helping it reach completion. I would also, here, like to give special thanks to Brian Baker, who has carved time out of his immensely busy schedule to help push the initial ideas of this journal into reality, who has served as my confidant and advisor, and who, indeed, planted the seed in the first place.

As a tutor I find myself inspired by my students and the ideas they present in seminars and essays. I find that I learn from my students as much as (I hope) they learn from me. I feel that this journal is an extension of this process: it is an opportunity for undergraduates to show off what they can do and, ultimately, this journal is nothing without them. *LUX Journal* might have been formed on a spare sheet of paper on a dull evening in November 2015, but it is realised by you: the undergraduates who produce it, contribute work to it, and read it.

—Rachel Fox, Executive Editor and Founder of *LUX Journal*