Title: The grotesque poetics of Rodney Hall's dream trilogies

Author: Greg Ratcliffe

Year: 2000

Repository DOI:

The grotesque poetics of Rodney Hall's dream trilogies

Greg Ratcliffe
University of Wollongong

The Grotesque Poetics of Rodney Hall's Dream Trilogies

A thesis submitted in fulfilment of the requirements for the award of the degree

Doctor of Philosophy

from

University of Wollongong

by

Greg Ratcliffe BA (Hons I)

English Studies Program
March 2000

Certification

I certify that the work contained in this thesis has not been submitted to any other university or institution for a degree. The work contained in this thesis is my own work except where otherwise indicated.

Gregory James Ratcliffe BA (Hons I)

March 2000

Acknowledgements

I wish to acknowledge the following people for their various contributions and assistance while writing this thesis:

Dr Gerry Turcotte, my supervisor and mentor, without whom this project would not have been completed. Gerry has provided me with unstinting support, encouragement and inspiration during my candidature — as well as a bottle of *Rabelais* wine.

Catriona McGurk, the University of Wollongong's Arts Faculty Librarian, for teaching me internet search skills before the student body had general access to the internet, and for generally helping with my research enquiries.

Professor James Wieland for reading the final draft of this thesis prior to its submission.

The staff of the English Studies Program who attended the postgraduate seminars and offered constructive advice and criticism.

The English Studies Program for employing me as a lecturer to sustain my own grotesque body during the writing of this thesis.

My friends and colleagues, Dr Lori Lebow, Dr Karen Brooks, Richard Lever, and Saeed Urrehman, for encouragement and stimulating discussions.

Professor Kateryna Clarke for making available her unpublished 1988 interview with Rodney Hall.

Rodney Hall for providing me with an uncorrected typescript of his forthcoming book, *The Day We Had Hitler Home*, and for granting me an interview at the University of Wollongong, August 1999.

And most of all, my partner Nada for her constant support and caring.

The illustration of "Chang the Chinese Giant" has been published with permission of La Trobe Picture Collection, State Library of Victoria.

The illustration of "taken by surprise" has been published with permission of the National Library of Australia.

The following illustrations have been scanned from various sources, and their captions are as they appear in their respective publications:

The illustrations for figures 1 and 2 have been taken from Geoffrey Harpham's *On the Grotesque: Strategies of Contradiction in Art and Literature*, Princeton: Princeton UP, 1982.

The illustration for figure 3 has been taken from Willard Farnham's *The Shakespearean Grotesque: Its Genesis and Transformations*, London: Oxford UP, 1971.

The illustrations for figures 4 and 5 have been taken from William Eisler's *The Furthest Shore: Images of Terra Australis from the Middle Ages to Captain Cook*, Cambridge: Cambridge UP, 1995.

The illustration for figure 6 has been taken from Helen Wallis' "Java la Grande: The Enigma of the Dieppe Maps", published in Glyndwr Williams and Alan Frost, *Terra Australis to Australia*, Melbourne: Oxford UP, 1988.

An earlier version of chapter three, entitled "Terror Australis: Rodney Hall's *The Second Bridegroom*" has been published in *Seriously Weird: Papers on the Grotesque*. Ed. Alice Mills, New York: Peter Lang, 1999. 13–33.

Sections of chapters three, four, and five appear in a more general paper dealing with the three novels of *A Dream More Luminous Than Love* which has been published by the Association for the Study of Australian Literature in *Current Tensions: Proceedings of the 18th Annual Conference, 6–11 July, 1996*. QUT. 164–71.

List of Illustrations

Abstract

The grotesque is a constantly changing mode of representation that depends on the artist's particular socio-historic context for its form. In *A Dream More Luminous Than Love* and *The Island in the Mind*, Rodney Hall develops a poetics of the grotesque which is applicable to his interrogation of Australia's representation in the "official" archive. From the time that the classical writers began to hypothesise the existence of a continent in the southern hemisphere Terra Incognita was portrayed as a grotesque space inhabited with monstrous beings. This image was compounded in the late eighteenth century when the British discovered the east coast of Australia and colonised it with their own abject body, the convicts and lower classes.

In *A Dream More Luminous Than Love* and *The Island in the Mind*, Hall interrogates the discursive construction of the self and Other, and argues that the discrepancies between the image and the object reveal the ideological investments of (neo-) classicism, primitivism and capitalism in the pre-colonial and colonial representations of Australia. The "primitive" is repressed, not eliminated, in the clean and proper body, and Hall disturbs the binary structure of self/Other, civilised/primitive, West/East centre/margin by using the devices of inversion and reversal to locate traits of the grotesque body in the depurated subject. Paradoxically, the proper body is a figure of lack, for which the grotesque Other is the supplement.

Contents

Introduction: "Australia Wasn't Invented by the English"

> Should there be no demons in your country
> it may be necessary to invent some.
> (Bruce Dawe, "Demons" lines 1–2)

> We are inheritors of a world we need to remake
> for ourselves.
> (Hall, *The Island in the Mind* 131)

> You know, they think they invented us and in
> fact we're going to invent them.
> (Hall, Braun-bau interview 106)

Despite the fact that Rodney Hall has produced a major body of work with *A Dream More Luminous Than Love* (1994) and *The Island in the Mind* (1996) the two trilogies have been largely ignored by critics. Some reviewers such as Robin Lucas ("Good, Evil and the Neutral Bush") and Helen Daniel ("Faith and Delusion") have described the first volume as monumental, and others have compared Hall to William Faulkner (Salusinszky, "Inspiration Peters Out"), Flannery O'Connor (Kornblatt) and Patrick White (Knight). In general, however, reviews have tended to focus on the texts' narrative content and to ignore Hall's larger project. One reason that the significance of *A Dream More Luminous Than Love* has been overlooked may be its publication history. Unlike the three books of *The Island in the Mind* which were first published collectively as a single volume, the individual novels of *A Dream More Luminous Than Love* — *The Second Bridegroom* (1991), *The Grisly Wife* (1993) and *Captivity Captive* (1988) — were released separately over a period of several years. These three narratives are set thirty years apart and provide a history of the nineteenth-century colony of New South Wales, but the final book in the series, *Captivity Captive*, was written first and at that time Hall had no intention of writing a trilogy (Davidson "The History of a Trilogy"). In fact it wasn't until the completion of *The Second Bridegroom* that Hall realised that a third book, *The Grisly Wife*, would be necessary to bridge the gap between the other two (Plunkett 57–8). Perhaps reading the individual texts as they were released made it difficult to discern the continuity of Hall's argument, however, the re-issue of the three novels as a single-volume trilogy in 1994, where they were

arranged in historical order produced a strong sense of a developing project which challenges eighteenth-century ideologies about the course of empire and the progress of the human species from the savage state to civilisation.

If the order of publication of the novels comprising *A Dream More Luminous Than Love* troubled reviewers, then possibly the backwards leap in time from the eighteenth to the seventeenth century with *The Island in the Mind* also prevented readers from seeing the continuity between the two trilogies. Indeed, some reviewers find only slender links between the three sections of the later book (Armstrong 83). Nevertheless, *A Dream More Luminous Than Love* logically necessitates Hall's return to the seventeenth century in *The Island in the Mind*. Having "disabled" the Eurocentric history of the Australian colony and its representation as a utopia, the question then arises as to how it all came about in the first place. As Hall says in an interview with Susan Braun-bau, "Australia was not invented by the English" (107), and in the three novels of *The Island in the Mind* — *Terra Incognita*, *The Lonely Traveller by Night* and *Lord Hermaphrodite* — Hall problematises Europe's construction of Terra Incognita. Furthermore, having worked through the model of hybridity in the first trilogy, in *The Island in the Mind* he develops the notion of cultural androgyny which is integral to his critique of the politics of identity.

Another reason for the critical neglect of Hall's work may be that many readers have not had the theoretical framework to interpret his writing. It is almost a commonplace for reviewers to praise Hall's linguistic artistry, but while some have noted the "dark" side of his imagery — and one or two, like Imre Salusinszky ("Inspiration") and Elizabeth Perkins ("Three Post-colonial Novels" 144) even refer to the Gothic tone of *Captivity Captive* and *The Second Bridegroom* — it may be more useful to consider Hall's work in the context of what could be called his "grotesque poetics". It was only in 1996 when Ramona Koval discussed *The Island in the Mind* with Hall that he mentioned the grotesque and offered a brief definition of it as "stretching the [...] bland

norm [...] whatever it is, reason or beauty, [...] in such a way that its characteristics show through" (12). In an interview personally conducted with Hall in 1999 he maintained that "notions of the grotesque are central to what I find interesting". Indeed, the grotesque sensibility is evident in many of Hall's texts; it had a magnificent flowering in a volume of poetry, *Black Bagatelles* (1978), and instances may be found in descriptive passages in the earlier novels, *A Place Among People* (1975), *Just Relations* (1982), and *Kisses of the Enemy* (1987). However, the grotesque is not integral to the narrative in these texts. As this thesis demonstrates it is in the two trilogies, which will surely become a landmark in Australian literature, that Hall's engagement with the grotesque is sustained and he develops a poetics of the mode which is more applicable to a postcolonial re-visioning of Australia's historical archive than the work of the theorists, for example, who are discussed in chapter one.

Many contemporary writers have problematised Australia's colonial history by re-viewing it from ex-centric perspectives. Indigenous writers like Jack Davis (*Kullark*), Sally Morgan (*My Place*) and Philip McClaren (*Sweet Water, Stolen Land*) narrate a history of white dispossession and genocide; feminist writers like Kate Grenville (*Joan Makes History*) and Jean Bedford (*Sister Kate*) place women at the focal points of an otherwise male narrative; and historians such as Stephen Garton ("The Convict Origins Debate"), Peter Shergold and Stephen Nicholas (*Convict Workers*), Debra Oxley (*Convict Maids*) and Portia Robinson (*The Women of Botany Bay*) try to reconstruct the image of the convicts by arguing that they were the victims of a pernicious penal ideology. These historians' attempts to discursively rehabilitate the criminal body exemplify Hall's remark that "we do not embrace the uncomfortable things" (Plunkett 56). In some ways his counter-narratives in *A Dream More Luminous Than Love* are similar to the re-constructionists' but he embraces the abject images of the criminals and free settlers as the embodiment of the colony's "unofficial" history. Similarly, in *The Island in the Mind*, he deals with a marginalised view of Australian history which

says that the British colony was established foremost as an outpost to facilitate trade in the Pacific area.

In "Three Post-colonial Novels" Elizabeth Perkins observes that *The Second Bridegroom* "constantly challenges eighteenth-century reason and rationalism" (146). In fact, Perkins' insight may be extended to all three novels of *A Dream More Luminous Than Love*, since they all interrogate the neo-classical notion of the progress of humanity as it applies to the Australian colonial situation.[1] In *The Course of Empire* Robert Dixon demonstrates the effect of neo-classical ideas on early representations of Australia in poetry, painting and prose. "In their visual and literary culture [the colonists] celebrated the progress of society towards the pastoral and mercantile states, justifying the colonial domination of the Aboriginal people both in terms of a 'natural' law of economic growth and the authority of classical history" (5). As Dixon goes on to argue, these neoclasssical notions about human evolution were influenced by classical writers such as Lucretius, Cicero and Ovid. Contrary to the idea of human progress expressed by the discourse about "the course of empire", Hall argues that the civilised body can become savage.

From the European perspective Australia has never lacked demons, or at least, discourses which demonised its inhabitants. In *A Dream More Luminous Than Love* and *The Island in the Mind* Rodney Hall seeks to "remake" the image of Australia by showing how the country has been entangled in European representational practices. The land was first invented around 500 BC when Plato hypothesised the necessary existence of a large continent in the southern hemisphere to balance the landmass in the northern half of the world. Although this idea remained a contentious issue for many centuries, those people who accepted it speculated about the kinds of beings who might inhabit the remote land. The Antipodes was constructed in terms of classical ideas about the world and the evolution of humanity. From about the sixteenth century, conjecture about the "island in the mind" increased as Europeans explored the world in

search of exploitable resources. While notions of the fabled land as the realm of monsters persisted, potential discoverers reasoned that Terra Incognita would contain the same kinds of gems, ore, vegetation, fruits, and animals that were found in the lands occupying the correspondent northern latitudes. In the European imaginary Australia was a grotesque "world" of incongruities — a paradise inhabited by monsters and demons.

In a peculiar "repetition" of history, when the British invaded the east coast of Terra Australis in the late eighteenth century, they interpreted the land and its people in terms of the prevailing neo-classical ideas of order and evolution. The country was no longer the subject of speculation, but its representation continued to be influenced by ideas which originated in the classical world as military officials, explorers, writers, and painters portrayed the land and its Indigenous people in terms of a neo-classical perspective: landscapes were distorted, and the Aborigines were cast in classical Greek moulds. At the same time, like the classical writers who "populated" the imaginary land with monsters, the British populated it with their own monsters, their convict rejects. As a result the colony was represented in the British archive as an abject outland, a sink of depravity and corruption which has had a lasting effect on Australian history.

Through the paradigm of vision, which is central to both *A Dream More Luminous Than Love* and *The Island in the Mind*, Hall focuses on the problems of representation and identity, and examines the utopian image that Europe projected onto Australia. Beginning with *The Second Bridegroom* he demonstrates the role of language in the construction of Australia as a grotesque realm, and argues that the colonisers were ideologically blinded to the Australian reality and so they produced monstrous images of the people and animals. Through the device of a convict narrator who escapes to the bush and lives with Aborigines, Hall reverses the Eurocentric perspective and shows how the colonisers' attempt to organise the Australian bush into their familiar epistemological categories wreaked chaos on the Indigenous communities, and actually

ruined their own vision of an antipodean utopia. At the same time, as *The Grisly Wife* demonstrates, the immigrants corrupted their dream of a better way of life by replicating the oppressive cultural practices and social institutions of their former homeland in Australia.

The notion of identity is integral to Hall's project and he argues that the body is profoundly influenced by its environment. Differences between communities of people are produced by their respective social and geographical conditions, but all are linked in the process of becoming which, as Bakhtin argues, traces a horizontal path. There is no hierarchical scale of progression in this movement and people may "become" or "un-become" a particular identity. The "natural" or "savage" body is conventionally represented as "monstrous" and inferior to the "civilised" body, but Hall challenges this idea through the strategy of grotesque reversal. In contrast to the notion of the civilising process raising the body above its "natural" state, Hall argues that the body is corrupted by the social structure's discourses of identity — gender, "race" and nationality — which isolate it from the process of becoming and produce a stable or static identity. In *The Grisly Wife*, for example, the Australian bush is the "unstructured" grotesque space where a group of missionary women are "regenerated" when the gender ideologies which restricted them erode. They un-become their English identities as they necessarily develop new cultural practices in order to survive in the foreign land.

In both *The Second Bridegroom* and *The Grisly Wife* Hall undermines the European portrayal of the Aborigines as grotesque monsters by confronting the respective narrators with the material body of the Indigenous inhabitants — literally overcoming the gap between the signifier and the signified. Historically, the British were concerned that the white "race" would degenerate to a savage state in Australia through cross-cultural contact with the Aborigines. By identifying elements of the "white" body in the discursive image of the Aboriginal body, Hall engages with the idea of hybridity and argues that the self is always already contaminated by the grotesque Other. However, as

he reveals in *Captivity Captive*, the potential to degenerate is inherent in the body and is not a function of cultural contamination.

The first two sections of *A Dream More Luminous Than Love* valorise the Australian bush as a grotesque regenerative space but in *Captivity Captive* Hall exploits the ambivalence of the grotesque mode and troubles the romanticised image of the bush by portraying the periphery of the Australian colony as the site of the body's deterioration. Through the grotesque narrator Hall articulates an alternative truth about the isolated bush communities that compromises the "official" representation of the pioneers. The narrative, which is based on a true episode from Australia's colonial history, functions as an analogue for the Australian colony and its racist isolationist practices. The Malones are a brutal family of giants who burgeon on their remote property called "Paradise" and, without the structure of society to control them, they become "savage" and indulge in "cannibalistic" behaviour. Through the example of the Malones Hall argues for the necessity of heterogenous contact and problematises the discourses of Australian identity which "indigenise" the national character by figuratively "implanting" it in the land.

It is not only the isolated and outcast marginalised body that risks degenerating. In *The Island in the Mind*, which continues to scrutinise the utopian representation of Australia, Hall examines the social and political context of the seventeenth century — the period when the European colonialist expansion began — and shows the "civilised" body to be morally corrupt. The first part of this trilogy, *Terra Incognita*, is set in an unnamed European kingdom where the society's repressive codes of conduct have perverted the people's desire into alternative and illicit forms. Hall argues that Europe sought to revitalise itself by establishing links with other cultures and it produced the image of Terra Incognita as an ideal uncorrupted country based on classical ideas about geography and evolution. The "unknown" country was reduced to a sign which represented Europe's "unsayable" desires.

This theme is continued in *The Lonely Traveller by Night* where Hall argues that the grotesque body — the freak and the indigene — is the repository of the desires which are repressed in the construction of the self. Hall shows how capitalism exploits those desires by commodifying the "Other" for the self's cannibalistic consumption, and challenges the European alignment of the foreign indigene with the freak body. In this narrative a young Venetian woman, whose father traffics in freaks, is held prisoner in the Orient together with an Australian Aborigine whom her father sold to the Duke of Palma. Hall uses the figure of Yuramiru as the grotesque body from beyond the known world to disrupt the familiar West/East binary structure and to generate a category crisis that raises the question of who is whose Other.

In *A Dream More Luminous Than Love* Hall problematised discourses of identity and hybridity by showing how the self is always already hybrid, and in the final book of *The Island in the Mind*, *Lord Hermaphrodite*, he demonstrates the possibility of the self's becoming various Others. Hall challenges essentialist arguments about identity and argues that the individual body is a multiplicity of potential identities — a collection of fragments like the grotesque body. *Lord Hermaphrodite* embodies this idea in the figure of a cultural androgyne, Joshua Shilling, who abandons Europe and "assimilates" to various cultures of the East. Since the "Platonic" androgyne contains both male and female attributes, it has the possibility to become either one, or some variation of the two. If the civilised body is a corruption of the natural or grotesque body as Hall argues in *A Dream More Luminous Than Love* then Shillings' escape to the Orient is an "un-becoming" of his European identity and a return to the flux of becoming.

This thesis argues that Hall uses the grotesque strategies of inversion and reversal to demonstrate the relativity of perception and reveal the political interests invested in different modes of representation. In particular he destabilises the discursive borders which separate the categories of self and Other by showing how both identities are

linked in the process of becoming which he argues is a combination of social evolution and genealogical inheritance. As part of this project Hall questions the Western category of the human and problematises the notion of hybridity by revealing how the proper body is always already contaminated by the traits it rejects. In contrast to other writers who invent supernatural events and demons to produce grotesque effects Hall develops a "material" poetics in these two trilogies by using "naturally" occurring phenomena and basing his narratives in historical circumstances. Grotesque images have been used to demonise Australia and its inhabitants ever since it was first hypothesised. In *A Dream More Luminous Than Love* and *The Island in the Mind*, Hall re-masters those strategies and interrogates the "official" archive.

Before undertaking a detailed analysis of Hall's trilogies, it will be useful to survey some of the major theorists and trace the development of the grotesque in order to reveal some common underlying themes and strategies which can also be discerned in Hall's work. Chapter two will examine the link between such textual and cultural strategies and Hall's own preoccupations with a grotesque poetics. The second chapter, therefore, will provide a necessary background to the historical periods of the narratives in *A Dream More Luminous Than Love* and *The Island in the Mind*, and trace the discursive evolution of the grotesque Other from the monsters of antiquity to the image of the Wild Man which was projected onto the foreign indigene as European knowledge of the world expanded.

Notes

1 As Dixon explains, society was believed to develop in the four stages described by Adam Smith from the savage state, through the pastoral, agricultural and commercial stages, and finally to decline (2).

1 Past and Present: The Grotesque Body in Theory and Culture

> Nothing grows without a root. (Hugo 346)

> That the grotesque exists has always been a given. But it is up to the culture to provide the conventions and assumptions that determine its particular forms.
> (Harpham xx)

During the era of European colonial expansion, mariners and mercantilists represented the people of other countries as primitive, monstrous, and depraved. In *A Dream More Luminous Than Love* and *The Island in the Mind* Rodney Hall investigates these themes of Otherness as they apply to the Australian historical narrative and produces a poetics of the grotesque which he uses to interrogate the depictions of Australia in the European archive. When the British invaded Australia in the eighteenth century they perceived the land and its Indigenous people through the lens of neo-classical discourses of primitivism which can be traced back to the classical period's notions about human evolution. Classical thought was not homogenous though; some people saw humankind evolving from monstrous forms, while others argued that primitive humans were no different physically to themselves. This kind of discursive conflict which involves issues of aesthetics and identity has helped to define its essential ambivalence. In the Australian colonial moment the British marginalised both the Aboriginal inhabitants and its own convict rejects by portraying them as grotesque, but Hall embraces this mode of representation and uses it to undermine the facticity of those images. As identity politics have been integral to the grotesque since it first appeared in Europe, it is worthwhile examining the classical writers whose texts have been the source of many of the grotesque body's images, and tracing the development of the grotesque through the ages to see how different social formations have used it to produce discourses of the lower classes, social outcasts and foreign indigenes as Other.

The history of the grotesque may be read as a narrative of repression and oppression. It can also be seen as disruptive, transgressive and subversive. Wherever it has

manifested it has been perceived as a threat to the dominant aesthetic codes of representation in art and to the prevailing epistemo-ontological framework of society. This much is reflected in the history of the word itself as traced by Frances Barasch (*The Grotesque*), where it has been shown to have had both favourable and pejorative connotations. The artists who employed grotesque devices in painting, architecture, and literature presented a challenge to the adherents of established practices and beliefs who, by denigrating the techniques and motifs of the style as "unnatural" and counter to the accepted philosophy, sought not simply to contain it but to eliminate it altogether. Yet the grotesque has proved impossible to eradicate. While certain social groups have incorporated grotesque imagery into discourses aimed at marginalising less powerful sections of the community, some of those oppressed groups have produced forms of resistance which celebrate the grotesque in diverse ways. The fragmented corpus of grotesque images has been invested with competing discourses by different sectors of society so that it has become a site of struggle for socio-cultural dominance.

The word grotesque evolved in the late fifteenth-century when antiquarians discovered the murals in the excavation of Nero's *Domus Aurea* in Rome. As art historians have shown, however, this was the rediscovery of the art form since it existed in pre-classical times, although it was not then developed to the stage of the work found in the excavations.[1] The murals were generally structured as a central motif framed with decorative devices to fill in the surrounding void. What they portrayed that caused so much excitement were ornamental therianthropic and theriomorphic beings: figures that were half-human and half-animal, half-vegetable and half-human, and composites of various (real) animals [fig.s 1, 2]. At the time of their exhumation these artworks were taken to be the highest achievement of classical art, and they were enthusiastically emulated by artists everywhere including by Raphael and Michelangelo (Barasch, *Grotesque* 29). As the popularity of the style increased, artists in Florence and Rome who became skilled at the grotesque mode of painting were employed to decorate "the

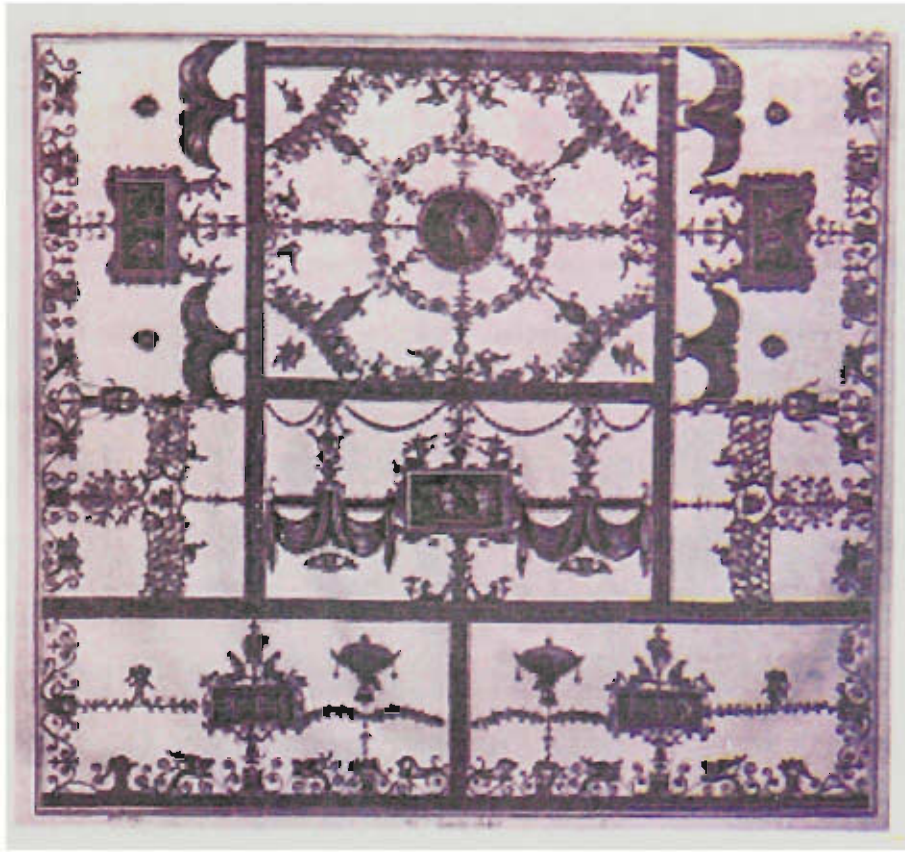

Figure 1. Nicolas Ponce, engraving from Domus Aurea designs, in *Descriptions des bains du Titus,* 1768.

Figure 2. Nicolas Ponce, engraving from Domus Aurea designs, in *Descriptions des bains du Titus,* 1768, detail.

great houses and palaces of Europe" (Harpham 43). However, this enthusiasm for the style did not last.

Renaissance scholarship's interest in classical aesthetics focussed particularly on the works of the Roman engineer and architect, Marcus Vitruvius Pollio (fl. 1 BC), who was employed by the emperor Augustus in the rebuilding of Rome. His *De Architectura* — the only surviving book on Roman architectural theory — describes the principles of construction which were based on classical ideas of geometric harmony and perfection. Written towards the end of his life, the book became an instant authority "as a manual of construction and technical processes generally" (Granger 2: x), and the author's precepts of propriety influenced many succeeding generations. During the Renaissance his views were widely disseminated in various commentaries,[2] the most influential being *De Re Aedificatoria* (1485), written by Leon Batista Alberti who also produced a book on painting, *Della Pittura*. Although the latter book was written in 1435, it was not published until 1540 when it became extensively circulated throughout Europe. Ironically, it was Alberti's criticism in *Della Pittura* of the Renaissance artists' extravagant technique of filling every void in their paintings with decoration — the style which had been developed in imitation of classical grotesque art — that led sixteenth-century humanist scholars to the close re-examination of Vitruvius' text which brought the grotesque into disrepute.[3]

Contrary to previous opinion it was discovered that the grotesque mode of representation was not the pinnacle of Roman artwork, but rather a symptom of its deterioration, and the style was rejected by the theoreticians. This historical moment of reversal may be seen as exemplary of the way that the grotesque is endowed with contradictory meanings. Moreover, that the technique which had been embraced and emulated could be so comprehensively repudiated demonstrates the central role of ideology in representation, for the paintings had not changed, only their interpretation.

Vitruvius condemned the new style of wall decoration on two theoretical fronts: the aesthetic of realism, and the rules of propriety. He declared the figures represented in the murals to be monstrosities because, in his words, "a picture is, in fact, a representation of a thing which *really exists* or which *can exist* [...] from whose definite and actual structure copies resembling it can be taken" (*De Architectura* 210) [emphasis added], whereas the grotesque beings in the mural borders "do not exist and cannot exist and never have existed" (211). To demonstrate his point, Vitruvius invoked the authority of the "ancients" whose paintings represented "harbours, promontories, seashores, rivers, fountains, straits, fanes, groves, mountains, flocks, shepherds" (211). Clearly he was judging the murals by the prevailing aesthetic principle of verisimilitude which insisted that art should be an imitation of nature, a reflection of reality, but his adherence to this classical principle is called into question by his approval of "pictures designed in the grand style, with the figures of the gods or detailed mythological episodes, or the battles at Troy, or the wanderings of Ulysses" (211). The insinuation in this passage is that the things which "can exist" include those deities and monsters encountered by Ulysses, and presumably other mythological creatures such as Ovid (43BC–17AD) portrayed in *Metamorphoses*. Yet some of Vitruvius' contemporaries had specifically dismissed the possibility of therianthropic beings. Lucretius (c.100–c.55 BC), for example, wrote in *On the Nature of the Universe* that "[y]ou need not suppose [...] that there can ever be a Centaur, compounded of man and draught-horse, or a Scylla, half sea-monster, with a girdle of mad dogs, or any other such monstrous hybrid between species whose bodies are obviously incompatible" (198).[4] Needless to say, the world which is being imitated in painting depends on the artists' beliefs.

In *The Truth in Painting*, Derrida argues that painting is "parasitized" by language (7). Rather than being an exact and unmediated representation of something — in the classical instance, Nature — the representation is inhabited by discourse which "opens the work up to say more" (7). With regard to Vitruvius' writings, it may be suggested

that his objections to the fresco artists' representation of "stalks having only half length figures, some with human heads, others with the heads of animals" (211), rather than "truthful representations of definite things" (211), entail an ideological refutation of earlier notions of human evolution, such as may be found in the writings of Virgil (70–19 BC) and Herodotus (480?–425 BC). In *The Aeneid*, for example, King Evander describes a "race of men who were born from tree-trunks of tough wood" (210); and in *The Histories* Herodotus describes "dog-headed men" living in Eastern Libya (334). In contrast, Lucretius argues that the first human beings did not differ in form from contemporary humanity, but were a tougher breed because of the harsh conditions which they endured (199), and Vitruvius presents the same view earlier in his treatise when he describes the origin of housing: "the men of old were born like the wild beasts, in woods, caves, and groves, and lived on savage fare" (38). It would be fair to say that the mythological representations that Vitruvius condones depict humankind triumphing over nature and rising above the savage state, while the grotesque designs that he deplores show humanity to be a part of nature. In other words he approves of the kinds of paintings that accord with his own beliefs and condemns those that do not.

Vitruvius was also concerned that the objects represented in the grotesque murals defied the laws of physics. "How is it possible", he wrote, "that a reed should really support a roof, or a candelabrum a pediment with its ornaments, or that such a slender, flexible thing as a stalk should support a figure perched upon it?" (211). It would appear that he was responding to more than the inversion of the "natural" hierarchy in these paintings. As Gaston Bachelard observes in his discussion of space, the combination of diverse life forms such as human and vegetable represents the embodiment of a different time scale, "a shortened version of animal evolution" (108). The border figures that Vitruvius disdained represented a different order of time and space, a reality which did not conform to classical ideas of "nature" as it was represented in the central wall illustration. The joining of the human with plant and animal symbolises the co-presence

of the past and the present, and subtly intimates a continuing evolution. It is this feature of the grotesque images that the Russian theorist, Mikhail Bakhtin, was to seize upon much later to develop his definition of the grotesque body as being in the process of becoming (32).

It is ironic that the Renaissance scholars adopted Vitruvius's criticism of the grotesque style of ornamentation, because to some degree his remarks appear to have been ignored in the classical era. The Roman emperor Nero did not commence building the *Domus Aurea* until after the Great Fire of Rome in AD 64,[5] when most of the city had to be reconstructed. The new palace, which took over a large section of what had been the most densely populated area of the city,[6] can be fairly described as a monument to excess. The buildings were surrounded by lakes, vineyards, and woodlands containing various domestic and wild animals, and the palace, itself an "architectural marvel", was full of "technical novelties, mechanical wonders, and curious gadgets" (Grant 172, 174). In addition to the murals for which the ruins are famous, some walls were studded with precious gems and pearls, others were plated with gold. Furthermore, as Michael Grant explains, Nero was as "greatly interested in sculpture as in painting", and he collected "many of the world's masterpieces" and lodged them in "suitable niches" of the palace (178). When the subterranean rooms of the *Domus Aurea* were unearthed towards the end of the fifteenth century, the Renaissance painters were inspired by the murals, and despite the diversity of artistic wealth discovered in the cavernous remains, the word "grotesque" adhered only to the paintings. In figurative terms, the *Domus Aurea* was a point of aggregation where works of the imagination were accumulated to an exorbitant degree.

The ceilings of the rooms were "filled with fantastic inventions — satyrs, cupids, fruit, foliage, festoons, frets, knots, and bows", and the walls contained "slender pillars, surmounted by delicate architraves from which floated graceful figures attached at their crowns by impossibly slender wires" (Barasch, *Grotesque* 18–19). Such descriptions of

the classical grotesques suggest a fullness, or perhaps even an excess, rather than anything unworldly. Vasari, who was the first writer to offer a "description and appraisal of the [grotesque] genre" (Bakhtin 33), claims that the Renaissance painter Giovanni da Udine was the foremost emulator of the grotesque style, and his description of Udine's decoration of the Loggie of the Papal Palace indicates a cornucopian plenitude. He writes:

> In what other place are there to be seen birds painted that are more lifelike and natural, so to speak, in colouring, in the plumage, and in all other respects, than those that are in the friezes and pilasters of the Loggie? And they are there in as many varieties as Nature herself has been able to create, some in one manner and some in another; and many are perched on bunches, ears, and panicles, not only of corn, millet, and buckwheat, but of all the kinds of cereals, vegetables, and fruits that earth has produced from the beginning of time for the sustenance and nourishment of birds. As for the fishes, likewise, the sea-monsters, and all the other creatures of the water that Giovanni depicted in the same place, since the most that one could say would be too little, it is better to pass them over in silence than seek to attempt the impossible. And what should I say of the various kinds of fruits and flowers without number that are there, in all the forms, varieties, and colours that Nature contrives to produce in all parts of the world and in all the seasons of the year? (8: 76–77)

It is noteworthy that Udine's aesthetic of realism — as revealed by his detailed portrayal of the "lifelike" birds — does not prevent him from including sea-monsters in this depiction of the diverse variety of nature. It appears that the artists who imitated the grotesque style either had no knowledge of, or little concern for, the discourses of the classical period which possibly informed the images, and they adopted the stylistics of abundance and excess as signs of imaginative freedom which contradicted the contemporary disciplinary commentaries such as Vitruvius'.

By the sixteenth century, when Udine and Michelangelo flourished, the decorations which in classical times were painted to fill in the void surrounding the central motifs of

the murals were being used to decorate whole panels: they were no longer restricted to the border. Indeed in the same period, as the grotesque developed into scrollwork,[7] the boundary between the main illustration and the ornament became indistinct, and it may in fact be useful to draw on Derrida's theory of the supplement to assess the development of the relationship between the central motif and the marginal decorations. The supplement "compensates for a lack"; it adds "what is missing" ("Freud" 212) to complete the whole. At the same time, the supplement is "a surplus, a plenitude enriching another plenitude" that "adds only to replace" (*Grammatology* 144–45). It can not only supply the shortfall, but it may provide an excess which overwhelms and displaces the original part, like Nero's palace, for example, which was part of the city but whose construction forced the ordinary people from their usual abode. In the case of the grotesque artwork, the main illustration of the wall paintings which were complete and isolated in the middle of the panels were absorbed by the marginal designs which represented human bodies as interrelated with nature. Although the Renaissance artists were unaware of the conflictual classical discourses invested in these images, in figurative terms, the body in the centre of the illustration was engulfed by the evolutionary body on the periphery.

In a similar movement, during the sixteenth century the grotesque style spread across Europe and "conquered all the artistic genres susceptible to the ornamental style: drawing and engraving as well as painting and sculptural decoration" (Kayser, 22). Geoffrey Harpham attributes this dissemination of the grotesque to "the rise of printing and the medium of engraving" (43). "Beginning in the late fifteenth century", he writes, "books of ornamental prints were produced and distributed throughout Europe, advertising and developing the new style, offering a vocabulary of ornament for workers in all materials" (43). Although similar forms of decoration and design had existed throughout mediaeval times (Farnham 5), the grotesque mode mixed with the other provincial styles and predominated (Harpham 44).

The contagious "supplemental" spread of the grotesque style overturned Vitruvius' aesthetic principles. As Barasch argues, the concepts of "rule, reason, order, perfect proportion and harmony in the manner of Vitruvius and the ancients [... became] a school of thought not of practice" (*Grotesque* 31). The rule of proportion had been "the universal law applying both to architecture and to sculpture, [which decreed] that all bodies should be made correct and true, with the members in proper harmony; and so also in painting" (Vasari 4: 79). To this end ideal figures were produced by "joining together [the] most beautiful things, hands, heads, bodies, and legs, so as to make a figure of the greatest possible beauty" (Vasari 4: 80). Ironically, the classical ideal demanded a figure which did not "exist in nature" but was constructed of fragments; as a result the rules of proportion and harmony reduced the human body to a concept. These rules, however, had wanted "a certain freedom" to reveal the "sweet and facile grace [... of the] flesh of living figures" (Vasari 4: 80), and it was the discovery of the sculptures in the ruins that allowed the body to be represented with the realism which the classical principles had demanded but paradoxically had prevented. From the tomb of the grotesque emerged the "full" body, with its "fleshy roundness" to supplement the classical precepts and figuratively breathe life into the frozen sculptures. The classical body was contaminated by the grotesque. But although the Renaissance artists employed the techniques discovered in the grotesque grave to attain the "delicacy, refinement, and supreme grace, which are the qualities produced by the perfection of art in beautiful figures" (Vasari 4: 81), the classical ideal remained intact because there was more than aesthetic principles invested in the tenet of propriety.

Vitruvius' guiding principle was fidelity to nature, or realism: "The fact is that pictures which are unlike reality ought not to be approved", he decreed, "and even if they are technically fine, this is no reason why they should offhand be judged to be correct, if their subject is lacking in the principles of reality carried out with no violations" (212). This criticism of the grotesque style of decoration also exemplifies

the anxiety of the ruling classes that echoes through the ages, the fear of the hierarchical stasis being destabilised and the anticipation of the loss of power. Vitruvius laments the fact that "the new taste [...] has caused bad judges of poor art to prevail over true artistic excellence", and that

> when people see these frauds, they find no fault with them but on the contrary are delighted, and do not care whether any of them can exist or not. Their understanding is darkened by decadent critical principles, so that it is not capable of giving its approval authoritatively and on the principle of propriety to that which really can exist. (211)

The classical notion of propriety that is inherent in this declaration is underscored when he adds that "the Alabandines were considered bright enough in all matters of politics, but that on account of one slight defect, the lack of the sense of propriety, they were believed to be unintelligent" (212). Vitruvius asserts the superiority of the Roman self over the Turkish Other by denouncing the grotesque. His disapprobation of the art style, which typically invokes notions of immorality, corruption, and "unnaturalness", also carries connotations of chaos and disorder which in Wolfgang Kayser's later formulation become demonic and fantastic.

Since its earliest appearance, then, the grotesque image has been associated with an aesthetic of realism, questions of class, discursive conflict, and the construction of the Other. While the word "grotesque" was initially associated with a style of painting, in the course of the three centuries following the excavation of the Roman ruins it gradually incorporated "the almost immeasurable sphere of grotesque imagery" (Bakhtin 33), and its meaning was extended to the realm of literature and to other, non-artistic, areas of life.[8] In England, as Arthur Clayborough writes,

> [t]he word grotesque [...] comes to be applied in a more general fashion during the Age of Reason — and of Neo-Classicism — when the characteristics of the grotesque style of art — extravagance, fantasy, individual taste, and the rejection of "the natural conditions of organization"

> — are the object of ridicule and disapproval. The more general sense [...] which it has developed by the early eighteenth century is therefore that of "ridiculous, distorted, unnatural" (adj.); "an absurdity, a distortion of nature" (noun). (6)

The eighteenth-century Augustan writers who invoked the authority of the classical age to delimit their particular reality, employed the principle of propriety as a criticism of the incongruous, and used the word "grotesque" to "castigate the socially reprehensible, the excessive [and] the preposterous" (Clayborough 6). While the Augustan period was an age of excess, some sections of society were concerned with establishing a topographical and discursive space for the emerging middle class body. In *The Politics and Poetics of Transgression*, Peter Stallybrass and Allon White investigate the ways in which "[p]atterns of discourse are regulated through the forms of corporate assembly in which they are produced" and they argue that "each place of assembly is a different site of intercourse requiring different manners and morals" (80). The middle class produced its domain by declaring certain behaviour to be "socially reprehensible" and "demonising" certain sites of assembly where the different social classes mixed, such as the taverns, theatres and marketplaces. Following the work of Bakhtin who argues that the mediaeval carnival — and similar festive occasions — was the primary site of the grotesque body, Stallybrass and White demonstrate how the discursive site of the English fair transcodes the body with the social hierarchy and aligns the low-Other with the grotesque.

In the eighteenth century, fairs were an important focal point of social life. They had originally been part of the ecclesiastical calendar, and combined "the celebration of religious festivals, the furtherance of trade, the hiring of labour and an opportunity for pleasure and recreation" (Golby and Purdue 36). Richard Altick's account of the displays at Bartholomew Fair and the disorder and confusion of the crowds which attended the event in *The Shows of London*, may be compared to Vitruvius' and Vasari's descriptions of the abundance and confusion in the grotesque murals. Exhibits

of "the anomalous, deformed, or superabundantly equipped animal" (Altick 39) were commonplace; also in copious supply were human freaks: giants, dwarfs, midgets, and monstrous births (41–42). Along with "living skeletons", and the extraordinarily obese, who pushed at spatial boundaries in a very physical way, there were also human forms which challenged the category boundaries of gender and humanity, such as hermaphrodites, bearded women, and so-called specimens of the "missing link". There was, for example, the "Man Teger" described by John Ashton as

> lately brought from the *East Indies*, a most strange and wonderful Creature, the like never seen before in *England*, it being of Seven several Colours, from the Head downwards resembling a Man, its fore parts clear, and his hinder parts all Hairy; having a long Head of Hair, and Teeth 2 or 3 Inches long; taking a Glass of Ale in his hand like a Christian, Drinks it, also plays at Quarter Staff. (204)[9]

As Altick comments on this passage from Ashton, this was probably a Baboon (38), but it is worth remarking that the test of the humanness of such beings was their approximation of human behaviour; that is, drinking ale, playing games and performing tricks. This suggested the presence of intelligence albeit on a very low scale, but that was supposedly due to their intermediate evolutionary status. While there is little doubt that many of these exhibitions were frauds, as Altick observes, the facts suggest that many people were deceived and consequently for them these "freaks" were a material constituent of everyday life: they did exist. The fair was a grotesque space where the kinds of "unnatural" creatures that Vitruvius declared to be non-existent in the classical age, did appear to have a peculiarly material presence in the eighteenth century.

As Robert Lund observes, Augustan London was preoccupied with monstrosity (61), and the enthusiasm for these exhibitions transcended class boundaries and attracted "working class, aristocratic amateurs and learned men" (Altick 36). Beyond the heterogenous life-forms on display, the fair also mixed people of diverse socio-economic domains, who combined business with pleasure. However as the century

advanced, the middle class delimited its space by regulating the body with a code of manners that was based on a negative logic and which represented the lower-class body as grotesque — lacking in civility and "socially reprehensible". The bourgeois class founded its identity on a binary structure of presence/absence which defined the self in terms of what it was not — the low-Other. In effect, they actually created an identity for the lower classes on which their own bourgeois self depended for its identity. As their strictures of propriety led them to internalise a class phobia, their attendance at the shows declined. Like the classical body in the centre of the grotesque murals that was isolated from the chaos in the periphery, the bourgeois body was removed from the abundance and diversity of the hurly-burly crowd.

Apart from the fairs and exhibitions, the deformed/grotesque body also appeared on the stage in lower forms of comedy. "On the whole," Barasch writes, "comedy was the leading genre of the age. It appeared under a variety of disguises and contradictory definitions, but, essentially, its humour was based on 'deviations from nature', the ridiculous, the incongruous, and, especially, the deformed" (*Grotesque* 95). Not only did the grotesque body move from the fair to the stage, but so too did the "coarse entertainments". This was possibly because of the close association between the theatrical booths at the fairs and the professional theatre. "At the bigger fairs there were booths offering drama, sometimes classical themes, occasionally abbreviated Shakespeare but more often melodramas, supplemented and interpolated by other divisions" (Golby and Purdue 38), and established actors and actresses would work at both the fairs and the theatre. The five-act play was transformed into a "miscellaneous bill of fare often including farcical afterpieces, musical interludes, rope dancers, contortionists, acrobats, pantomimes, harlequinades, all accompanied by increasingly gaudy and elaborate stage effects" (Lund 64).

The theatre plays were also attended by the same "undisciplined" classes who frequented the exhibitions and fairs, and part of the strategy of establishing the public

sphere of the middle class was the regulation of crowd behaviour — a process which began in Restoration theatre. From the late seventeenth century dramaturges used the prologues to their plays to harangue the audience for its rowdiness, drunkenness, lewdness, and smelliness. In effect the playwrights aimed to impose a sense of propriety of behaviour and taste, which re-aligned each member of the audience into a "unified and self-regulating bourgeois identity" (Stallybrass and White 88). This was attempted by enforcing the distinction between the high culture of the stage and the popular culture of the fair: the audience was coerced into identifying with either the bourgeois body or the "low-Other" (Stallybrass and White 87). In other words, the physical body was suppressed and distanced from rationality, wit and judgement (Stallybrass and White 105), as the body and mind were split and transcoded with a high/low class distinction that opposed Reason to Passion. This process of reform was continued in the eighteenth century by writers such as Dryden, Swift and Pope, who, in their poetry, attacked the fair and the people who frequented it. Moreover, the same distinction between high and low was forced on writers and actors: to be associated with the popular culture of Bartholomew Fair was to be marked as inferior (Stallybrass and White 112). In this way the "low" forms of entertainment were eliminated from the stage, while the grotesque element was expelled from the audience, and from the text.

Just as Vitruvius and his sixteenth-century adherents battled the Classical and Renaissance grotesques respectively, so the neo-classical writers struggled to erase the grotesque body from their art. Yet in the process of eradication the eighteenth-century middle class necessarily defined the grotesque body in opposition to itself. In their attempt to clean up London society and establish the bourgeois social space, Augustan society

> took the grotesque within itself so as to reject it, but this meant only that the grotesque was now an unpalatable and interiorised phobic set of representations associated with avoidance and with others. It could never be

> owned. It was always someone else who was possessed by the grotesque, never the self. (Stallybrass and White 108)

Paradoxically, it would seem that in the sustained effort of writing a text of exclusion, the neo-classical writers produced a grotesque literature, or at least a body of work that was haunted by the grotesque other. That which is ejected and marginalised becomes the necessary supplement against which the bourgeois self is defined, and which returns to displace the Augustan doctrine of manners. The Augustans' negative strategy of self construction went some way towards closing off, or isolating, the bourgeois body from the "natural" body of the crowd: it was removed from contests in spitting and urinating, in grinning and scowling, and the gaping mouth was partially closed by the prohibitions on Billingsgate. Moreover, by defining the grotesque in terms of hybridity and Otherness, they gave the low-Other a discursive space, albeit a nebulous one. The classical/bourgeois and the grotesque bodies represent two different ideologies. Whereas the low-Other is not self-disciplined and is free to speak in any area it can access — although it may be censored by others — the bourgeois body is limited by its own rules of discourse which apply to physical domains.

The middle of the eighteenth century also saw the rise of the Gothic novel which embodied an ambivalent attitude towards classical values. The Augustans' principles of propriety and decorum which privileged mind over body, and intellect over emotion, prohibited "certain areas of experience and feeling" but when "the sense of exclusion became intolerable" the repressed emotions found expression in the Gothic novel (Phelps 113). The term "Gothic", as David Punter explains, was used to describe "things mediaeval" and carried connotations of the barbaric, chaotic, wild, and primitive (1: 5). From about the middle of the eighteenth century these qualities "became invested with positive value" (Punter 1: 5), and various writers claimed that,

> the fruits of primitivism and barbarism possessed a fire, a vigour, a sense of grandeur that was sorely needed in English culture. Furthermore, they began

> to argue that there were whole areas in English cultural history that were being ignored, and that the way to breathe life into the culture was by re-establishing relations with this forgotten, "Gothic" past. (Punter 1: 5–6)

Notably, the grotesque images which had lain dormant in the cavernous ruins of Nero's palace found a new lodging in the structure of the Gothic novel, because, as Elizabeth MacAndrew observes for example, the ambivalence and ambiguity of the grotesque's monsters provided a ready reserve of images for Gothic symbolism (157–73) to express what could not be spoken otherwise. Just as the Renaissance artists found new inspiration in the entombed Roman grotesques, now the eighteenth-century writers found vitality in their own excluded past. In particular, many Gothic writers aimed to produce an excess of the emotions of fear, horror and terror, in the reader — a strategy which directly contradicted the Augustans' tenet of rationality and propriety. Paradoxically, the newly expanding reading public, which developed concomitantly with the emergence of the mercantilist middle class, had a taste for the Gothic narratives. Punter usefully describes this situation in which the readers embraced a narrative genre that rejected their own values as "a contradiction between 'official culture' and actual taste" (1: 23). There was a disjunction between the Augustan writers' representation of their social class, and the lived experience of their readers. While the guardians of public morality were discursively constructing the bourgeois body in accordance with the classical values of reason and virtue and disconnecting it from the passion and perversity that they associated with the low-Other, the new middle class readers were vicariously re-connecting with the grotesque body through the Gothic texts. The very prohibitions which produced a sense of revulsion towards the grotesque body also engendered a desire for it to fill the emotional lack in the bourgeois subject.

The growth in popularity of the Gothic novel may be compared to the spread of the grotesque style of art in the sixteenth century, and also to its position in Classical times.

Like Vitruvius who condemned the grotesque ornamental designs for their lack of realism and want of propriety (210–11) — a criticism which was also eventually embraced by the Renaissance artists — many eighteenth-century critics rejected the Gothic novels for their "failure as representations of human life and manners, and their lack of moral instruction" (Botting 45). That is to say, the Gothic narratives did not corroborate the Augustans' construction of social reality. And like the sixteenth-century artists who found inspiration in the grotesque forms recovered from the classical ruins, the eighteenth-century Gothic writers sought to rejuvenate their culture by reconnecting it to a past which they constructed as wild, primitive, and chaotic. Specifically, the Gothic writers revitalised their society by incorporating the grotesque body into their art, and generated the emotions which the Augustans' discourse of reason and propriety had excluded.

While Gothic fiction "strove to eschew [...] the world of commerce and the middle class" (Punter 1: 9), it should also be noted that many writers employed the Gothic devices to preserve the Augustan moral values. Often the violence, chaos, and terror that were conventional in the Gothic narrative were depicted as the social decay that would follow moral transgression. These contradictory effects of attraction and repulsion reveal the ambivalence of the grotesque form and its place in discursive conflict: on one hand the immoral monstrosities provided an emotional release, but on the other hand the readers were obligated to reject them as vicious.

Vitruvius' condemnation of the grotesque murals was more than the rejection of a particular style of painting. It was the defence of a socially and historically specific ideological construction of reality which excluded metamorphic beings and raised the human above the natural world. Likewise, the eighteenth-century bourgeoisie excluded the low-Other from their social domain, and the Augustan writers banished grotesque themes and characters from their texts. Many theorists see the role of art as instrumental in conserving a particular view of the world. In the nineteenth century the picturesque

style of painting similarly imposed an idealised perspective on society. The word "picturesque" literally meant "capable of making a good picture" (Hollington, *Dickens and the Grotesque* 140), which implied imposing an ideologically informed aesthetic frame onto the social reality. In particular, the picturesque vision represented the dilapidated, decrepit, deformed, gnarled, broken, destitute, impoverished and ugly as aesthetically valuable. It commodified the states of disrepair and dishevelment by focusing on surfaces and ignoring the causes of this ruin and human degradation. The picturesque aesthetic produced an ideological blindness to the arduousness of lower-class life. As Nancy Hill observes, "the picturesque possessed visual appeal and elicited the cool response, 'interesting'. Picturesque objects, views, or people did not excite moral or any other concern except the strictly aesthetic" (14). The disjunction between the artistic representation and the material reality constituted a gap through which the grotesque body emerged to disrupt the picturesque discourse.

Barasch claims that the picturesque was first used as a euphemism for caricature: rather than strictly imitating reality — the surface appearance — it brought out the true nature of a subject by exaggeration and distortion (*Grotesque* 115). Ironically, the picturesque was constituted by the grotesque images it glossed over. Often enough the picturesque representation of a person was accomplished through a distortion of his or her features which gave the subject an animal-like appearance. This practice was informed by the discourse of zoomorphism which dates back to antiquity. Citing the work of Camper (1722–89), Lavater (1741–1801), and Gall (1758–1828) as major figures in the development of the theory of zoomorphology, Jurgis Baltrusaitis describes the pernicious logic of this theory succinctly when he writes, "the science of zoomorphism attributes human traits to various animals and then judges humans according to their physical resemblance to the animals" (7). Camper demonstrated a physiognomical relationship between species by a morphological method of geometric comparison, which showed for example, how cows are transformed into birds and

humans become horses (Baltrusaitis 37–39). Lavater developed a series of drawings to show the evolution of humans from frogs, and Gall invented the science of phrenology which "consists in discerning the aptitudes of men and animals from the configuration of their skulls, which mould the brain" (Baltrusaitis 48). Underlying all these theories is the belief that the human cannot be separated from the world of "nature".

Residues of this discourse may be found in the nineteenth century in the writing of Charles Dickens, for example, who was the first author of note to use the aberrant body in his work (Fiedler 267). Dickens exploited the ambivalence of the grotesque body which was being aestheticised by the picturesque to undermine its representations of the lower classes. Michael Hollington cites ample evidence to make a plausible connection between Dickens' grotesque caricatures and the discourse of zoomorphology. "The supposed resemblance", he writes,

> between human faces and animal heads — in physiognomical thought, people endowed with particular physiognomies are imagined to have the slyness of a fox, the servility of a dog, the ferocity of a tiger, etc. — finds its counterpart in Dickens' regular habit [...] of developing animal analogies as indices of moral natures. ("Dickens and Grotesque Art" 15)

Additionally, it may be suggested that such correspondences and perceptions are indicative of the undercurrent theories of evolution which informed the exhibition of specimens of the "missing link" at the eighteenth-century fairs. Hill claims that Dickens was aware of the relationship between discourse and perception: "he knew that our moral responses to the world are determined by our visual perception of it, that we see what we have been taught (by school or custom) to see, and that, if at all possible, we ignore what falls outside our image of the world" (1). Dickens saw how the picturesque perception was blind to the effects of the environment on the body. He produced grotesque caricatures of people based on the ideas of phrenology and physiognomy to reveal the moral corruption, decadence, and human suffering which was being concealed by the picturesque habit of mind. In other words, he believed that

"contemporary art [...] interfered with the perception of reality" (3), and employed the grotesque to challenge the dominant aesthetic. The whole thrust of Dickens' project may be summarised, following Hollington, as showing that the grotesque is in fact rooted in realism: the incongruity it manifests is a function of the discrepancy between representation and material fact — a conflict of discourse because the picturesque was representing the body of the low-Other which industrialisation had produced.[10] Where Vitruvius had viewed the grotesque as unrealistic, Dickens' grotesque produces a more "truthful" form of realism, which may also be linked to the Gothic writers who represented "real" emotion in their characters.

Another major critical figure of the nineteenth century, John Ruskin, also linked art to a code of morality which he applied to the grotesque and the artists who produced it. The idea that art should instruct and improve society dates back to classical times, and Robert Hewison claims in *John Ruskin: The Argument of the Eye* that while Ruskin "accepted that art should act as a source of moral regeneration in society", he came to see it as an "index of [society's] health, not a cure for its corruption" (132). Ruskin expounds this view in *The Stones of Venice* where he suggests that the absence of the "terrible" grotesque in Venetian art works signifies that society's moral decline. He is aware of the ambivalence of the grotesque and tries to contain it by dividing it into several categories which he associates with various social classes, according to morality and intellectual ability. The chief categories are the sportive and the terrible grotesque, both of which he further sub-divides, and it is noteworthy that all of his "species" of the grotesque involve the element of play, which suggests a re-ordering of the everyday world. The sportive grotesque is the result of the mind at play, but its value depends on "the tone of the minds which have produced it" (3: 132). The production of wise, necessary, and inordinate play are aligned respectively with the intellectual, the hard-working (whose minds are "blunted by work") and with the idle class which disseminates false opinions — in other words, meanings which do not correspond to

Ruskin's mode of thought. Like the eighteenth-century playwrights who were marked as inferior if they were associated with Bartholomew Fair, Ruskin condemns the artists who do not adhere to his values. Ironically, the artists who employed the grotesque risked being condemned by the moral judgments it represents.

Perhaps not surprisingly, Ruskin ascribes Renaissance grotesque ornamentation to the inordinate play produced by the idle class, and having reached its "highest perfection" (3: 136) in the work of Raphael which he describes as an "unnatural and monstrous abortion" without meaning (3: 144). Interestingly, he does not suggest that it is an index of Renaissance civilisation's health, or of having escaped the constraint of classical rules of representation. Rather, he believes that this form of the grotesque which he describes as "an artistical pottage, composed of nymphs, cupids, and satyrs, with shreddings of heads and paws of meek wild animals, and nondescript vegetables" is also responsible for representing,

> in dwarfish caricature, the most disgusting types of manhood and womanhood which can be found amidst the dissipation of the modern drawing-room; yet without either veracity or humour, and dependent, for whatever interest they possess, upon simple grossness of expression and absurdity of costume. Grossness of one kind or another, is, indeed, an unfailing characteristic of the style; either latent, as in the refined sensuality of the more graceful arabesque, or, in the worst examples, manifested in every species of obscene conception and abominable detail. (3: 136)

Ruskin's disapproval of the grotesque representation of the body corresponds to his assumption that the inferior grotesque sculpture was produced by the lower class artist. It is worth noting too, that he claims that this ornamental art which he denounces has been produced by uneducated men. This is another way of saying that they have not been inscribed with the same ideological discourses as he has. As James Diedrick also observes, Ruskin "attempts to banish all 'low' manifestations of the grotesque to the geographical and historical 'space' of late Renaissance Venice" (11), just as Vitruvius

associated the appreciation of the classical grotesque murals with the uneducated and unintelligent.

Under the rubric of the terrible grotesque Ruskin opposes the noble or true, to the ignoble or false grotesque. In accordance with his previous derogation of the inordinate and low sportive divisions, he disparages the workman of the ignoble grotesque who "can feel and understand nothing, and mocks at all things with the laughter of the idiot and the cretin", in contrast to the "master of the noble grotesque [who] knows the depth" of all things (3: 140). It can be suggested that Ruskin, like Vitruvius, is defending his ideology by criticising those who do not accord the respect that he thinks is appropriate to his own beliefs. The ignoble grotesque produces the same kinds of figures but without the fear that is evident in the noble grotesque (3: 142): consequently, it challenges what Ruskin refers to as "reality" by not articulating his own fear of the divine. In other words the ignoble figures lack a certain propriety, and therefore disrupt the stability of the epistemo-ontological hierarchy.

The noble terrible grotesque depends on fear for its effect, and the two elements of nature which Ruskin claims people should fear are "those which have the power of Death, and those which have the nature of Sin" (3: 140). He insists that the true grotesque is based in reality because the noble workman is in touch with the "eternal consciousness" and he sees sin and death in the everyday world. "Strange horrors and phantasms [...] grisly beasts and venomous serpents, and spectral fiends and nameless inconsistencies of ghastly life [rise] out of things most beautiful" (3: 142). In this respect he is in accord with Dickens who claims that the picturesque is a sanitising surface that conceals the corruption in the world, but his use of the term "reality" indicates a particular discursive formation, since it is the presence of the terrible grotesque that renders a work noble. Notably, this construction of the grotesque as realistic is in direct contrast to that of Vitruvius who rejected the grotesque as unrealistic.

Like the Augustans, Ruskin also connects immorality to physical deformity. He suggests that "folly and sin are, to a certain extent synonymous" and a portraiture of excessive vice, he insists, "cannot be given without marking [... the] tendency to corporeal degradation" (3: 148). Furthermore, he explicitly invokes the discourse of zoomorphology, and insists that it is a necessary element in the true grotesque. "It appears", Ruskin says,

> to be one of the ends proposed by Providence in the appointment of the forms of the brute creation, that the various vices to which mankind are liable should be severally expressed in them. [...] Thus, ferocity, cunning, sloth, discontent, gluttony, uncleanness, and cruelty are seen, each in its extreme, in various animals; and are so vigorously expressed, that, when men desire to indicate the same vices in connexion with human forms, they can do it no better than by borrowing here and there the features of animals. (3: 149)

The grotesque body then, which is variously represented as deformed, unclean, degraded and undeveloped, is both physically and symbolically distanced from the whole, complete body. Moreover, Ruskin portrays it as life-threatening by linking it to discourses of morality, corruption, sexuality, and evil.

It can be argued that Ruskin's definition of the grotesque is a double articulation which might be compared to the way that the eighteenth-century writers employed grotesque figures in Gothic fiction for the contradictory purposes of both rejecting and reinforcing neo-classical values of decorum. His terrible grotesque is a conservative strategy which functions by threatening the immoral with physical distortion or disfigurement, and delimits its spatial boundaries by marginalising the unclean and deformed, thereby constructing and maintaining a particular body which is emphatically linked to class. The ignoble or false grotesque does not represent the dominant reality, but instead challenges its validity by ludic strategies which divorce its symbols from their cultural significance. These two contradictory categories of Ruskin's definition

signal the uncontainable nature of the grotesque, which becomes problematic for the writers who employ it. As will be shown in the detailed discussion of Hall's work which follows in later chapters, he produces ambivalent narratives which risk reinforcing the very discursive practices that he challenges.

As both George Landow (243–65) and Diedrick among others have noted, Ruskin's language reveals the influence of "Evangelical moral constraints" (Diedrick 11) and the German Romantic movement. In fact, there are marked similarities between Ruskin's formulation of the terrible grotesque and Kayser's interpretation of the grotesque as the representation of hidden truths which are accessed by the imagination. In his empirical study, *The Grotesque in Art and Literature*, Kayser traces the development of the grotesque aesthetic from the Renaissance to the twentieth-century, and like Ruskin, he acknowledges the playful elements in works by artists such as Raphael, but also detects a sinister aspect in the melding of the human with the non-human, the "destruction of symmetry", and the "distortion of size". In his words, "the world constituted by these ornamental grotesques is no longer self-contained [...] but imitates ancient grotesques by forming the dark and sinister background of a brighter and rationally organised world" (21).

In eighteenth-century Germany, the extension of the word "grotesque" to include caricature "led to the suppression of the horrifying or disturbing qualities of the grotesque" (Thomson, *German Poetry* 11), and Philip Thomson argues that the thrust of Kayser's project, which focuses primarily on German Romantic art, is to rescue the grotesque from relegation to "the realm of burlesque and the crudely farcical" (*German Poetry* 7). For Kayser the post-Romantic nineteenth century saw a "turning point in the conceptual history of the term 'grotesque': its reduction to the fantastically comic, which was ultimately to lead to its identification with broad humour [...] and the burlesque" (103), and he attempts to interpret the comic in terms of satanic humour by focussing on the demonic aspect of the grotesque. However, as many critics like

Thomson claim, Kayser's emphasis on the demonic unduly stresses its metaphysical side.

Kayser supports his interpretation of the ancient art work by referring to the sixteenth-century description of the grotesques as *sogni dei pittori* — dreams of the painters — to locate this other world within the minds of the artists, and so he sets up a dichotomy between the external, physical reality and the hidden, internal world of the mind. Kayser's formulation pushes the grotesque towards the fantastic but, as he points out in his discussion of Christopher Wieland — who rejected the grotesque as the product of "'wild imagination' [because] it contradicts the very laws which rule our familiar world" — the grotesque achieves its effect by engendering an existential anxiety about "the dissolution of our world" (31). It is worth emphasising that this fear which Kayser's grotesque engenders is dependent for its affect upon a realistic representation of the everyday world. The grotesque is necessarily and inextricably tied to lived reality but it is repressed in order to maintain social stability. Although some critics would relegate the grotesque to the realm of the fantastic, it is in fact always already a part of the familiar reality. The sinister world does not exist solely within the artist's mind but rather, grotesque art represents the "inner most secret[s] of existence" (52), another world which the imagination allows the artist to perceive. It may be said then, that the grotesque figures and images function symbolically to express what cannot be articulated otherwise.

From his survey of German art, Kayser produces a catalogue of motifs and devices which construct the grotesque realm as a chaotic world inhabited by dark forces that constantly threaten to intrude on the familiar reality and disrupt the "spatially unified social group" (67). That society is disorientated by the manifestation of the supernatural world, or finds it necessary to repress dark forces, indicates "our failure to orient ourselves in the physical universe" (185). The familiar world is only the "rationally organised" part of the universe, and the sinister, repressed realm is the supplement.

With its eruption into the everyday reality, "the categories which apply to our world view become inapplicable" (185). Kayser insists that the grotesque is experienced "only in the act of reception" (181), which is the stultifying moment when the apprehension of the combination of incompatible elements evokes an existential terror. This is the direct opposite of Vitruvius' observation that the combination of incompatible elements in the classical murals produced delight in the spectator, which signals the ambiguity of the grotesque images, and by extension, the role of society in producing and investing the grotesque with meaning.

For Kayser the "imaginative" juxtapositioning of irreconcilably heterogenous elements destroys order and opens up an abyss "where we thought to rest on firm ground" (59). In contrast to the relative "safety" of similitude which links categories by their degree of likeness, the apposition of polarised opposites opens a gulf from which emerge the hostile demons who "effect the estrangement of the world" (185). Consequently, reality is shown to be a construction which can be challenged by admitting what has previously been excluded. Although he frames his discussion in terms of the demonic, Kayser still describes a Vitruvian relationship in which the centre is challenged by the margins: the familiar world is threatened by the repressed supernatural which may emerge through the gap in the structure.

It is unclear whether Kayser interprets demonic figures literally or figuratively, but as Clayborough writes, whether they refer to "superstitious and irrational fears [...] associated with the unconscious (or subconscious) mind, [or ...] an actual external existence [...] they have nothing in common with rationalism and systematic thought" (67–68). Lee Byron Jennings' observation that it is "often difficult to determine whether the demons and devils that appear in a work are to be taken at face value or whether they merely stand for some fearsome aspect of existence in this world" (*Ludicrous Demon* 29) may account for some of Kayser's ambiguity. Jennings argues that the Romantic conception of "another order" was a reaction to the Enlightenment's

construction of a rational and ultimately knowable universe (29). The Romantics divided this other world into a higher order of the "infinite and ultimate harmony of the universe, and a more sinister lower region, the abode of the demonic and of hostile destructive forces" (119). The dark powers, it could be argued, represented that which reason could not know because it had excluded them, and their chaotic intrusion into the familiar world destroyed the "rational natural order". The grotesque figures function as a symbolic language in which the anomalous monsters represent the irrational, or anti-rationalist, fears and desires.

Jennings shifts the demonic locus from the external higher regions, to the internal space of the mind. The imagination cannot create anything new, but only distort natural categories, and so the "demonic region" of the mind deforms and combines disparate elements of plant, animal and mineral to create anomalous grotesque figures which not only disrupt the existing model of order, but by constructing new categories instigate new systems (13–14). Like the figures in the classical grotesques, the conjoining of heterogenous life forms challenges the established epistemologies. As these shapes originate in the author's mind, Jennings interprets them as the manifestations of a writer's own fears and anxieties, presumably about society (24). However, they may also be read as representations of a society's dis-ease, for Jennings claims that the grotesque arises when the terrible is "treated playfully and rendered ludicrous", and he warns that the grotesque

> can never be completely innocuous or playful, even if a fantastic or scurrilous form of play is meant. The grotesque presents the terrible in harmless guise, and its playfulness is constantly on the verge of collapsing and giving way to the concealed horror. (16)

In this construction the ambivalence of the grotesque becomes duplicitous since the repressed may return in a different, apparently benign form. It is like the supplement: once it is admitted into the dominant social reality it can displace the structural order.

The human body is the most common target for distortion, Jennings claims, and this produces figures that are both "demonic and clownish". Consequently, the grotesque object is both "fearsome and ludicrous" (10), and this combination of the comic and the horrific, the terrible and the playful, exemplifies Jennings' definition of grotesque laughter as a "disarming mechanism" (14), which also accords with Kayser's final definition of the grotesque as "an attempt to invoke and subdue the demonic aspects of the world" (184). In other words, if the demonic may be interpreted as representing another ideological reality, then the Romantic grotesque simultaneously admits this foreign realm into the everyday reality in order to trouble the dominant Enlightenment philosophy — to refuse its totalisation of the world — while attempting to assert its own power over the demonic realm by exposing its forms to ridicule. The grotesque is both a mechanism of disruption and a strategy of containment.

Both Kayser and Jennings construct a model of the grotesque which covers the same periods in German literature, and they demonstrate how the demonic is employed to challenge the dominant Enlightenment ideology. Whereas Ruskin shows how the demonic is invoked to enforce a particular philosophy, Kayser and Jennings, contradictorily, reveal how it is used destructively to introduce chaos into a system of order. Furthermore, it can be argued that the idea of play is more than the innocuous pastime of idle minds that Ruskin suggests, since the ludicrous is intended to disarm or subdue (with laughter): play is intended to disrupt systems of order, or re-order them, and may not necessarily be humorous.

Many writers have suggested that Kayser's attempt to construct a timeless aesthetic of the grotesque is flawed by his concentration on its manifestations in German Romantic works.[11] Ironically, he recognises that the perception of the grotesque is relative to historical and cultural circumstances, but fails to consider his own position. While acknowledging the Romantics' achievement in opening up the grotesque to psychological readings,[12] Bakhtin says that Kayser "sees the Romantic age through the

prism of his own time and therefore offers a somewhat distorted interpretation" (46) in which there is "no room for the material bodily principle" (48) that Bakhtin insists is essential to the grotesque.

In *Rabelais and His World* Bakhtin seeks to locate François Rabelais and his book *The Histories of Gargantua and Pantagruel* within the social context of mediaeval folk culture (11), and in particular to situate the text's imagery within the tradition of carnival, "whose boundless world of humorous forms and manifestations opposed the official and serious tone of mediaeval ecclesiastical and feudal culture" (4). In contrast to the official feasts of the Middle Ages which reinforced the stability of "the existing hierarchy, the existing religious, political, and moral values, norms, and prohibitions" (9), the folk carnival was a time of excess and indulgence, when all ranks, privileges and conventions of etiquette and decency were suspended. Carnival "opposed [...] all that was ready-made and completed [...] all pretense [sic] at immutability [... and] demanded ever changing, playful, undefined forms" (11). Indeed, as Bakhtin emphasises, the logic of carnival imagery is that of inversion, "a continual shifting from top to bottom, from front to rear, of numerous parodies and travesties, humiliations, profanations, comic crownings and uncrownings" (11). The festivities included class and gender cross-dressing, mock ceremonies, and ritual defilement. It was a time of laughter and "renewal" when the old ways were supposedly overturned and those who represented institutional power, were ridiculed and debased, demonstrating the "gay relativity of prevailing truths and authorities" (11). The principle of continual renewal and mutability which is embedded in the carnival logic reveals the impermanence of social structures in relation to the ever-regenerating body of the people. This notion of relativity is a manifestation of the existential anxiety that Kayser identifies when he describes the potential for the grotesque to disrupt the everyday world. The social (class) structure is symbolically challenged by the carnival activities.

Importantly, it is the material bodily principle which Bakhtin identifies as "the images of the human body with its food, drink, defecation, and sexual life" (18) in Rabelais' novel that allows him to transfer unproblematically the term "grotesque" from the kinds of classical artworks that Vitruvius criticised to the imagery of the carnival body. In his theory, the material bodily principle refers to "the collective ancestral body" which "is contained not in the biological individual, not in the bourgeois ego, but in the people [...] who are continually growing and renewed" (19), and it is this motif of continuance that he interprets in the classical grotesques:

> The forms seemed to be interwoven as if giving birth to each other. The borderlines that divide the kingdom of nature in the usual picture of the world were boldly infringed. Neither was there the usual static presentation of reality. There was no longer the movement of finished forms, vegetable or animal, in a finished stable world; instead the inner movement of being itself was expressed in the passing of one form into the other, in the ever incompleted character of being. (32)

Remarkably, where Kayser finds discontinuity in the juxtaposition of heterogenous life forms, Bakhtin identifies the continuity of evolution and becoming, and yet both theorists see the grotesque as disrupting the dominant social reality. In Bakhtin's words, "the grotesque liberates man from all the forms of inhuman necessity that direct the prevailing concept of the world. This necessity is uncrowned by the grotesque and reduced to the relative and the limited" (49). Kayser sees the grotesque as a threat to Enlightenment rationality, and Bakhtin interprets it as challenging the "official" class structure. Regardless of these critics' theoretical differences, it can be said that the grotesque represents the return of the repressed, or what has been discursively excluded from the present reality, at the point of disjuncture.

The leading themes of the images of the bodily principle which Bakhtin describes as "fertility, growth and brimming-over abundance" (19) are also evident in Vasari's description of Giovanni da Udine's Renaissance grotesques. Bakhtin expands his

definition of the grotesque image to describe it as a "phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growth and becoming" (24). The two poles of transformation, the "old and the new, the dying and the procreating" embody the principles of time and ambivalence which come together in the main themes of the grotesque as "copulation, pregnancy, birth, growth, old age, disintegration, [and] dismemberment" (25). It is worth highlighting at this point, the opposition between the Romantic grotesque and Bakhtin's perspective: as Sylvie Henning has also noted, the relativity and renewal of ambivalence which Bakhtin celebrates, Kayser views as menacing (107–21). In fact it is the fear of instability, as represented by disintegration and dismemberment, that informs much of the Romantic demonic imagery. For Kayser death is an end while for Bakhtin it is a phase of the continuing cycle of life.

The incomplete nature of the grotesque body which is represented by the "open mouth, the genital organs, the breasts, the phallus, the potbelly, the nose" (Bakhtin 26) also links it to the Rabelaisian representation of the material bodily principle in the themes of food, drink, and defecation. In combination these images constitute the figure of the "lower bodily stratum" — "the belly and the reproductive organs" (21) which is the domain of the degradation process that Bakhtin defines as "the lowering of all that is high, spiritual, ideal, abstract; it is a transfer to the material level, to the sphere of the earth and body in their indissoluble unity" (19–20). Degradation overturns the kind of mind/body hierarchy that the Augustans promoted, for example, by focusing on the carnal pleasures of the body. The process is a double movement which destroys to create anew, and is therefore connected with the notion of the grotesque body as an act of becoming. In one sense, degradation is comparable to the classical grotesque artworks which connected the human body to the natural world as part of its evolutionary past. It returns the clean and proper body to its material base from which constructions of the subject begin — as demonstrated earlier in the discussion of the

eighteenth-century bourgeoisie — and revitalises it by releasing restrained emotions and bodily appetites.

Through his focus on the cultural practice of carnival, Bakhtin develops a material poetics of the grotesque which is relevant to a study of Hall, whose own narrative strategies of inversion and reversal can be read through the trajectory of degradation. Hall interrogates Australia's history, for example, by reversing the narratorial perspective, and reveals an "unofficial" truth which compromises the "official" archive. Since it will be argued later that Hall persistently attacks the kinds of binary structures that Bakhtin's grotesque body destabilises, it is worthwhile examining this theorist and the criticism of his work in further detail.

Bakhtin claims that the principle of degradation is symbolised foremost by the combination of death and birth as it is represented in the Kerch figurines of "senile pregnant hags" (25). The combination of "decaying and deformed flesh with the flesh of new life [...] is the epitome of incompleteness", he says, and "such is precisely the grotesque concept of the body" (25–26). Many feminist critics have seized on this passage in *Rabelais and His World* to condemn Bakhtin for his misogyny because they claim that it constructs the grotesque body as specifically female. Mary Russo for one argues that Bakhtin's "image of the pregnant hag [...] is loaded with all of the connotations of fear and loathing around the biological processes of reproduction and of aging" (63). Lisa Gasbarrone however offers a convincing rebuttal to Russo. Gasbarrone rejects the idea that Bakhtin "experiences anything like 'fear and loathing' in the contemplation of these figures" and goes on to say that to "characterize the hags as 'old, senile, decaying and deformed' is to call them what they are" (12). Moreover, Bakhtin explicitly states that there "can be nothing frightening in a mother's body, with the nipples that are made to suckle, with the genital organ and the warm blood" (91–92). He does add that the "earthly element of terror is the womb, the bodily grave" but

he qualifies this statement by adding: "but it flowers with delight and a new life" (92). As Gasbarrone observes, the

> source of terror in the image of the womb is spatial; the fear of being swallowed up, the loss of 'outsideness' that is essential to selfhood as Bakhtin defines it. To equate this fear with an intrinsic fear of woman is to restrict the definition of femininity to the functioning of the womb, which is indeed a definition that many thinkers, feminist and antifeminist alike, endorse. (13)

It is true though that images of breasts, wombs, pregnancy, childbirth, and swollen bellies are prevalent throughout *Rabelais and His World*, and they lead Ruth Ginsburg to argue that in this text "women are expelled from theory but invade its language as bodily images" (169). Certainly Bakhtin is blind to the problems of gender, but while Wayne Booth accuses him of reproducing Rabelais' own misogyny Gasbarrone points out that he is of his time (11). More pertinent to a theory of the grotesque is Ginsburg's suggestion that the maternal principle is "'de-femalised' in the process of being elevated to the central site of carnival, to become part and parcel of a non-female (a-sexual? non-gendered? male?) grotesque (pregnant) body" (168). It is possible to argue that Bakhtin violates the female body by turning it into a sign, but it should also be noted that he juxtaposes images of the breasts, womb, copulation and birth with those of the phallus, anus, semen, and excrement, frequently throughout the text. Contrary to feminist objections then, it may be said that the fragmented, grotesque body is androgynous.

While the Kerch figurines incorporate the ambivalence that characterises the grotesque, the salient point to be stressed is that they are laughing. The definition of the grotesque as the combination of the ludicrous and the horrific that Jennings and Kayser derive from their work on the German Romantics, locates laughter in the observer as a response to the horror experienced in the perception of an ontological crisis. By contrast, in Bakhtin's theory it is the grotesque body which laughs at the supposedly immutable, stable and morbid hierarchies of the world. The Romantic characterisation

of grotesque laughter as satanic may be interpreted as part of the ruling classes' demonising of the low-Other. Jennings' notion that the ludicrous disguises a very real threat reveals the grotesque body's potential to disrupt the social hierarchy by disordering it (since play is defined as re-ordering). The playfulness conceals a menacing, supplemental underbody which may overwhelm and displace the upper class subject from its dominant social position.

According to Bakhtin, it is the antique philosophy of laughter as a "universal principle that heals and regenerates" (70) which informs Mediaeval carnival and his "true grotesque". The authoritarian class culture of the Middle Ages policed its borders with prohibitions, intimidation, and violence. In that social context, laughter which "knows no inhibitions, no limitations" represented victory over fear (90). The challenge which the disruption of carnival and its laughing grotesque body posed to the "official" culture is demonstrated by Bakhtin's historical tracing of the tradition. In pre-class society, he claims, the comic and serious were equal, but as class structure consolidated, the comic forms became the non-official side of life (6). Because they represented change and renewal they were antithetical to the stability of the developing class structure. The carnival parodies and degradation rituals mimicked official ceremonies by dressing representatives of the authority figures in grotesque images which embodied "the symbols of power and violence turned inside out" (91).

The carnival period, however, was only a suspension of the everyday grind, so it must be wondered how lasting were the effects of this temporary respite, but at the same time it is worth emphasising that this festive interval where the grotesque manifests is a gap in the "normal" time of everyday reality. Because carnival functioned as a period of release from the gloom and oppression of rigid authority, it was "legalised outside the official sphere and had to be turned over to the popular sphere of the marketplace" (Bakhtin 9), which marked an unofficial territory where the "truth and order" of the prevailing ideology were suspended. The ejection of carnival from official geographical

space is part of the process of discursive delimitation and enclosing of the classical, bourgeois body that Stallybrass and White detail. The carnival site represents the space where the grotesque body can speak, but ambivalently; it also marks the limitation of the "official" speech. Where Kayser saw the grotesque space as the estranged realm where familiar categories are inapplicable, in Bakhtin's theory the grotesque domain is where the "official" structures are suspended and the people's knowledge articulated.

As the bourgeois class emerged a new bodily canon developed in which the bowels, genital organs, and anus that comprise the predominant theme of the grotesque body are hidden and the sexual body is removed to the private and psychological spheres (Bakhtin 321). In contrast to the collection of images which represent the grotesque body as fragmented and incomplete, Bakhtin characterises the classical body as the finished, limited and atomised body of the individual. Its surface is smooth and rounded, "the orifices of the body are closed", and all that "protrudes, bulges, sprouts, or branches off [...] is eliminated" (320). Whereas the grotesque body is ever incomplete, always in the process of becoming and open to the world, the classical or bourgeois body is represented as isolated, privatised and inert.

Allon White argues that it was the middle class's disengagment from carnival that led to the reconstruction of the festive rituals as the "culture of Other" ("Hysteria" 164). There has been much argument over whether carnival was truly a time of hierarchical inversion and transgression, or whether it was a licensed period of transgression, which allowed the release of social pressures, and was therefore a conservative strategy on the part of the official culture. In *Imperial Leather*, for example, Anne McClintock writes that the "staging of symbolic disorder by the privileged can merely pre-empt challenges" (69) by the less powerful. The undecidable nature of this debate underlines the ambivalence of the grotesque body which can be used by both the lower classes to challenge official authority, and by the ruling class to contain the masses. Simon Dentith for one cautions against an uncritical acceptance of Bakhtin's representation of

carnival as "liberatory and anti-authoritarian" (76), because all classes of society participated (74) in the festivities, and the carnival was often the site of violent class conflict (75). Moreover, as Stallybrass and White indicate, it was often the weaker groups who were demonised, and violently abused: "women, ethnic and religious minorities, those who 'don't belong'" (19).

Not only were many of the rituals such as the charivari[13] designed to reinforce the community's mores, but the coincidence of carnival and social violence indicates a political dimension. Natalie Davis has documented several instances of religious riots and crowd violence at festival occasions,[14] and Michael Bernstein declares that many carnivals "ended in a violence that proved devastating both to the actual victims and to the community as a whole" (36). The Carnival at Romans in 1580 is an infamous example of ritual inversion turning into revolt. As Roger Chartier describes the event,

> [t]he draper turned magistrate and the *peuple mécanique* ran through the streets crying out their inmost fantasies of butchering the rich, selling their flesh for roasts and then sharing out their ex-masters' wives and wealth. Begun as a joke, the artisans' and craftsmen's game took a more serious turn to become a revolt in which they threw over social status. The powerful were no longer men but meat (at least in words), and the poor seized treasures and powers. The affair ended badly: the rebels' leader was killed at dawn on *mardi gras* and his effigy was displayed, hanging head down to show that the world had been righted once more.
>
> ("The World Turned Upside-Down" 115)

Although the festivity finished in tragedy Chartier suggests this occurrence illustrates that "symbolic reversal [...] harbours dangers for the dominant *and* holds out hope for the oppressed" (115) [emphasis added]. However, this example also reveals the failure of inversion as a political strategy because it leaves the hierarchical structure in place. If it can be inverted once, then it can be inverted again, as the authorities' reassertion of their power in this case demonstrates. However, the "thousands of acts of legislation introduced to eliminate carnival and popular festivity from European life" to which

Allon White alludes ("Hysteria" 160), implies that the bourgeoisie did perceive carnival to pose some form of threat.

In *Rabelais and Bakhtin*, Richard Berrong argues that the division between "official" and popular culture was not as rigid in Rabelais' time as Bakhtin presents it. He acknowledges that there were two "cultures" but claims that the popular included everyone, while the second culture was "derived from arts and books that only the wealthy could afford and only the educated could appreciate" (14). But not all of the members of the ruling class could be described as learned, nor did all those who took part in the official culture enjoy official status (16). Furthermore, the members of this "learned" culture participated fully in the forms of the first, and he points out that many of the images which Bakhtin attributes to popular culture are derived from classical sources which would only have been available to the learned class, further blurring Bakhtin's distinction (58–59). These "contradictions" however, assume a continuous, coherent humanist subject, rather than the notion of variable subject positions created by the operation of power within the social hierarchy. The indistinct class borders that Berrong describes may be indicative of the tensions experienced during the period of social transition to which Bakhtin refers.

While Victor Turner insists that ritual inversions reaffirm the structural order and "restore relations between the actual historical individuals who occupy positions within that structure" (166), he also argues that the processes of status reversal "cleanse society of its structurally engendered 'sins' and [...] 'hang-ups'" (174). It is not only the "oppressed" who need relief from social constraints, but those who occupy the various positions of power. Moreover, Turner identifies two contrasting models of human society which he describes as "jural" and "*communitas*". The first is a "hierarchical system of institutionalised positions", and the second represents society as "an undifferentiated, homogeneous whole" (166). There is a parallel between Turner's two models and Bakhtin's division of society into the oppositional categories of official and

popular culture, particularly as he identifies the disappearance of carnival and the repression of folk culture with the development of hierarchical class structure in Europe. Carnival was a "symbol of community and communality which the bourgeoisie had [...] to deny in order to emerge as a distinct and 'proper' class" (White, "Hysteria" 164).

The carnival rituals were based on an homogenising logic which mixed the grotesque body with the upper classes, in contrast to the differentiating strategy of the structural model. The cleansing of the "sins of office" by status inversion reminded individuals of their common humanity. Michael Bristol agrees that carnival is mostly a conservative process, but like Davis, he suggests that it is designed to reinforce the values of the community as distinct from those of official power. "Carnival interprets social discipline", he writes,

> but it also sets a limit to the social discipline and supervision that may be imposed from without by the state or by any association of powerful and privileged interests. Carnival is the channel into which popular energies may flow in order to resist any resented expropriation or arbitrary change imposed by constituted authority. (646)

In Bristol's interpretation, carnival resists the power which inheres in the social structure, rather than the individuals which occupy the positions of power, and this perspective would account for the participation of all levels of society in the carnival celebrations. This description of the function of carnival may be compared to the popularity of the eighteenth-century Gothic novel, which provides emotional enjoyment for all social classes, including, as Punter describes it, the "official culture" (1: 23). In both Gothic writing and carnival the grotesque body is seen to be the medium of release from social restrictions.

Despite the "weaknesses" that Berrong discerns in Bakhtin's work, he acknowledges the effectiveness of criticising a cultural ideology by "juxtaposing its discourse to the

discourse of another ideology" (120). In fact, the binaristic construction of Renaissance class culture may well be part of Bakhtin's critique of the Stalinist government which held power while he was writing. As Katerina Clark and Michael Holquist point out, *Rabelais and His World* "offers a counterideology to the values and practices that dominated public life in the 1930s" (307). In its drive to hierarchise all Soviet institutions, Stalinism effected a stratification of the social reality which "was simplified to a binary contrast between everything ordinary and 'low', on the one hand, and, on the other, everything different, extraordinary, and 'high'" (308). Literature also came under the centralising power of Stalin's government, and all writers were required to produce "social realism" which was supposed to celebrate the folk hero and inspire the populace (270–72). As well, the official guidelines cautioned against the depiction of sex and bodily functions (312).

Just as *Gargantua and Pantagruel* may be understood as Rabelais' response to a "literary, social, and religious world hardening in its commitment to order, discipline and decorum" (Greenblatt 8), so *Rabelais and His World*, with its insistence on the instability of hierarchies and its foregrounding of the grotesque body, may be read as an attack on the official culture of the Stalinist party. As Terry Eagleton observes, "Bakhtin pits against that 'official, formalistic and logical authoritarianism' whose unspoken name is Stalinism the explosive politics of the body, the erotic, the licentious and semiotic" (144). In contrast to the higher ideals of the ruling group expressed in socialist realism, Bakhtin calls the body back to the "material lower stratum", the domain of folk culture which he lauds in Rabelais' text, and therewith enacts his own theory of the function of the grotesque body. Indeed the salient feature of *Rabelais and His World* is the linking of grotesque aesthetics with carnivalesque images of the body. In particular, Bakhtin suggests that Rabelais translated the carnival rituals into literary tropes which have become separated from the carnivalesque genre and its meaning altered by its relationship to the bourgeois body.

Historically, the appearance of the grotesque was limited temporally and spatially to the carnival, and later to the market place. These occasions were periods of interruption in the everyday routine: a different time and space. Moreover, as Bakhtin makes clear, the grotesque embodies a different ideology, and regardless of whether carnival was a period of inversion or licensed transgression, it was a period outside of the "normal" routine when people could "enter a completely new order of things" (34). While it may have provided the occasion for various groups to stage acts of violence, the semiotics of the ritual activities can still be read as a challenge to authority, the very acts of violence themselves exemplifying the clash of opposing ideologies. As Bristol notes, the various travesties constituted an "alternative epistemology to the categories of official ideology based on a closed system of ranks and métiers and the fixed assignment of traditional symbols to express the system" (646). How effective these rituals may have been is largely indeterminable, but Bakhtin's characterisation of carnival — and the grotesque body — as a period of rebirth and regeneration must surely be compromised by the temporality of its occurrence. It appears that the "renewal" is only symbolic — a revitalisation perhaps, after an interlude of revelry — rather than a sustainable alteration to social conditions, yet it may alter the individual's perception of the familiar reality, if only by revealing its relativity.

It must be borne in mind, however, that "carnival is an institution, and grotesque realism is a literary mode" (Clark and Holquist 299). Bakhtin's proscriptive definition of grotesque realism is at odds with his insistence on the becoming nature of the grotesque body, and the instability of hierarchies. If the body image is related to social context as he claims with his distinction between the classical and the grotesque, then his argument is also for an appreciation of the variability of the body image. While his claims are for the "true" grotesque, it is more likely that he has constructed a "carnival" or "Rabelaisian" grotesque. His idealisation of the past fullness of carnival however, implies a certain nostalgia that is present also in his claim that the grotesque has

degenerated (62), which in turn posits an anti-teleology, an un-becoming. The kinds of images that he celebrates may have all but disappeared, yet the principles he identifies continue to survive in different forms. According to Bakhtin, in the Renaissance "thought and speech had to be placed under such conditions that the world could expose its other side: the side that was hidden, that nobody talked about, that did not fit the words and forms of the prevailing philosophy" (271). The grotesque images have been used for "thousands of years [...] to express [... the people's] deep distrust of official truth" (269). The "official truth" is still not the whole "truth" and the grotesque strategies of inversion and reversal are still employed by writers like Hall to reveal the contingency of the sanctioned narrative.

The grotesque body then, has been separated from the carnivalesque genre and its meaning has altered by its relation to the developing image of the bourgeois body. It is the relationship between the body image and social context which allows the grotesque body to operate effectively as a critique of the dominant ideology because, as Bakhtin points out, the people of the low culture whom the grotesque body represents are not an ignorant mass but the subjects of different ideological discourses. During carnival people were able to communicate in the "frank and free" speech which permitted "no distance between those who came in contact with each other" (Bakhtin 10). In symbolic terms the images which comprised the grotesque body were the medium of social exchange, but it was only during the carnival period that this discourse of the grotesque body, the "low Other", could be spoken.

Bakhtin's formulation of the grotesque body as open and incomplete which is emphasised by the apertures, and their associated functions of copulation, eating, drinking, and defecating, may be usefully linked to the work of Julia Kristeva and Mary Douglas to show how the self is contaminated by the Other. Just as the eighteenth-century bourgeoisie constructed its class boundaries by ejecting the grotesque body from its topographic domain, so the clean and proper subject is constituted by expelling

the improper, the unclean and disorderly: the abject. In this way the subject constitutes itself by erecting borders but, as Kristeva points out in *The Powers of Horror*, the abject does not have a specific object.

> What is abject is not my correlative, which, providing me with someone or something else as support, would allow me to be more or less detached and autonomous. The abject has only one quality of the object — that of being opposed to *I*. (1)

Hair, nail parings, all bodily fluids and excrement — faeces, saliva, blood, urine — are all abject elements of the body, but more particularly, abjection refers to a border relationship which describes "the object jettisoned out of the boundary, its other side, a margin" (69). Anything can be abject, including the grotesque body, because it is not "a lack of cleanliness or health that causes abjection but what disturbs identity, system, order" (4). The notion of purity is a relative concept, and Kristeva identifies the two types of polluting objects which threaten the integrity of the clean and proper body, either from within or without, as excremental and menstrual objects respectively (71). The excremental refers to decay, disease, and contamination, while the menstrual denominates bodily fluids and waste products — regenerative elements in Bakhtin's theory — which transgress the body's somatic boundaries.

As the "ambiguous", the "composite" and the "in-between" which inhabits and threatens borders, abjection represents instability, and Kristeva extends her definition to include the duplicitous subjects whom she identifies as "the traitor, the liar, the criminal with a good conscience [...] a debtor who sells you up, a friend who stabs you" (4). These figures which represent undecidability are abject because they reside ambiguously on the border, and attest to the "fragility of the law" (4). This duplicity and ambiguity calls to mind at once Jennings' warning that the playful grotesque may harbour a sinister underbody, and also Bakhtin's example of the clerics who joined in the festival activities. Their participation in the carnival illustrates the effect of the

simultaneous attraction and repulsion of the grotesque, which solicits the borders of the developing hierarchical power structure and renders them abject.

The proliferation of images of abjection draws attention to its arbitrary nature, for it "assumes specific shapes and different codings according to the various 'symbolic systems'" (Kristeva 68). In *Purity and Danger*, a study of pollution and taboo, Douglas describes dirt as "matter out of place", and stresses the necessity of dirt to the social structure when she adds that this definition "suggests a set of ordered relations and contraventions of that order. [...] Where there is dirt there is a system" (35). The social definition of dirt is the foundation of the clean and proper domain. The exclusion of dirt from the social structure implies its relegation to a liminal zone which in Turner's theory is unstructured or an anti-structure. As Bakhtin demonstrates, the grotesque body, with its grammar of degradation, is central to the carnivalesque rituals of inversion which are also opposed to the dominant or official structure.

Dirt is an arbitrary category that is produced by a process of social differentiation, and is manifest as a set of prohibitions, such as religion, morality, and the law, which constructs the self and its opposite Other. Matter becomes dirt when it invades class or category borders. In Douglas' words, "rules of avoidance make publicly visible the boundaries of a social structure, and the operations of power" (159). Dirt and filth are made abject in rituals of defilement and purification which produce the clean and proper body — the refined body in its socially sanctioned habitat — of both the individual and the social group, and according to Kristeva, it is abjection as a primal repression (10–11) that constitutes the speaking subject who participates in the dominant social reality. Differentiation produces the symbolic system and the grotesque low-Other who is relegated to the marginal zones and prohibited from speaking in the centre. Bakhtin's principle of degradation may be interpreted as returning the clean and proper body to the unstructured abject space which is also the pre-symbolic stage of the subject's existence. In figurative terms, the subject is silenced by abjection because it can no

longer participate as an equal in the symbolic order. It cannot represent itself (because its speech is prohibited) but rather it is captured in the "official" culture's representations of Otherness.

Despite the centre's elimination strategies, the abject continues to trouble the borders of the self and of society because although it is excluded it cannot be obliterated as it constantly assumes different codes (Kristeva 68). "It is something rejected from which one does not part" (4), and as such it haunts the subject's interior: like the Gothic grotesque body, it becomes society's double. It remains a part of the self like the evolutionary past of class origin, or the subject's incipient period of psychological non-differentiation from the Other. Furthermore, as it will be argued later in the context of Hall's texts, particular customs which are considered abject are recoded when practised by the proper body. Cannibalism, for example, which is attributed to the "savage" Other by colonial discourse is recoded in "civilised" cultures as the permissible practice of sexual consumption, or legitimate capitalist exchange.

The abject also simultaneously attracts and repels, so although the Augustans, for example, excluded emotion from the construction of the rational self, it found expression in the Gothic novels. Consequently, desire for the abject, that which is prohibited or taboo, interrogates the borders which structure society. Moreover, the perception of the self as abject may be seen to correspond to the grotesque moment which Kayser and Jennings identify as a moment of bewilderment or overwhelming awe when the dread is perceived to be present as the combination of incompatible elements. Heterogeneity becomes impurity in Kristeva's theory, and the discovery that the abject is part of the self results in a breakdown of the category borders which structure reality, and with this, as Marie-Florine Bruneau points out, the fear that the subject might disappear. Kristeva writes,

> [i]f it be true that the abject simultaneously beseeches and pulverises the subject, one can understand that it is experienced at the peak of its strength

> when that subject, weary of fruitless attempts to identify with something on the outside, finds the impossible within; when it finds that the impossible constitutes its very *being*, that it *is* none other than abject. (5)

The clean and proper body is always already contaminated by the abject, the Other, which is repressed by discursive sanitising — recoding that conceals its presence — but like a disease it threatens to absorb the subject's body from within. At the same time, this consuming action is comparable to the supplementary function of the peripheral grotesque body which threatens to overwhelm the centre.

Perhaps equally pertinent for a study of the grotesque is Elizabeth Grosz's observation that "[a]bjection is the result of recognising that the body is more than, in excess of, the 'clean and proper'" (*Sexual Subversions* 78). The body is not completely contained within its somatic borders, but is connected to what it expels and rejects. As "primal repression", abjection marks the differentiation of the subject and objects on which identity depends (Kristeva 10), but in Grosz's words "[t]he abject is irreducible to the subject/object and inside/outside oppositions. The abject necessarily partakes of both polarized terms but cannot be clearly identified with either" (*Volatile Bodies* 192). Moreover, the abject attracts the subject and leads it "toward the place where meaning collapses" (Kristeva 2), where the borders of the self are threatened with dissolution and un-becoming when the excluded object is found to be part of the self. This undifferentiated state corresponds to Douglas's description of dirt which is created by the process of differentiation and is then returned to its unidentifiable character. "Formlessness", she writes, "is therefore an apt symbol of beginning and growth as it is of decay" (161).

The symbolic importance of this association of dirt — filth, bodily fluids, excrement — with the body and borders, both social and somatic, cannot be overstated. Bakhtin claims that the bodily apertures — oral, anal, and genital — are intimately connected to the logic of degradation which he defines as a process of death and regeneration.

Douglas likewise claims that the borders are dangerous because they are the place of refuse, where identity can be revived (160). And in Kristeva's terms the process of abjection brings the subject into being as a participant in the symbolic order. Tying these three theorists' ideas together, it may be said that when the depurated subject crosses the boundary between self and Other it is caught in codes of Otherness. This experience may in fact be enlightening for the degraded subject because once it is aligned with the Other, it may observe the discrepancies between the way it is represented (as Other) and its own idea of itself. As a result the abject subject will recode itself as clean and proper.

In Kristeva's terms, the "deject", the exile or abject person, is "a deviser of territories, languages, works, [who] never stops demarcating his universe whose fluid confines [...] constantly question his solidity and impel him to start afresh" (8). Like the grotesque body, of which it is a part, the abject continuously seeks gaps in the structure where it can insert itself and reconnect to the clean and proper body. The marginalised subject is continually mutating in opposition to the alienating strategies of the dominant structure. This is the renewal that Bakhtin gestures towards in his theory of the degradation process: the threat of change and instability which menaces the centre from the margin. It may be suggested then, that the anxiety which the grotesque produces in the classical commentators such as Vitruvius is the recognition of the abject — that which doesn't respect borders; the limit of ideological, epistemological, and ontological categories, threatens the self. The self — the observer — is inhabited by the Other which may erase the social inscriptions that form its borders and re-absorb it.

Geoffrey Harpham's declaration that the word "grotesque" is a "storage place for the outcasts of language, entities for which there is no appropriate noun" (xxi) bears an obvious similarity to Kristeva's theory of abjection. Harpham is speaking at an epistemological level but the differentiation process that Kristeva describes also parcels reality into linguistic categories, and establishes a hierarchy of order and coherence and,

to borrow Harpham's words, specifies "which categories are logically or generically incompatible with others" (xx). Similar to Kayser's description of the Romantic grotesque as "the fusion of realms which we know to be separated" (185), is Harpham's definition of the grotesque as a confusion of ontological categories in which "something is illegitimately *in* something else" (11). In both critics' theories the structural borders are compromised by contamination with an alien element, whether it is the borders of the subject, class or objects.

Harpham describes this heterogenous contamination as the "co-presence" which produces a "paralysis of language" (6) because the "dominant principle that defines [...] and organises [the] various elements" cannot be determined (16). In post-structuralist terms, it would seem that the grotesque challenges the logos, the rational structuring principle of reality, by representing what is not supposed to exist. The failure of the organising structure to accommodate these outcast fragments in its epistemology reveals the incompleteness of the "official" archive, and the limitation of language in ordering the world. Consequently, the grotesque

> stands at a margin of consciousness between the known and the unknown, the perceived and the unperceived, calling into question the adequacy of our ways of organising the world, of dividing the continuum of experience into knowable particles. (Harpham 3)

The simultaneous presence of incompatible categories within the one entity suggests the failure of deferral which, as part of the metaphysics of *différance*, separates and differentiates. The perception of the grotesque is an encounter with that which has been repressed, made abject, or eliminated from the spectator's reality, and like the carnivalesque rituals of inversion that the grotesque body enacts, it demonstrates the arbitrariness of the social structure. For as de Certeau writes, "what [is] excluded re-infiltrates the place of its origin — now the present's 'clean' [*propre*] place. It resurfaces, it troubles, it turns the present's feeling of being 'at home' into an illusion"

(4). The grotesque is the return of that which has been deposited in the margins, and consequently made "unknowable" and "unsayable" in the centre. An unexpected meeting with the Other as it intrudes into the present of the everyday world produces the grotesque moment of bewildered perception. The overawing grotesque moment which in Kayser's construction threatens the individual's identity with dissolution is a rent in the fabric of the common reality — a gap — that reveals the possibility of a different mode of being in the world, and simultaneously opens onto destruction and renewal. In the context of European expansionism, the grotesque is experienced as the colonists' material encounter with the reality of the New World indigenes.

The themes and images of the grotesque body are used by different cultural groups to construct the subject and locate it in their social reality. Discursive practices produce a class structure, for example, by repressing particular desires and modes of behaviour, and constraining the subject to conform to its ideologically sanctioned customs and beliefs. These strategies necessarily produce a specific world view, and any thing or person who can not be accommodated by it is ejected from the structure. The word "grotesque" becomes a generic term which homogenises the strange, the unfamiliar, and the unknown as entities which resist structuration. At the same time the grotesque may be employed by the oppressed classes — the low-Other — to disrupt the social hierarchy, as in Bakhtin's theory of carnival. Kristeva's notion of abjection can be incorporated into Bakhtin's theory of degradation which describes a figurative destruction and renewal of the subject through comic defilement to explain how this regeneration occurs outside the carnival space. It is important to note though, that the movement of abjection occurs in everyday life: it is not temporally limited like carnival, nor is it restricted to a literary mode. The abject describes what is external to the boundaries of self and class, and when the subject is rendered abject it is relegated to this zone where the laws of the social centre do not apply. Abjection then, is a route out of the confining structure, and it leads to the excluded reality. Once inside this alien

reality, the exile has access to "restricted" knowledge and undergoes a metaphorical regeneration through enlightenment.

It can be argued then that the grotesque body resists closure and totalisation. As it is rejected and repressed by one socio-historic formation, it reforms to surface anew elsewhere. This process of becoming and un-becoming which is opposed to hierarchisation is well described by Gilles Deleuze and Félix Guattari's vegetable metaphor of the rhizome, which "ceaselessly establishes connections between semiotic chains, organisations of power, and circumstances relative to the arts, sciences and social struggles" (*A Thousand Plateaus* 7). The rhizome is acentric and connects any point to any other point, similarly to the way in which the protuberances and convexities of Bakhtin's grotesque body "[go] out to meet the world" (26). While the "official" culture attempts to create an homogenous hermetic structure which excludes the low-Other, the grotesque body is constantly mutating and reterritorialising by penetrating gaps in the dominant structure and threatening to overwhelm the depurated body of the figurative centre. With the potential to overturn the social hierarchy, the grotesque threatens to re-connect the clean and proper body to its repressed "evolutionary" past, whether it is in terms of class and the low-Other, the undifferentiated stage of its psychological development, or a biological past such as that portrayed in the classical grotesque murals. By re-presenting what has been excluded it reveals the limitations of the "official truth" and the provisionality of knowledge.

Most of the theorists examined have based their observations of the grotesque on representations of social reality and the development of the grotesque since its unearthing in the ruins of Nero's palace in the late fifteenth century. However, as Bakhtin observes, these images and themes which inform the carnival-grotesque body have existed since antiquity (344–47), when Greek and Roman explorers and military campaigners "discovered" them in the "unknown" world. In fact one of Rabelais sources was Pliny's *Natural History*, which will be discussed in chapter two. Grotesque

images have always been used to represent Otherness, and when Europe embarked on its colonial expansion in the Renaissance they were employed to delineate the borders between Europe's self and the foreign Other. The New World was an unknown reality which the Europeans ventured into, lured by the prospect of wealth, but fearful of the Other who resided there. In particular the figure of the Wild Man, who occupied an ambivalent space in European folk culture, was projected onto the indigenes. On one hand the foreign Indigenous people were denigrated as uncivilised: they were monstrous, lewd, amoral, and irrational. On the other hand they were represented as occupying an earlier stage of Europe's own development, and were lauded as pristine Noble Savages who were uncorrupted by the sophistications of civilisation. The foreign indigene who embodied the repressed desires and abject elements of the European subject became the object of "official" investigation.

The genealogy of the colonial grotesque constitutes a narrative which is pertinent to this study because the continent of Australia was invented in antiquity and from that time onwards the land became the repository of images of Otherness. Prior to the European invasion it was an amorphous space on the map filled with signs of desire: monsters, gold mines, exotic fruits and spices. Furthermore, the historical archive portrays the Australian colonists — the convicts and free settlers — as abject. In *A Dream More Luminous Than Love* Hall focuses on the European encounter with the Indigenous Other in Australia to reveal the relativity of the "official" truth about colonial history. He demonstrates how Europe constructed Australia as a utopian space and encoded the Indigenous body with signs of its own Otherness. These discursive strategies prevented the invaders from knowing the land and its people. Furthermore, in *The Island in the Mind* Hall extends his argument about the politics of representation by displacing the history of Australia's origins from the foundation of the convict colony in the late eighteenth century to the seventeenth century and showing how it was caught up in European politics. According to Hall, Terra Incognita embodied the Europeans'

repressed desires. But before examining Hall's work in detail it will be useful to trace the pre-Renaissance history of the grotesque body and show how it is related to the representations of the Australian Indigenous Other in order to contextualise the narratives of both *A Dream More Luminous Than Love* and *The Island in the Mind*.

Notes

1 It should be noted that the style of ornamentation and design existed in mediaeval times, but it was not labelled grotesque until after the fifteenth century. See Willard Farnham, *The Shakespearean Grotesque*. 1–32.

2 Vitruvius' influence on the Renaissance artists may be gauged by the number of times that Vasari refers to an artist's familiarity with his work (*Lives of the Most Eminent Painters, Sculptors and Architects*). Indeed, judging from Vasari's book, a knowledge of Vitruvius' book appears to have been a mark of the artist's qualification.

3 The discussion of Alberti in this paragraph summarises Barasch's work (*Grotesque* 25–29).

4 While Lucretius acknowledges that "monsters" such as hermaphrodites and "creatures bereft of feet or dispossessed of hands, dumb, mouthless brutes, or eyeless and blind" may have been created by the earth in the beginning of the world, he maintains that they failed to increase because they were not equipped to survive, and therefore they could not be related to the human race (*On the Nature of the Universe* 196–97).

See also Cicero (106–43 BC): "And why do we have in our minds images of creatures which have never existed and never could exist, such as Scylla and Chimaera?" (*The Nature of the Gods* 113–14).

5 Evidence from the ruins of Pompeii and Herculaneum, which were destroyed in AD 79 by the eruption of Vesuvius, suggests that the style antedated the earthquake which partially razed these two towns in AD 62 (Grant 185).

6 Most estimates put the size of the grounds at about 350 acres (Grant 169).

7 For a brief discussion of the development of the various forms of scrollwork, see Wolfgang Kayser, *The Grotesque in Art and Literature* 22–24.

8 See Barasch for an extended discussion of the history of the word and its development in English.

9 It is worth noting that the exotic animals were portrayed in terms of recognisable categories: the rhinoceros and the pelican, for example, were described in terms of mythological creatures — one, half unicorn; the other half griffon.

10 Philip Thomson notes that both Victor Hugo and G.K. Chesterton saw the grotesque not just as a mode of representation but as part of the real world (*The Grotesque* 17).

11 See, for example, Arthur Clayborough, *The Grotesque in English Literature*, and M.B. van Buren, "The Grotesque in Visual Art and Literature", 46.

12 See, for example, Michael Steig, "Defining the Grotesque: An Attempt at Synthesis", and Arthur Clayborough, *The Grotesque in English Literature*.

[13] Charivaris specifically punished people who transgressed sexual norms. For example, adulterers, widows and widowers who remarried too soon, and men beaten by their wives, were paraded on asses, and subjected to verbal and physical abuse. See Natalie Zemon Davis, *Society and Culture in Early Modern France*, 100.

[14] "Corpus Christi Day was the chance for a procession to turn into an assault on, and slaughter of, those who had offended the Catholic faith [...] ." Natalie Zemon Davis, *Society and Culture in Early Modern France*, 171.

2 The Unsayable Terra Incognita: The Invention, Discovery, and Colonisation of the Grotesque Outland

> Nevertheless in most instances [...] I shall not myself pledge my own faith, and shall preferably ascribe the facts to the authorities who will be quoted for all doubtful points [...]. (Pliny 2: 513)

> Around [Hearsay] I saw innumerable men and women listening to him attentively, and amongst the group I recognised several with very important looks. [...] They spoke about the Pyramids, the Nile, Babylon, the Troglodites, the Himantopodes, the Blemmyae, the Pygmies, the Cannibals, the Hyperborean Mountains, the Aegipans, and all the devils — all from Hearsay.
>
> There, as I believe, I saw Herodotus, Pliny, Solinus, Berosus, Philostratus, Mela, Strabo, and a great number of other ancients, together with Albertus Magnus the Dominican, Peter Martyr, Pope Pius the Second, Rafael de Volterra, Paulus Jovius the Valiant, Jacques Cartier, Chaiton the Armenian, Marco Polo the Venetian, Ludovico Romano, Pedro Álvarez, and I do not know how many other modern historians, hiding behind a piece of tapestry and stealthily writing down the grandest stuff — and all from Hearsay.
>
> (Rabelais 679)

> As for the fabled "antipodes", men, that is who live on the other side of the earth, where the sun rises when it sets for us, men who plant their footsteps opposite ours, there is no rational ground for such a belief. (Augustine 664)

It is not possible nor necessarily desirable to posit an ultimate origin for the grotesque, but an examination of its various manifestations will reveal the traces of its past in the present, like the marks on Freud's mystic writing pad which cannot be completely erased. As a supplement to the history of the grotesque produced by the major theorists discussed in chapter one an alternative genealogy may be traced which links the grotesque body to European colonialism. With the spread of European civilisation, from antiquity to the present, colonialist projects have delimited the body of the Other by ethnocentric discourses of the grotesque. The figures that Vitruvius condemned, for example, may well have signified a particular discourse of human evolution that was informed by the facts and fictions reported by travellers, voyagers, explorers, commercial expeditionaries and military campaigners who ventured beyond the immediate domain of the Graeco-Roman world. In addition to the cultural artefacts, these people brought reports of geography, climate, people, plants and animals, back to the city-state. Apparently these accounts were not always based on first-hand

observation, but also on the folklore, popular wisdom, and in some cases the mythology, of the foreign communities, as well as obscure sightings and conjecture founded on contemporaneous theories of humankind's ability to adapt to different environments. In many cases, the "truth" could not be told because it had not been perceived. Translation difficulties,[1] unreliable information, and cultural biases, produced gaps in the records through which the grotesque body entered the imperial centre. The encounter with other communities disturbed the familiar socio-ontological structure of the explorers' world, just as the grotesque artworks had troubled the prevailing aesthetic codes of realism by representing "impossible" forms of living creatures.

To some degree the ancient geographers, cartographers, and ethnographers also hypothesised the existence of remote countries and continents, and the kinds of beings who would inhabit those spaces. The existence of the continent of Australia, for example, was theorised as necessary in early ideas about the sphericity of the earth long before mariners ventured beyond the equator. As a result these writers produced a narrative which "factualised" fiction and constructed a fabulous world on the periphery of the empire. In figurative terms, as the intersection of the tributaries of travellers' routes, the city-state may be seen as the point of aggregation where their reports produced the grotesque body of the Other. For the majority of people, who did not travel to the foreign countries, these reports constituted an imaginary world on the edge of their physical reality, while others rejected the possibility of monstrous beings and sought rational explanations for the travellers' grotesque descriptions of foreign people.

The style of ornamentation which became known as grotesque appears to have been brought to Rome by people who travelled to India. In his examination of the history of the grotesque body, Bakhtin glances briefly at the cycle of legends known as the "Indian Wonders" and the references to monstrous beings in the writers of antiquity as another source of images which influenced Mediaeval artists and travellers in their

descriptions of foreign lands (344–47). What is not apparent in his brief discussion is the discursive conflicts underlying the interpretation and propagation of those images from antiquity through the Middle Ages to the present, and the metamorphosis of those monstrous figures into the mediaeval representations of the Wild Man, and later into the New World indigene. The images of the grotesque body have a material place in history that Bakhtin's study of carnival and literature does not address. For example, the "scientific" mode of thinking, which is perhaps best represented by Aristotle (384–322 BC),[2] denied the possibility of monsters, while the totalistic tradition of natural history as embodied in the works of Pliny (23/4–79 AD) absorbed all information indiscriminately, in contrast further to the religious dogma exemplified by Augustine (AD 354–430) which struggled to rationalise the place of the monstrous races in the biblical world scheme, and characterised them as demonic and degenerate. The grotesque body bears the scars of this discursive conflict as the effects of its historical evolution. In particular these three major strands of ethnographic discourse informed the explorers' gaze from about the fifteenth century onwards when Europeans began sailing across the oceans of the world in search of wealth — as distinct from the previous coastal navigations — and whose discoveries had to be incorporated into these narratives. In a manner similar to the ancient travellers, the routes of the colonialist expansion spread like so many rhizomes, surfacing in foreign fields to form new nodules of European civilisation which entangled the Indigenous communities in historically located discourses of the grotesque Other. Images of the mediaeval Wild Man — the descendant of the monstrous races — were projected onto the New World indigene who represented the contradictory figures of the Noble and Ignoble savage.

For the ancient Graeco-Roman civilisation, India was the "land of marvels" lying in the remote East of the known world. Herodotus' (*c.* 490/80 BC–425 BC) *The Histories* contains the earliest surviving descriptions of India and the ancient world, but of his many sources of information, Hecateaus of Miletus (fl. 6th–5th century BC) is the only

recognised "historian", and like the poets such as Homer (fl. 9th or 8th century BC) and Aeschylus (525/524 BC–456 BC), he also recorded descriptions of monstrous people inhabiting remote areas of the known world. Herodotus documents all the knowledge of his day, including myths, legends, and histories of people, places, and events. While often expressing doubt over the veracity of some of his material — for example, the reports of the one-eyed Arimaspians (250), and the Neurians who were said to turn "into [wolves] for a few days" each year (306) — he accepts other anecdotes without question, such as the tales about the giant gold-digging ants of India (246), and the winged snakes of Arabia (157). Remarkably he accords equal ontological status to the Anthropophagi and the Cynocephali (dog-headed people), two figures which have particular significance later when they mutate into the Wild Man and the cannibal savage. Herodotus' descriptions represent the point of intersection where observable fact and unreliable reports are grafted together and although he attempts to exclude the unreal from his writing, instances such as this raise questions about the construction of "truth" and knowledge.

Another early scribe who also documented fabulous races was Ctesias who flourished in the late fifth century BC. He was possibly the least reliable however because, as Lucian (*c.* AD 120–after 180) points out in his parody of all such accounts, it is doubtful whether Ctesias had first hand knowledge of India:

> [...] everything in my story is a more or less comical parody of one or another of the poets, historians and philosophers of old, who have written much that smacks of miracles and fables [...]. One of them is Ctesias, son of Ctesiochus, of Cnidos, who wrote a great deal about India and its characteristics that he had never seen himself nor heard from anyone else with a reputation for truthfulness. (1: 250–51)[3]

It appears that Ctesias' representation of India had little, if any, basis in fact. Paradoxically however, as Rudolf Wittkower argues, it was Ctesias' book which marked India as the land of fabulous creatures and marvels for centuries to come (160).

Similarly, although Alexander the Great took numerous scientists and historians with him to record his campaigns in India in 326 BC, it was the apocryphal "Alexander Romance" which received the most attention and sustained the legend of monstrous races in the fabulous East throughout the Middle Ages when "the contents of the romance were regarded as real history" (Bernheimer 89).[4] Alexander's successor, Seleucus I, sent Megasthenes (*c*. 350–*c*. 290 BC) as ambassador to India, and during his time there he produced the most complete account of India, which, according to E.H. Bunbury, became "the foundation and principal authority for all that the Greeks knew in regard to that country" (1: 556). Megasthenes' work was highly influential in the Middle Ages too (Wittkower 162) but, like Ctesias and Herodotus before him, he also listed and expanded the catalogue of fantastic life forms in the distant land.

The accretion of information over the ages, which undiscerningly mingled fiction and fact, the fabulous and the physical, established a mythical history of the world on the perimeter which projected grotesque images onto the foreign body. In *Orientalism* Edward Said posits a link between the British and French imperialist production of the East as the West's Other in the eighteenth and nineteenth centuries and the representations of the Orient in literary, historical and geographical writings from the Greek and Roman classical period (56–58). Said aims to demonstrate the unified nature of Orientalist discourse, and not surprisingly this strategy has been criticised by many for asserting a "continuity of representation" (Porter 181). As Aijaz Ahmad points out, representations cannot be transferred from one cultural context to another and still retain their former meaning (*In Theory* 189). The kinds of images found in the classical writers do not have the same signification in the Renaissance. Furthermore, Said constructs the West as producing knowledge of the East unproblematically: "no counter-hegemonic voices are heard" (Porter 181) in his work, yet the reliability of two of the classical sources whom he cites, Herodotus and Alexander the Great, was interrogated by other writers of the period as has already been shown.

In effect the ancient writers produced a fanciful discourse about the Other, based on hearsay and invention, which is perhaps best exemplified by Pliny the Elder, whose work had an enduring significance and was transmitted through the Middle Ages by various writers. In fact, Bakhtin cites Pliny as one of Rabelais' classical sources for the grotesque images he produces in *The Histories of Gargantua and Pantagruel* (354).[5] In his encyclopaedic work, *Natural History*, Pliny gathered together, uncritically, the tales and reports from the various writers who preceded him. For example, when describing the Arimaspians he writes,

> [m]any authorities, the most distinguished being Herodotus and Aristeas of Proconnesus, write that these people wage continual war around their mines with the griffins, a kind of wild beast with wings, as commonly reported, that digs gold out of mines, which the creatures guard and the Arimaspi try to take from them, both with remarkable covetousness. (2: 513)

While Herodotus does relate the story of the Arimaspians, citing Aristeas as his authority, he also refutes the possible existence of such a race:

> It is clear that it is the northern parts of Europe which are richest in gold, but how it is procured is another mystery. The story goes that the one-eyed Arimaspians steal it from the griffins who guard it; personally, however, I refuse to believe in one-eyed men who in other respects are like the rest of us. (250)

By compiling descriptions from the earlier writers, Pliny constructed what are often referred to as the monster races: the Sciapodes[6] or Monocoli, for example, who "have only one leg, and [...] move in jumps with surprising speed". They are also known as the Umbrella-foot tribe, "because in the hotter weather they lie on their backs on the ground and protect themselves with the shadow of their feet [...]" (2: 521). Other examples of Pliny's people include the mountain tribe of "human beings with dogs' heads, who wear a covering of wild beasts' skins" (2: 521); the forest dwellers "who have their feet turned backward behind their legs, [and] who run extremely fast and

range abroad over the country with the wild animals" (2: 513–15); the Choromandae, another forest tribe who have "no speech but a horrible scream, hairy bodies, keen grey eyes and the teeth of a dog" (2: 523); and the Astomi, people who have no mouths and hairy bodies (2: 523). It may be observed from these few examples that Pliny's tribes constitute a collection of images which describes the body on the periphery of the classical world in terms which bear comparison to the kinds of grotesque figures that decorated the *Domus Aurea*. The various fragments of the grotesque body are marked by uncertainty and an historical discourse of evolution. Moreover, these depictions of the monstrous, "evolutionary" body form part of an ethnocentric discourse that places the Roman people in a superior position to the people beyond their borders.

Writers like Herodotus and Pliny represent the "natural history" tradition which incorporates everything known about a subject. In one sense these writers actually produced the knowledge of their subjects — the physical descriptions of people, their customs, habits and beliefs, the kind of clothes they wear, the type of food they eat, their form of housing, and their relationship to their environment were all noted. At the same time they constituted a definition of knowledge by including everything that had been written or said about those people, whether by "authorities" or hearsay, not just verifiable fact. This style of narrative predominated over the more "scientific" mode of writing, and constituted the history, geography and ethnography of a world where the fabulous was more than possible: it lived in the outlands. Although, as may be demonstrated, many of the ancient monsters were real animals, their strangeness was the result of observers and later writers attempting to represent the unknown in terms of the known. The travellers' linguistic resources reached their limitation outside the margins of the classical empire. The Greek and Roman lexicons had no signifiers to represent the unfamiliar beings — they were anomalous — and in fact their diversity and deviation in form from known creatures often traversed disparate category borders of the observers' language. Agatharchides' (fl. 170–145 BC) description of the

Kamelopardalis, which is considered to be the union of two other separate but familiar animals, serves to illustrate this point. "In the Troglodyte country", he writes,

> there is an animal called the Kamelopardalis by the Greeks, a name derived from the composite nature of the beast. For from the leopard it derives its spotted skin, and from the camel its long neck. It is very thickset and has a very long neck, so long in fact that it can eat the tops of the trees. (191)

Obviously the Kamelopardalis is a giraffe, which would hardly be understood to be bizarre by late twentieth-century standards. The disjunction between language and the spectator's experience, as shown in this example, produces descriptions which combine fragments from heterogenous species and so creates the monstrous races. Similar effects may be found in Pliny and his antecedents.

Nevertheless, many of the descriptions of people such as the Blemmyae, Sciapodes, Antipodes,[7] and Cynocephali may be rationalised in light of contemporary knowledge. Leslie Fiedler argues that in some cases, the "observation of human malformations preceded the creation of mythic monsters" (27).[8] John Friedman suggests that the Blemmyae, for example, were a warrior tribe who decorated their shields or chest armour with faces, and that "[s]uch devices, seen from the defensive vantage point of an observer, might easily have made these warriors seem at a distance to be neckless" (25), which sounds quite feasible, although Fiedler indicates that such creatures could also be the result of birth defects (27). It is not inconceivable that some sightings of "hairy people" were humans dressed in animal skins, and it may be suggested that other reporters had actually encountered a "Yeti" (Shackley 33).

Two "monsters" that are of particular interest to a study of the grotesque are the Gorgon and the Cynocephalus because they both trouble the category border of human. According to Pliny the Gorgons originally inhabited the group of islands known as the Gorgades, which

> were reached by the Carthaginian general Hanno, who reported that the women had hair all over their bodies, but that the men were so swift of foot that they got away; and he deposited the skins of two of the female natives in the Temple of Juno as proof of the truth of his story and as curiosities, where they were on show until Carthage was taken by Rome. (1: 487)

The translator, H. Rackam, adds a footnote to this section stating that "Hanno called these natives gorillas, but they were probably chimpanzees or baboons" and this is likely to be the case with most of Pliny's hairy creatures which metamorphosed into the figure of the Wild Man during the Middle Ages. The fact that he does refer to such fanciful beings as tribes and races of people perhaps demonstrates the limit of his experience; however, it also indicates a model of the human that has broader category borders and includes certain forms of animals. The Cynocephalus appears to have inhabited a space precisely on the boundary of that model since it transformed, in the imagination at least, from a dog-headed people to dog-headed apes. Agatharchides notes, for example, that the "Kunokephalos" is a monkey and that it is "represented in art with a human body of ugly appearance; it has a dog's face and voice not unlike the squeak of a mouse" (191).

From the earliest records of exploration and historical accounts of geography and ethnography, a discourse evolved which inscribed the border lands with the kinds of theriomorphic bodies that were later to become known as grotesque, and their existence was explained by theories of human evolution. To be on the border of civilisation was to be on the border of the human category. Moreover, these problematic narratives were transmitted through the Middle Ages to the early Renaissance — where their influence may be seen in the cartographers' maps and the explorers' accounts of the New World — and further into the seventeenth-century records of investigations in the South Pacific. It may also be conjectured that as the explorers' reports passed along the chain of narrators the details became fragmented and even more unreliable, leaving the writers with a collection of seemingly disconnected data and images which they

supplemented with their own imaginings. As the limits of the known world expanded, the more anomalous of the grotesque beings were projected into further outlying territories, but the confrontation with these so-called monstrous races instigated a double movement, for they were simultaneously incorporated into the Graeco-Roman body of knowledges — lodged in the imperial centre — and excluded from the immediate physical reality. In Kristeva's terms, they were abject because they disturbed the borders of the self by connecting the body of the centre to the monsters on the periphery.

Judging from the various writers' accounts, it would appear that a certain mode of thinking developed whereby Indigenous people and animals living in remote areas beyond the limits of the Roman city-state were portrayed as the opposite or inverse of the known. But not everyone subscribed to the Plinian model of natural history. It may be argued that Aristotle, for example, who represents the "scientific" tradition, attempted to account for the grotesque monsters represented in Herodotus and other authorities who preceded him, with his theories of human teratism and social evolution. In contrast to Pliny who re-cycled other writers' information, Aristotle analysed and tabulated the anatomy of all creatures in his books on biology and zoology, and sought the reasons for the production of "monsters". In *Generation of Animals*, he discusses the various "natural" monstrosities (which are defined as having either a deficiency or an excess of parts), like two-headed snakes, and concludes that such creatures, being born of normal parents, are accidental and do not constitute "races" of monsters. Moreover, he reveals the problem of linguistic slippages when he argues that while some people may be malformed and described as having "the head of a ram or a bull [...] they are none of the things they are said to be; there is only some similarity, such as may arise even where there is no defect of growth" (1191). In other words, the descriptions are figurative rather than mimetic which may also account for some of Pliny's monsters. While some of the ancient writers apply the term "cynocephali" to dog-headed apes

(Aristotle, *History of Animals* 32), for example, Pliny describes both people and apes as having dog's heads (2: 521, 527). Nevertheless, the occurrence of biological aberrations is insufficient to explain the physical and cultural diversity that the natural historians documented.

In *Politics*, Aristotle constructs an ethnocentric representation of foreign people as inferior when he argues that "man is by nature a political animal", and that the city-state is a natural growth for human beings. "A man", he writes, "that is by nature [...] citiless is either low in the scale of humanity or above it" (9) and furthermore, "a man who is incapable of entering into partnership [the social contract ...] is no part of a state, so that he must be either a lower animal or a god" (12–13). In other words, the foreign tribes such as Pliny's sources described who live in the forests and other areas beyond the bounds of the city-state must be either a very low form of human being or animals.[9] Aristotle also pursues this line of thought in his theory of the mean which he elaborates in *The Nicomachean Ethics*: anything beyond the mean is either excessive or deficient (100–10). If the city-state is the natural development of "man" which allows him to pursue virtue, then the people outside the city are either excessive or deficient, which may manifest in both physical and moral terms.[10] Aristotle's formulation specifically equates the complexity of social organisation with human evolution, and he constructs a hierarchy of existence based on the mode of food production which ranges from the nomads to the agriculturalists (*Politics* 35). Moreover, he characterises the deficient and excessive as licentious and vicious, qualities which he describes elsewhere as "low and brutish" (*Ethics* 137). People who live outside the state are devoid of virtue, the most unscrupulous and savage of animals, and the worst in regard to sexual indulgence and gluttony (*Politics* 13).[11] Aristotle constructs the self in opposition to the "low-Other", but by transcoding biological development with social evolution he maintains the self's connection to the Other.

Notwithstanding some similarities between the writing of Pliny and Aristotle, such as their ideas about the body's relationship to the environment and the evolution of cultural practices,[12] the traditions which they represent showed markedly different ideas about the category of human. Aristotle's scientific practice exemplifies a materialist model of the human body which is isolated from the vegetable and animal categories of living beings, and only includes monsters as either accidental generations or the deformed progeny of normal parents. In his theory of social evolution "man", specifically, triumphs over nature and becomes a virtuous citizen.[13] The scientific model of the human body has fixed parameters, in contrast to Pliny's concept of the human which has more plastic borders since it is able to include various species of ape which co-exist in the world, as well as the mythological hybrid products of cross-species union. As such the body in natural history has scope for change, for evolution: it is a model of becoming which, like Bakhtin's construction of the grotesque body, is not severed from nature.

The natural history tradition persisted through the Middle Ages, but as writers' knowledge increased with the fruits of exploration, the fabulous races were pushed further and further beyond the margins of the known world, and their numbers were diminished, although some "metamorphosed" into more recognisable forms, as already indicated. It is worth noting at this point, that the opposition between the Aristotelian classifying practice and the more popular Plinian anecdotal narrative, exemplifies the conflict between the structuring and anti-structuring impulses which persisted in later centuries. Bakhtin, for example, theorises mediaeval carnival's celebration of the grotesque body as a symbolic challenge to the hierarchisation of society into popular and "official" culture; Kayser argues that the German Romantic writers employed grotesque motifs to subvert the totalism of Enlightenment rationality; and as discussed in chapter one, the eighteenth-century Gothic writers employed grotesque images to overcome the Augustans' strictures against the excesses of the imagination. The

scientific, materialist approach sealed the body off from "nature" and isolated it in the social structure, whereas the tradition of natural history represented it as part of the continuing process of becoming.

Just as the people of antiquity had constructed natural histories of monsters from unreliable information, so their cartographers and geographers developed theories about the shape of the earth, and the size and location of the continents and countries. In *A History of Ancient Geography*, Bunbury demonstrates how the early "geographers" extracted details of the world from the epic poetry of Homer and others, and moreover, how they went to desperate measures to make their knowledge of the physical world suit the sparse details in the *Odyssey*. The location of many of the fabulous races was indeterminable and they seemed to wander about the Asian continent. Pliny located the Hyperboreans, for example, in the northern extremities of Europe, but noted that "some authorities" had placed them on the coasts of Asia (2: 189).

There were two schools of geographical thought, one based on actual reports, and the other on conjecture. Pythagoras (*c*. 580–500 BC), who is commonly recognised as having been the first[14] to theorise a model of the earth as a sphere, divided the world into five climatic zones (Bunbury 1: 123–25). Between the impassable equatorial zone and the two polar zones lay the temperate regions which, he posited, were the only habitable areas of the earth, and it is worth noting that his notion of a southern temperate zone is the first suggestion of the existence of the southern continent, which later became the subject of much debate. While it was admitted by some that people could possibly exist in the southern temperate regions, until the first century AD the habitable portion of the world was believed to be restricted to a limited section of the northern hemisphere. Pomponius Mela (fl. 43 AD) followed the five-part zonal division of the globe, and according to Bunbury, "he speaks, as of an undoubted fact of the existence of *antichthones*, inhabiting the southern temperate zone, though they were unknown and inaccessible on account of the heat of the intervening tract or torrid zone"

(2: 353). Nothing could be verified, of course, and for many centuries the Antipodes remained an issue of contention. However, the transcoding of uncharted space with the monstrous body was a clearly established practice: life beyond the border was on the margin of the human category, and so the periphery represented the region where category borders became confused, disordered, and incongruously mixed: the realm of the grotesque.

The imagined southern landmass was labelled with the term "antipodes", the word which had also been used to describe some monstrous races, and by a semantic slippage the hypothetical inhabitants of the southern hemisphere were characterised as monstrous as well (Wittkower 182), which was in keeping with the Graeco-Roman representations of the Other. It was reasoned that people standing upright on the "bottom" of the world would necessarily be facing in the opposite direction to those on "top" of the world, and they were described as having "feet pointing opposite" — antipodes. This description was conflated with the idea of having feet which pointed backwards from the body like the monsters that Pliny described. As the subject of conjecture, the unknown Indigenous people were inscribed figuratively into the earth. Throughout the Middle Ages, however, the spherical model of the world and the possible existence of a large antipodean continent was continually being challenged by Christianity because it did not accord with the evidence in the bible. In *The City of God* Augustine argued that even if the world were round, there was no reason to believe that "the land on [the other] side was not 'covered by the gathering of waters,'" and if it was uncovered, it did not "immediately follow that [there were] human beings on it" (664). Furthermore, he claimed that,

> it would be too ridiculous to suggest that some men might have sailed from our side of the earth to the other, arriving there after crossing the vast expanse of ocean, so that the human race should be established there also by the descendants of the one first man. (664)

To Augustine the notion of an inhabited antipodean continent was a "fable". Nevertheless, while he rejected the scientific discourse about the sphericity of the earth, he revealed a decidedly Aristotelian strategy when he tried to incorporate the monstrous races into the biblical world scheme. Just as Aristotle had listed the various forms of human teratism in *Generation of Animals*, so Augustine cites human anomalies with supernumerary digits, Hermaphrodites, and Siamese twins as examples of monstrosities. And as the whole human race had descended from one man, he argued, it was possible for there to be a race of people who had "deviated as it were, by their divergence in bodily structure" (663), and to have descended from one abnormal person. In other words, Augustine identified the grotesque body as part of the self.

Although Augustine constructs an argument to accept monsters as part of God's plan, he also rejects the Plinian model of the human being, for he warns that,

> if we did not know that monkeys, long-tailed apes and chimpanzees are not men but animals, those natural historians who plume themselves on their collection of curiosities might pass them off on us as races of men, and get away with it. (663)

Like Aristotle, he delimits a category border for the body which includes biological aberrations but he severs it from any connection with the animal world, and in fact presents an objection which recalls Vitruvius' earlier response to the Roman grotesque mural decorations discussed in chapter one. The tension which is apparent in Augustine as he attempts to accommodate human monstrosities into religious discourse illustrates Kristeva's theory of abjection in which the self rejects part of its being in order to become the clean and proper body through discursive and material practices of defilement. Augustine is ideologically prohibited from locating these people in the antipodes, so he tries to distance them from the "normal" by naming them as "deviations" — as if they were an offshoot — and in so doing, it could be argued, he erects a hierarchy between the normal and the monstrous. In contrast to Pliny's model

which suggests that humans developed from the monsters, Augustine posits monsters as the result of human degeneration. Ironically, while he rejects the animal link to the body, he opens a gap which admits the grotesque body into the figurative centre by incorporating monsters into human evolution. The self is contaminated by its potential to degenerate into the Other.

To believe in the fact of the Antipodes — both the continent and the people — became a heresy, and therefore, within the official ecclesiastical domain, at least, the reality of the Middle Ages was discursively constructed so as to exclude the physical existence of the southern continent. But not all clerics subscribed to the official line of thought. Virgil of Salzburg (AD 750–784), for one, apparently preached his belief about the new world, although in an ambiguous fashion to prevent being ex-communicated (Beazley 372–73). In one sense, as much as the early writers had tried to reconcile Homer's ideas of geography with later knowledge, the church tried to accommodate scientific thinking with biblical tradition. As it was considered to be impossible to journey across the torrid equatorial zone, following Augustinian thought, the antipodean people, if they did exist, had to be a separate creation and therefore they could not have been redeemed from sin by Christ's sacrifice. Consequently they were immoral, degenerate and demonic. The conflict between the two discourses produced the grotesque body, and notably, a vision of the southern continent whose existence had yet to be verified by European "discovery". The influence of this idea, which grew out of the difficulty of accommodating the hypothetical Antipodean people into Christian dogma, persisted in one form or another for centuries to come, and indeed it filtered through the European discoverers' reports in the seventeenth and eighteenth centuries.

The scientific work of the geographers such as Ptolemy (fl. 127–48 AD), Eratosthenes, (276 BC–196 BC) and Strabo (?63 BC–?23 AD) was neglected from about the fifth century to the Renaissance, and the texts of Pliny and Solinus,[15] who also constructed a marvellous world, held sway over the Middle Ages, although the southern

continent continued to be represented on the elementary maps of the period. During this time manuscript copies of the classical writers' texts were being decorated with illustrations of the Plinian monsters, and from about the twelfth century the fabulous races also began to appear in religious art [fig. 3] where they were invested with moral meanings (Wittkower 176–78). The grotesque body was slowly invading the space of "official" discourse. At the same time, because many of these "scientific" writers were interested mainly in the physical aspect of geography — the size and shape of the world — they neglected detail about the populations of the countries they mapped, and their works were illustrated by later cartographers with the fabulous monsters of antiquity and their descendants, without regard for the contradiction inherent in adding fictional monsters to scientific "fact". The Osma Beatus map (*c.* 1203), for example, shows a sciapode in the Antipodes [fig. 4], and the Hereford map (*c.* 1290) portrays Sciapodes, pygmies, satyrs, Arimaspians, martichora,[16] and Hyperboreans (Wittkower 174).[17] In other words, the earlier writers' neglect left a gap for the grotesque body to infiltrate their work. The mediaeval map was a pictorial heteroglossia of classical, religious, and fabulous discourses combined with representations of actual people and places, which thoroughly prepared the mediaeval mind to believe in the possibility, at least, of monsters and immoral, if not evil, beings inhabiting the remote regions of the world. It could be said that the cartographers turned the world map into a grotesque art work which was filled with the "excesses" of creation, the monsters, in the margins.

The growth in exploration during the Renaissance revived interest in the scientific aspect of geography. The popularity of the Ptolemaic map which showed the Antipodes connected to Africa and Asia, and the whole landmass encompassing the entire southern polar and temperate zones, helped establish the idea of the southern continent as a fact. From the earlier ecclesiastical position which claimed it was non-existent, the grotesque land form which supplemented the classical world had spread upwards from the lower border of the map to absorb nearly half of the world. As explorers, who were driven by

Figure 3. An initial 'V' for the Book of Job in a Vulgate Bible, MS. Auct. E. inf. I, fol. 304r; English, late twelfth century.

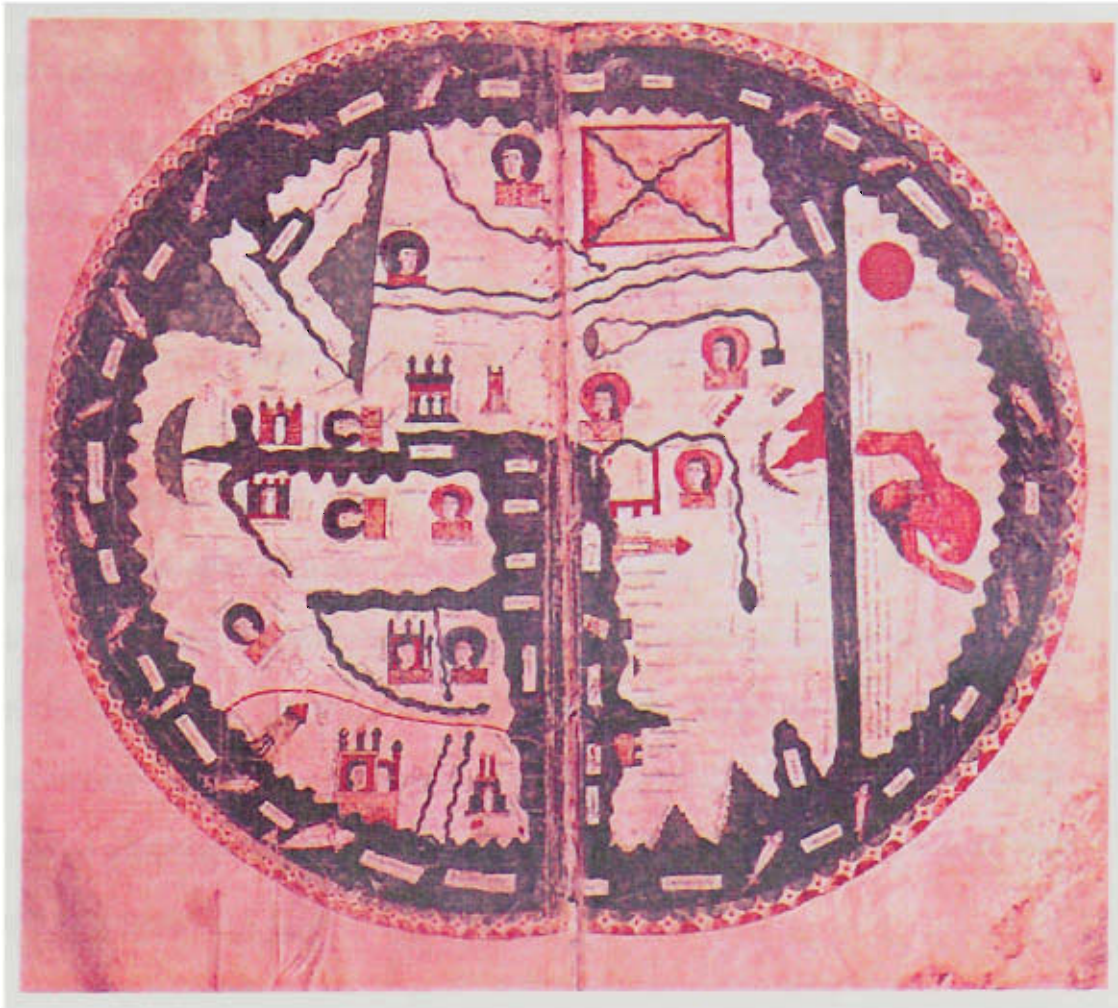

Figure 4. *Mappa mundi (World Map)*, 11th century, MS., *Osma Beatus,* Cathedral, Burgo de Osma.

capitalist imperatives, travelled further into the uncharted expanses and extended the knowledge of the world, their courses were recorded and the outlines of different landmasses began to appear on cartographers' charts. Often these maps were as much conjecture as fact, and iconographic as much as ethnographic, because the interior regions of the various countries and continents that were supposedly decorated with representations of the people and places found there, often included the fabulous monsters, which suggests that this form of embellishment became conventional: monsters dwelt beyond the limits of the civilised homeland. Moreover, maps became works of art and the artist's skill was judged by the decoration.[18] That is, the monsters signified the expertise of the artist rather than the kinds of people and animals to be found in the remote lands, so the images were disconnected, so to speak, from the real bodies. Furthermore, people such as the Mandeville[19] compiler, like Ctesias who was discussed earlier, were able to produce travelogues without venturing abroad. That this was possible further implies that the practice of reporting on journeys to foreign parts had become a narrative genre in which fabulous races were expected to be encountered. The images of the grotesque body were further removed from the material entities they were supposed to represent.

As different mariners came into contact with islands in the Pacific the size, shape, and location of the antipodean land altered vastly. In 1502, for example, while sailing down the east coast of South America in search of a westward passage, Amerigo Vespucci concluded that he had discovered the new continent (Eisler 13); and Pedro Fernandez de Quiros believed that he had found Terra Australis when he sailed in to the New Hebrides in 1606 (Ward, *Finding Australia* 105). The maps drawn between 1540 and 1570 by the Dieppe school show the southern landmass variously, as a part of South America extending into the Antarctic regions, and as Java la Grande which included parts of Malaysia, New Guinea, New Zealand and Tasmania. As Helen Wallis notes, however, "[t]hese individual works, the showpieces of Dieppe, remained

unknown to the world at large although the school of hydrography itself made Dieppe famous throughout Europe" (72).[20] Like the fabled Planctea of antiquity, the rocks which wandered about the coast of Sicily, Terra Australis figuratively roamed about the southern ocean. This figure of a movable continent, with its fluid boundaries and impossible, promiscuous connections to other landforms, exemplifies the grotesque dynamic of becoming and un-becoming. Like the ancient wall decorations of the *Domus Aurea*, in which the lines joining disparate images and icons suggest the aggregation and dissolution of various bodies, the graphic representation of the southern land swelled and diminished as it was joined to and isolated from, larger continents. As the physical space of Australia with its still undetermined borders was coming into being, its unstructured landscape was simultaneously being populated with the descendants of Pliny's tribes, the Sciapodes and Antipodes.

Significantly, the Dieppe maps show the antipodes to be inhabited by the monstrous races. Pierre Desceliers' "World Chart" of 1550, for example, depicts Cynocephali and Troglodyte caves as well as Camelopards [fig. 5]. Similarly, Guillaume le Testu's map depicts a martichora within the mainland area, and an island off the coast is named the "Illse Des Grifons" [fig. 6]. How realistic these illustrations were supposed to be, and to what extent they were conventional cartographic iconography influenced by Pliny and his imitators, is difficult to tell. In *Finding Australia*, Russell Ward suggests that the Dieppe maps of Java la Grande were pieced together from "several separate charts made by different Portuguese navigators of different islands and coastlines in different parts of the world" (90), and that "sixteenth century cartographers frequently decorated their products with words, dragons and mythical monsters not meant to apply to specific points on the chart or even to the whole chart in any realistic way" (91).

The mystery surrounding the Portuguese charts and their derivatives, the Dieppe maps, is well known, and in *The Island in the Mind* which is set in the seventeenth century, Hall uses the uncertainty surrounding these early maps of Terra Incognita to

Figure 5. Pierre Desceliers, Java la Grande, 1550 MS., from his *World Chart.*

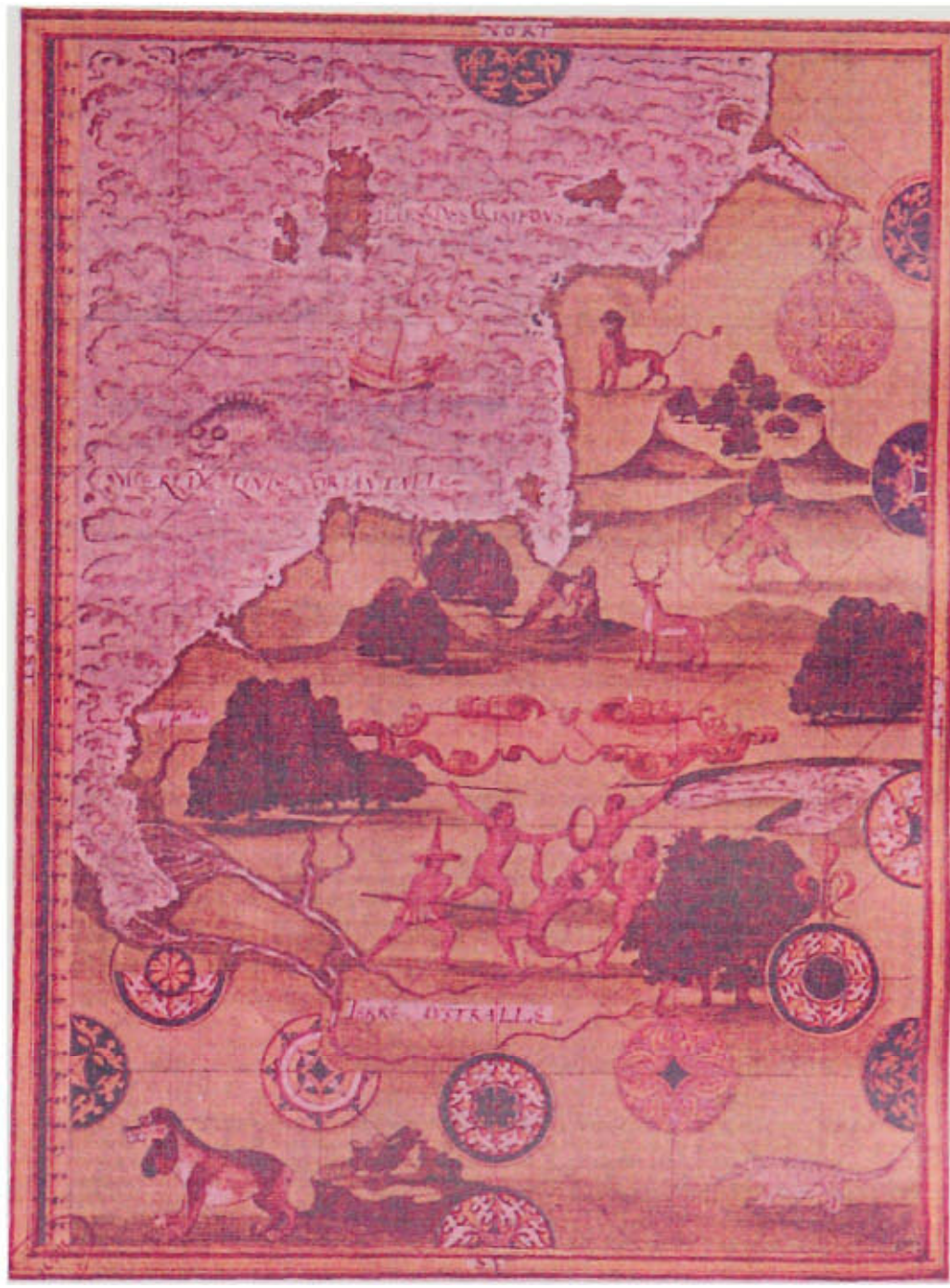

Figure 6. Guillaume le Testu. Java la Grande 1556

undermine the reliability of representation and interrogate the European vision of the antipodean land. During the sixteenth century the cartographers at Dieppe produced maps based on charts and maps which had been copied or stolen from the Portuguese. The Portuguese *Policia de Segrêdo* (Policy of Secrecy) of 1508, which constrained their navigators to hand over all of their charts and logbooks to the Maritime Archivist, was intended to defend Portuguese territories against encroachment from their Spanish rivals, Portuguese private traders, and foreign interlopers. Despite these measures to safeguard Portuguese interests, other nations acquired at least some of their knowledge, and between 1536 and 1566 the cartographers at Dieppe compiled many maps based on information and charts which had been stolen or copied from the Portuguese originals by spies and Portuguese defectors.

The cartographers' practice of infesting their maps with monsters — alien signifiers which were fraught with ideological cargo — may be related to the early Australian explorers' custom of differentiating the landscape by applying names which had little relevance to its features. In *The Road to Botany Bay* Carter criticises imperial history which takes Australia as a space waiting to be discovered (xxi) and fails to realise that the explorers "invented places, rather than found them" (51) by describing the landscape in terms of their foreign vocabularies. As Simon Ryan has rightly noted, however, Carter "errs in focusing on European discovery as the initiating moment of cultural formation of Australia", because the "(non-Aboriginal) cultural generation of Australia as a space had been taking place since European geographical speculations began" (17). Carter ignores the kind of historical discourses that this present chapter details which were freighted onto the antipodean continent with the first European invaders. Nevertheless, he correctly observes that by marking the land with "class names" which referred to British landscape features a discrepancy was created between meaning and language (45–50). In the same way, the signifiers of monstrosity which were part of the European discourse of geographical remoteness were applied to

Indigenous people, and created a cognitive disjunction between the European perception and the foreign reality. These iconographic practices contributed to the construction of a generic Indigenous "Other" in the European mind: regardless of the location, the body of foreign people was monstrous. Altogether, as an early manifestation of Australia, Java la Grande may be taken as a grotesque combination of heterogenous elements. Like the borders on the murals that were discovered in the *Domus Aurea*, in the imagination at least, Australia, the area on the edge of the maps, was filled with monsters, and the shape of the country itself was delineated by making "impossible" connecting lines between sections of different coastlines.

The cartographers' illumination of the foreign lands with grotesque figures may be understood as the first stage in the destruction of the Indigenous societies. The lines of the voyagers' routes connecting these places to the explorers' port of origin were like the rhizomic threads drawn between the monstrosities in the classical grotesque decorations. The Europeans metaphorically spatialised these countries by inscribing them with teratological beings: in other words, they represented the distant territories as blank spaces, and populated them with animals and "low forms of human beings", which figuratively erased the Indigenous social structure. The rhizomes of exploration surfaced inside the borders of the remote regions, so to speak, and inserted a monster on the end of each one. The European "teratographists" estranged these lands and turned them into a palimpsest by overwriting them with their own code of reality. The disjunction this created between their European representation and the foreign reality opened them up to invasion.

Despite all of these representations of monstrous beings in literature and on the maps of the world, doubts about their existence increased as a result of discoveries in the New World. Exploration figuratively drove the monsters out of the periphery of both the world map and the imagination, and as European colonisation expanded over the globe the monsters metamorphosed into the figure of the Wild Man. This character has a

history in European folklore and carnival dating back at least to the Middle Ages. In Friedman's words, "[f]irst, the monstrous men of antiquity were reduced to a single figure, the hairy wild man, and second, this figure became conflated with aboriginal peoples found in the New World" (197). The classical texts, maps, and paintings which had prepared travellers in the Middle Ages to encounter monsters on their journeys, had a similar effect during the early Renaissance. Christopher Columbus was one explorer who was influenced by Mandeville and the Plinian ethnographical discourse (Morison *Admiral* 454–55), and as may be observed in his "Letter to the Sovereigns", he appears to have fully expected to find the monstrous races in the New World in 1492:

> In these islands I have so far found no human monstrosities, as many expected, on the contrary, among all these people good looks are esteemed [...]. Thus I have neither found monsters nor had any report of any, except in an island [...] which is inhabited by a people who are regarded in all the islands as very ferocious and who eat human flesh [...] they are no more malformed than the others [...]. (Morison, *Journals* 185)

Columbus systematically abducted natives for observation and he took several back to Spain with him, supposedly to be converted to Catholicism. Presumably the material presentation of the New World body would also have provided an incontrovertible contradiction to the idea of monstrous races, and Samuel Morison suggests that the myth of the "virtuous savage" began with Columbus' discovery of the people on San Salvador (*Admiral* 231). The reference to cannibalism, however, instantiates the religious discourse which, as Heidi Zogbaum explains, "condoned the enslavement of people who indulged in 'unnatural practices' such as sodomy, incest or cannibalism. Cannibalism offended the European belief in man's rationality; cannibals seemed so nearly bestial as to be fit only to be slaves of rational men" (735). By characterising the people of Indigenous cultures as cannibals, the Spanish conquistadors were permitted to capture them and exchange them for capital. Whether or not cannibalism was practised by any of the Indigenous societies invaded by the European colonialists is still the

subject of debate.[21] But as a discursive effect, cannibalism locates the Indigenous Other within the Manichean Allegory that Abdul JanMohamed argues enables the colonialist project of capitalising the native body:

> While the covert purpose [of colonialism] is to exploit the colony's natural resources thoroughly and ruthlessly through the various imperialist material practices, the overt aim, as articulated by colonialist discourse, is to "civilise" the savage, to introduce him to all the benefits of Western cultures. (62)

Capitalism produces the image of the Indigenous Other as savage in order to invalidate its human status and rightful ownership of its resources. It is captured by the "official" (European) culture's discourse of the grotesque and rendered abject.

The cannibal image presented a particular threat to the European mind: the loss of self. In his discussion of the grotesque body and the degradation process Bakhtin aligns the womb and the gaping mouth with the grave as part of the cycle of death and regeneration. In the colonial context, the gaping mouth of the grotesque body — the cannibal — consumes the European subject, which is then regenerated by assimilation to the body of the Other. In figurative terms the cannibal body on the periphery is like the supplement which can completely absorb the original portion. Once admitted to the European reality through colonial contact, the Indigenous cannibal Other — the grotesque body at the extremity of the expanding empire — could devour the self. The remarkable aspect of the cannibal discourse is that the colonialist "metaphorical" consumption of the Indigenous culture is represented positively as civilising the savage body, whereas Indigenous resistance is portrayed as the threat of literal cannibalistic engorgement. The same action, the destruction and domination of a foreign culture, is recoded according to the interests of the invading power. While this strategy erects a border between the self and Other, as Maggie Kilgour observes, colonialism paradoxically incorporates the Other into the imperial self ("Function of Cannibalism"

240) which, in terms of the grotesque, combines what are supposed to be incompatible categories.

The failure to locate the monstrous races in the hitherto undiscovered regions of the world presented a serious challenge to the European ethnocentric discourses of the Other. The natives of the new world plainly did not fit into the more monstrous categories described by the Plinian narratives but, as Friedman argues, they did resemble the figure of the Wild Man: "not an original Plinian monster but a descendant of several, who begins to appear more and more frequently in European art and literature of the late Middle Ages" (200). As such he may be linked to the Aristotelian characterisation of those who live outside the city as "low on the scale of humanity" (*Politics* 9). The Wild Man figure has a fairly long and diverse genealogy, being evident in many parts of Europe and Britain where he was also known as the "wodewose". At times he has been feared, rejected, and persecuted, and by contrast during other periods he has been represented as a sylvan benefactor. His cult was sustained during the Middle Ages by ritual performances during carnival festivities, when individuals dressed in costumes of hair or fur, were symbolically killed and often returned to life. As Richard Bernheimer observes, this ceremony may be read in two ways as either a fertility ritual or the removal of "a personified obstacle to the return of spring" (56). In both cases the process may be interpreted by Bakhtin's logic of grotesque degradation which embodies death and regeneration. Furthermore, the oscillation in interpretation demonstrates how the meaning of a particular figure alters with changes in cultural perceptions and values. The grotesque image is an ambivalent signifier which may represent figures of duplicity as in the case of the abject, or it may be mastered by competing ideological interests to produce contradictory meanings. But, as will be demonstrated in the detailed discussion of Hall's narratives which follows, the writer who articulates these discourses risks being caught in their play of ambivalence.

Historically, everywhere the Wild Man is found he is the repository of beliefs, customs, and practices that are socially rejected; like Pliny's grotesque forest dwellers, the Wild Man inhabits the category border between animal and human,[22] and he is relegated to the periphery of civilisation: he is abject. It should be emphasised that the Wild Man is not a physical entity but rather an imaginary one and, as Bernheimer among others has suggested, this figure was "invented" to explain "a persistent psychological urge" in humans to "the impulses of reckless physical self-assertion which are hidden in all of us, but are normally kept under control" (3). In Rousseauvian terms, the base emotions and carnal desires of the savage remain repressed in the human psyche ("Discourse on Inequality" 149). Correlating these abject affects to the interior primitive aspects of the self connects the clean and proper body to an evolutionary past. If wildness persists in the civilised self, as both Rousseau and Bernheimer suggest, then the primordial impulses are contained by enacting them symbolically in rituals such as carnival.

The internalisation of the abject Wild Man may be seen to intersect with religious dogma which represents the degeneration of humanity as the result of immoral behaviour. The transformation of the monsters into the figure of the Wild Man which relocated him from his Mediaeval habitat in the immediate borders of civilisation — the fields and forests — to the furthest reaches of imperial power, the New World, meant that the Indigenous people of distant countries were overlayed with the neurotic anxieties and repressed desires of Europe, and they became the object of a simultaneous repulsion and attraction, the sensibility which has been defined by many theorists as grotesque. In one sense the people of the new lands were a source of anxiety for Europe since it compared itself to them as being less corrupted by the arts, sciences, and social debauchery of civilisation but, as the Wild Man remained within, the notion that humans could degenerate remained a distinct possibility to be guarded against when in contact with the primitive societies. In the colonial psyche then, as Hayden White

observes, the Wild Man became a possible destiny for civilised man (20) as the subject's social constraints were erased when displaced into the foreign reality.

In both *The Second Bridegroom* and *Captivity Captive* Hall constructs a Wild Man figure to problematise the historical discourses about racial purity and the fear of degeneration in the Australian colony. The escaped convict narrator of *The Second Bridegroom* physically deteriorates as he negotiates the alien environment. In *Captivity Captive* a pioneering family who live on the periphery of the colony become morally depraved when they indulge in cannibalistic practices. In both texts Hall argues that the potential to degenerate is inherent in the proper body.

Bernheimer's suggestion that the Wild Man represents an aspect of the civilised psyche which is repressed, may be interpreted through Kristeva's theory of the abject as that part of the self which is rejected. When the figure of the Wild Man began to take on the status of a physical reality in the form of the New World indigene, it posed the same problem to the Christian Church in the later Middle Ages that Augustine had wrestled with earlier in regard to the monstrous races: that of the savage's place in creation. The "scientific" writers and natural historians were more tolerant of ethnic diversity, and to them the people of other countries may have been physically and culturally different but, as White argues, for the Christians, who believed in the creation of a single man, difference was "moral and metaphysical" (10), and so the state of the Wild Man was construed as the result of degeneration, and accordingly he was contaminated with moral defilement in the same way as monsters and the low-Other.

In the eighteenth century the Wild Man image underwent a change in meaning. He became a figure who abstained from society — as distinct from one who was rejected by it — when he was appropriated to the myth of the Golden Age. The Wild Man metamorphosed into the image of the Noble Savage which represented the ideal of a lost paradisaical past when people were innocent and unburdened by the problems of

society. The Noble Savage typically glorifies the simple lifestyle of the lost paradise. Without the trappings and technology of contemporary society, uncivilised people existed in a state of innocence, free from the perversity of greed and lust, and the guile and artifice engendered by the desire for power and wealth that are associated with more advanced societies. With no concept of agriculture or animal husbandry, the Noble Savages led a life free of toil and the burden of industry. As these people lived in the open forest, their bodies were toughened by exposure to the elements, and they were at one with their environment.

But not everyone subscribed to the idea of the primitive lifestyle as being noble and virtuous. The Golden Age was apparently located in the distant past, but as far back as the classical period writers such as Vitruvius and Pliny, who both had enormous influence on later ages, rejected the notion of an idyllic past, and they saw in the savage's primitive existence, squalor, discomfort, arduousness, and ignorance — an ignoble subsistence. Similarly in Rousseau's period many people only saw the savage as eking out a primitive existence. This double articulation of the Wild Man discourse signals the ambivalence and mutability of the grotesque image itself. Since it can be read either positively or negatively it may be re-mastered by ideologically opposed groups and recoded according to their beliefs. Additionally, and within a loosely chronological context, the variability of the Wild Man image may be seen to illustrate Bakhtin's theory of the becoming nature of the grotesque body since the fabulous races metamorphosed into the Wild Man and then into the figures of both the Noble and the Ignoble Savage.

These ambivalent images of the Savage and the lost paradise, were projected onto the newly discovered countries. In the sixteenth century the image of the Wild Man became the symbol of the New World, and his contradictory characteristics indicate the diversity of cultures that were encountered (Symcox 225–26). Whether he was represented as dignified, enlightened, and morally sophisticated, or as cannibalistic,

promiscuous, and depraved, depended on the ideological position of the person describing him.

When William Dampier arrived on the northwest coast of Australia in 1688, for example, he found no people with backward pointing feet, but in the infamous passage from his journal he did portray the natives as "the miserablest People in the world [...] who have no Houses and skin Garments, Sheep, Poultry, and Fruits of the Earth, Ostrich Eggs, &c. [...] And setting aside their Human Shape they differ but little from Brutes (1: 453–54). Dampier's record reveals the traces of an Aristotelian ethnocentric spatial discourse which defiles communities who do not live in cities and makes them abject. When he returned to the Australian shores in 1699, he further described the Indigenous inhabitants as having "a natural Deformity; for they all of them have the most unpleasant Looks and the worst Features of any People that ever I saw, though I have seen a great variety of Savages" (2: 440) which, it may be argued, aligns them also with the Augustinian discourse of monstrosity as a "natural" biological aberration.

During the seventeenth century, the European interest in the origin of human cultures, which produced an evolutionary model of society that looked back to Aristotle, focussed attention on the Indigenous communities in the New World. As a model of innocence and primitive virtue, the Noble Savage was employed as a measure by which to gauge the corrupting effect of society. Jean-Jacques Rousseau is generally taken as the foremost proponent of this cult of the Noble Savage although, as many writers have observed, he was thoroughly of his time (Symcox 229). In "A Discourse on Inequality", he rejects the previous idealisation of the savage as "a Philosopher [...] who discovers alone the most sublime truths" (152), and argues that he was akin to the dumb animals: "[t]he Earth abandoned to its natural fertility and covered by immense forests [...] at every step offers Storage and shelter to the animals of every species. Men, dispersed among them, observe, imitate their industry, and so raise themselves to the level of the Beasts' instinct" (142). The faculties that distinguish humans from

animals are their intelligence and their drive for self preservation which allow them to raise themselves above their primaeval condition and triumph over nature.

It is notable that in both Rousseau's and Aristotle's theories humanity rises above the level of brute nature by developing some form of social structure. That is to say, the Wild Men, savages, and monsters inhabit the (grotesque) space beyond the social structure, a place with neither (European) laws nor moral codes. Within the artifice of a co-operative framework people can pursue moral virtue, which means attaining full humanity in both writers' thought. As with Aristotle's theory of politics, the course out of the lower nomadic existence is through the development of structure and the creation and accumulation of property. The clean and proper body is constructed by establishing a social organisation which separates humanity from the beasts and attaches it to property. If the lower, primitive state of nature and savagery corresponds to the grotesque entity, then the grotesque may be defined as being opposed to structure.

The similarity between this characterisation of primordial mankind and the Plinian "monsters" and their descendant, the Wild Man, is evident from Rousseau's "note 10" to the discourse, where, after listing the variations in colour, stature, and hirsuteness ("some are almost covered with hair" [214]), he suggests that "if good observations had been possible in those ancient times when different people differed in their ways of life more than they do today, then much more striking varieties in the shape and bearing of the body would also have been noted among them". And he wonders whether

> various animals similar to men, which travelers [sic] have without much observation taken for Beasts, either because of some differences they noticed in their outward conformation, or merely because these Animals did not speak, might not indeed be genuine savage men whose race, dispersed in the woods in ancient times, had had no occasion to develop any of its virtual faculties, had not acquired any degree of perfection, and was still in the primitive state of Nature. (214)

Rousseau continues in this vein for several pages, citing evidence from various voyagers to support his claim that different species of "Anthropomorphic animals" have been portrayed as monsters because of the observers' prejudices and inadequacies (216–17). He suspects there is a cognitive disjunction between the observers' Eurocentric perception and the foreign reality which is compromising their knowledge of the Other.

The whole thrust of primitivism was aimed at determining the origin of society by examining less developed cultures. Rousseau argued, however, that the comparisons that had been made were based on the fanciful reports of "Sailors, Merchants, Soldiers and Missionaries" (218) who were more interested in their respective vocations than the impartial observation of foreign people. It was the unreliable reports of travellers and merchants that had produced the fabulous natural histories and contributed to the confusion over the category status of hominoids which complicated the theories of social development. Rousseau's call for observers such as "a Montesquieu, a Buffon, a Diderot, a Duclos, a d'Alembert, a Condillac, or men of that stamp" (220) to visit the new world and provide accurate and reliable information about the inhabitants perhaps signalled a growing desire for concrete knowledge, "for when such Observers assert about a given Animal that it is a man and about another that it is a beast, they will have to be believed" (220). Inasmuch as the primitivist project involves a distinction between human and animal, it represents the need to stabilise the boundaries of the human category, but it also suggests a sense of alienation from the "true self" as an effect of the development of a sophisticated society, and a desire to recover the full presence of human being from the reserve on the periphery. However, they projected their own ideologically constructed images of the "savage" onto the foreign indigene. Rousseau's age looked to less complexly structured foreign societies for the rejuvenation of their own cultures which had become corrupted through over-sophistication. In accordance with the primitivist discourse, they sought moral regeneration by connecting their society back to the grotesque figure of the savage, the marginalised abject other.

With the colonialist expansion, foreign lands were comprehensively mapped and confined to specific areas on the globe, and Europeans desired to know more about the world they were discovering. Having "populated" various countries of the New World and the Pacific region with mythological monsters and grotesque savages, the next stage was to produce a discourse of utility about those foreign lands that would justify their colonialist expeditions. Explorers brought specimens of plant and animal life, and in some cases foreign indigenes, back for scientific scrutiny and classification. Others displayed the animals and native people for gain at venues such as Bartholomew Fair, as discussed in chapter one, which contributed to the establishment of the new world in the popular imagination as the space of the grotesque body.

The desire to name and classify is a desire for power and mastery. The strategy of inhabiting the peripheral regions of the known world with "familiar" monsters was a strategy of control which distributed European power over the landscape. This ploy colonised the Indigenous body with European knowledge so that the horror of the Other which they might encounter would be a "familiar" terror. In effect the Other was rendered inferior before it was sighted. Europe knew, intimately, the body of the other and had mastery over it, and could reject Indigenous religions and cultures as superstitious and primitive. The Other was incorporated into the European hierarchy of being and contained by a discourse that it could not speak.

In 1768 when James Cook set sail with instructions from the Royal Society to observe the eclipse in Tahiti and then to discover the southern continent and explore "as great an Extent of the Coast" as possible (Cook cclxxxii), Terra Australis remained an imaginary concept in his mind (Cook 288). With the renewed impulse to exploration in the eighteenth century, which was driven by competition for resources and territory, images of utopian riches were being resurrected from the earlier Spanish encounters with the fabled continent, such as those of Pedro Ferdinand de Quiros and Juan Luis Arias who wrote of the wealth of minerals, exotic fruits and vegetables, and the

abundance of wild game — without having discovered the place. Arias, for example, reasoned that as Terra Australis covered the same latitudes as those regions richest in agricultural land and mineral wealth it should prove the most bounteous of all (16).

Dampier's portrayal of Australia as a desolate and abject place, where "there is neither Herb, Root, Pulse, nor any sort of Grain, for [the Aborigines] to eat [...] nor any sort of Bird, or Beast that they can catch" (466) was juxtaposed historically with one of desire for fabulous wealth. Cook was directed by the Society to,

> observe the Nature of the Soil, and the Products thereof; the Beasts and Fowls that inhabit or frequent it, the fishes that are to be found in the Rivers or upon the Coast and in what Plenty; and in case you find any Mines, Minerals or valuable stones you are to bring home Specimens of each, as also such Specimens of the Seeds of the Trees, Fruits and Grains [...].
>
> [... and] likewise to observe the Genius, Temper, Disposition and Number of the Natives, if there be any [...]. (Cook cclxxii–cclxxxiii)

Descriptions such as Quiros' and Arias' exemplify the motif of excess that is an element of grotesque poetics, especially as it is found in marginal decorations, and, coupled with Dampier's negative reports of the southern land, the continent was represented in the European Imaginary as a contradictory aggregation of utopian and purgatorial elements. Cook's mission was to close off speculation about the existence of Terra Australis, quite literally by delimiting the eastern coast, and to subject the distant land and its inhabitants to the scrutiny of the European scientific tradition. To this end, his party included two naturalists, Joseph Banks and Charles Solander — a disciple of Linnaeus[23] — and three artists, John Reynolds, Sydney Parkinson and Alexander Buchanan who were influenced by ideas of neo-classical realism. In coming to Australia Cook brought with him a complex set of discourses about the people he would encounter, one which was infused with religious dogma, romantic ideology, scientific fervour, and apparently inflexible practices of representation. In short, a grid of knowledges was to be overlayed on the unsuspecting Aboriginal inhabitants.

The process of naming creates the grotesque which is both familiar and strange. The Indigenous inhabitants had been captured in writing, in the documents and the knowledges produced by the history of travellers' tales — the imperial archive. They had been rendered familiar before they were ever encountered by the British, and were already subject to European discourses.[24] But in fact the body of the Other lies outside the European epistemological structure, and the practice of applying familiar names, with all of their cultural baggage, to the unknown creates an expectation which may correspond to the "familiar" aspect of the new object, but its strangeness — its difference — appears as a distortion which repels. It may be argued then that the grotesque is produced by the disjunction between the expectation and the "real" which appears as an anamorphosis of the known.

In his description of his first sighting of the Aborigines Banks notes the influence of Dampier's writings on the party's perception:

> In the morn we stood with the land near enough to discern 5 people who appeard [sic] through our glasses to be enormously black; so far did the prejudices which we had built on Dampiers [sic] account influence us that we fancied we could see their Colour when we could scarce distinguish whether or not they were men. (2: 50)

This instance may serve as an exemplary metaphor for the way that the European gaze fixed the Indigenous body into its own categories. The explorers' perception is impaired by an ideologically induced blindness to the difference of the empirical object. Banks in particular constantly refers to the natives as Indians, and though he does distinguish between the populations of the various lands that he has visited, he describes the inhabitants of Australia as "the most uncivilized savages perhaps in the world" (2: 79). While his journal resonates with echoes of Rousseau's "Discourse on Inequality", which theorises the excess accumulation of property and its associated laws as the source of humanity's corruption, it may be noted that he inscribes the Aborigines into

Rousseau's model of the savage as dumb animality: a nomadic life, without clothing and shelter — in short an unstructured existence.

Cook's journal also reveals this primitivist dialogue. Often comparing his own observations to Dampier's he writes:

> this Eastern side is not that barren and Miserable Country that *Dampier* and others have discribed [sic] the western side to be. We are to Consider that we see this Country in the pure state of Nature, the Industry of Man has had nothing to do with any part of it and yet we find all such things as nature hath bestow'd upon it in a flourishing state. (1: 397)

The corollary of Cook's description is that because he can see no signs of cultivation, he believes that the inhabitants themselves are also in a "state of nature", and he sums up their condition in a similar manner to Banks:

> From what I have said of the Natives of New-Holland they may appear to some to be the most wretched people upon Earth, but in reality they are far more happier that we Europeans [...]. They live in a Tranquillity which is not disturb'd by the Inequality of Condition. (1: 399)

There can be little doubt that Cook's phrase "the Inequality of Condition" echoes Rousseau. Apart from the contemporaneous cult of the Noble Savage being embedded in European culture, Glyndwr Williams ("Reactions to the Aborigines" 507–09) and Bernard Smith (*European Vision* 38–40) have revealed evidence of the primitivist discourse in the books which Banks and Cook had read. While this "inequality of condition" develops with the increase in complexity of the social structure and laws of property beyond the state of nascent society that Rousseau hypothesises, the lack of clothing, cultivation and nomadic existence that both Banks and Cook conjecture, suggests the more primordial existence that the primitivists exalted, and Rousseau rejected. Much like the ancient writers who imposed their own cultural perspectives onto the body of the Other, the authors of the *Endeavour* journals inscribed the Aborigines into the unordered, primaeval state of the Wild Man: they projected the

over-determined grotesque corporeal images onto the Indigenous body in this periphery of European empire. But since the Wild Man is part of the European cultural tradition, at the same time as they contaminated the Aboriginal body with their grotesque inscriptions they also figuratively incorporated the body of the Other into the clean and proper body of the imperial self.

In contrast to Banks and Cook, the *Endeavour* artists portrayed the Aborigines in the form of the classical Greek body, significantly relieved of the dirt which revolted Banks (2: 123–24). Filth, as Douglas observes, is a culturally relative category — "matter out of place" — and to be encrusted with grease and soil was an appropriate form of somatic protection from the elements for the Aborigines. They did not see their prophylactic covering through the same lens as Banks. But the cognitive dissonance which his comments reveal constructs the Indigenous body as abject. Like the naturalists, the artists' perception was limited by their discourse, and they tried to force the foreign body into the European model of the human. In particular their portrayal of the Aboriginal body in the kind of classical mould that Bakhtin describes— a smooth, closed surface, free of "dirt" and extraneous animal and vegetable connections — was in part due to their neo-classical aesthetic principles. Just as Banks and Solander removed the botanical specimens from the matrix of their environment with the intention of categorising each one without regard to its place in the ecology of the new land, so the artists extracted the Indigenous body from its homeland and prepared it for European consumption.

It may be argued further that the *Endeavour* explorers produced Australia as an empty or smooth space, such as Gilles Deleuze and Felix Guattari describe where the nomads live beyond the reach of the law (*Thousand Plateaus*). To the foreign mariners the country appeared to be an unstructured area, not divided by Indigenous social hierarchies of any kind: a place without European history. As Cook and his party sailed up the east coast of the antipodean space, mapping the coastline and delineating this

amorphous chimera, they imposed their own history onto the landscape, populating it with "wild" people and monstrous animals, but the names they bestowed upon the natural features belied the physical reality. Tench's well-known criticism of Cook's description of the land around Botany Bay is a case in point. In his entry for May 3rd 1770 Cook wrote, "at present [the land] produceth besides timber as fine meadow as ever was seen. However we found it not all like this, some few places were very rocky but this I believe to be uncommon" (309). In 1788 Tench wrote of the same area, "Of the natural meadows which Mr Cook mentions near Botany Bay, we can give no account; none such exist about Port Jackson" (65). Carter points out that Tench was reading Hawkesworth's "creative" rendition of Cook's account (*Botany Bay* 41–42), but nevertheless in the foreign environment familiar terms took on the role of analogy, and "even the least pretentious observation of a 'meadow' employed a figure of speech" (42). The new land was distorted by this semantic slippage in the foreign language. But the practice of naming imposed a particular European geographical discourse onto the landscape, one which divided it into a schema of useful and less-useful resources.

The issue of naming is a prominent theme in *The Second Bridegroom* where the narrator struggles to name the Aborigines "Men" because their difference troubles the border of this category, yet he recognises them as human. As the narrator becomes accustomed to the new environment he highlights the inadequacy of the English language to represent the foreign reality and accuses the colonists of producing a counterfeit England in Australia. As Carter goes on to argue in *The Road to Botany Bay*, the inland explorers' purpose of naming was to possess, to turn space into place by differentiating and marking the land (50). From this perspective the suitability of the names which were bestowed on the land was not an issue, but by joining European names to the Australian land the link between the physical reality and the signifying code is destabilised, and "it was almost a commonplace among British residents that, in Australia, the laws of association seemed to be suspended" (42). The illusion of the

mimeticism of language was ruptured by inappropriate marking practices which infested the land with foreign words. In his discussion of German Romantic literature Kayser defines the grotesque as "the expression of our failure to orient ourselves in the physical universe" (185). Although he is referring to the existential absurdity of a world which has been disrupted by the sudden emergence of the grotesque, he attributes the effect of estrangement to "the categories which we apply to our world view [becoming] inapplicable" (185). The union of English names and the Australian geography created a disjunction between signifier and signified through which the antipodean continent emerged as the grotesque land in the British symbolic order.

The European encounter with the reality of foreign countries may be compared figuratively to the structure of grotesque paintings, which feature interconnecting lines between the various theriomorphic assemblages. This network is like the tracery of travelling routes, proceeding from different directions and colliding to produce the combination of heterogenous elements which is perceived as the grotesque: a forced union such as occurs when colonialist nations impose their foreign categories onto Indigenous cultures. Rather than the intermingling of different species, these figures represent the confusion of different epistemological categories. As such they fall into the gaps in the onomastic grid and become the anomalous "in-between". Furthermore the Indigenous people's resistance to the containing strategies of European naming practices is a line of flight which leaves empty categories behind: they are names which do not represent anything because they are linked to a void. As a result a gap is formed in the structure.

The discovery of Australia and its inhabitants discredited the discourses that denied the existence of both, but at the same time the discourses which had invented the monsters persisted to indict the indigenous Aborigines. They were immoral, demonic, and savage, but simultaneously and contradictorily the idea of the Noble Savage represented them as innocent, uncorrupted, and child-like. In the early years of British

settlement, however, many writers employed the example of the Aborigine to refute the myth of the Noble Savage as living in primal bliss. Watkin Tench, for one, wrote:

> A thousand times [...] have I wished, that those European philosophers, whose close speculations exalt a state of nature above a state of civilisation, could survey the phantom, which their heated imaginations have raised: possibly they might learn, that a state of nature is, of all others, least adapted to promote the happiness of a being, capable of sublime research, and unending ratiocination: that a savage roaming for prey amidst his native deserts, is a creature deformed by all those passions, which afflict and degrade our nature, unsoftened by the influence of religion, philosophy, and legal restriction. (291)

Tench's own ethnocentrism in this passage is clear as he characterises the Aborigines as degraded and savage. In a similar manner, the Europeans' discovery of flora and fauna rendered Linnaeus' natural history table invalid when the naturalists found new species which could not be accommodated into the Linnaean system (Frost, "Australia" 228). The platypus, for example, overlapped the classes of bird and quadruped, and challenged the category boundaries of *The System of Nature*. The German Romantic artists had invented a metaphysical demonic grotesque to disrupt Enlightenment rationalism, but the material beings in the antipodean land presented an incontrovertible subversion of that epistemo-ontological economy. The Australian continent, looming large at the "bottom" of the map and the last major landmass to be discovered by Europeans, was like a supplementary footnote to their knowledges of the world. Instead of "completing" or adding to their knowledge with the life forms in the remote southern zone, their classification of humans, plants and animals was undermined by the reality of Australia, the grotesque space on the periphery of their maps. The links and correlations between the various classes of life had to be erased and re-drawn; indeed category borders had to be dissolved and relocated, and a new model of the human body corresponding to developing ideas of evolution was constructed, which placed the Aborigine at the bottom of the hierarchical chain.

The pre-discovery image of Australia represented the country incongruously as an antipodean paradise inhabited by ignoble savages, a people at the bottom of the chain of being who were the discursive descendants of the mythological theriomorphic figures of antiquity. Australia was the grotesque space on the margins of the world, and its Indigenous inhabitants were condemned by the anthropologists and philosophers. While the European confrontation with the body of this Other on the periphery had transformed it from a fabulous monster into a "normal" physical entity, the discourses of abjection and grotesqueness internalised the indigene as the figure of human degeneracy. But the body of the antipodean Other was linked to the degenerate body of the imperial centre's own low-Other, quite literally in the case of the Australian colonial moment which began in 1788.

The interests of rising capitalism which had impelled the exploration of the Pacific countries and expanded European space across the surface of the globe, also produced an increase in both property ownership, and in the number of crimes against property in Britain, many of which were capital offences. The eviction of tenants from their farms effectively de-spatialised them by removing them from their familiar surroundings and social structure. Many drifted into the city where they joined their urban counterparts who had been forced into ghetto areas and sustained themselves by criminal activities. To deal with the rising crime rate the English parliament "passed act after act to keep the capital sanction up to date, to protect every conceivable kind of property from theft or malicious damage" (Hay 22)[25] but, as Douglas Hay argues, the death penalty did not deter crime, and sentences were often commuted to transportation (22–23) which became a well-established form of punishment during the eighteenth century (Shaw 25).

In 1755 the War of Independence precluded America as a destination for England's unwanted, with the result that the prisons became severely overcrowded, and the hulk system of incarceration was expanded.[26] A new plan for dealing with the growing criminal body had to be devised but whether the decision to settle Australia was

prompted by the need to establish a port in the Pacific or a penal colony,[27] the fact remains that capitalist ideology produced an excess, a human wastage, which was excreted by the British body politic onto the Thames and transported to Australian shores. Just as the writers, travellers, cartographers, religious writers and "scientists" of the past had populated the undiscovered continent with monstrous races, which were in fact their own discursive productions, so the eighteenth-century British authorities colonised Australia with its "monsters" — the "natural man", as Foucault describes "him" (*Discipline and Punish* 102), who is the outlaw and convict produced by capitalism and penology. As the enemy of the state, the criminal is disqualified as a citizen because "he bear[s] within him as it were, a wild fragment of nature; he appears as a villain, a monster, [and] a madman" (101).

Stephen Garton has suggested that the "criminal class" discourse which represented the convicts as innately immoral, idle, vicious, and depraved emerged at the same time that transportation to Australia began (67). This biologistic theory attributed the rising crime rate to inheritable genetic degeneracy which meant that offenders were understood to be incapable of rehabilitation, and this idea could be verified by the evidence of the recidivist subculture of professional criminals inhabiting the urban rookeries and flash houses of London. But the characterisation of this "dangerous class" was

> produced by middle-class officials, magistrates and clergy fearful of a rising tide of immorality and crime in Britain. They had little sympathy for the culture of the lower classes and sought to transform that culture through philanthropic intervention, popular education, temperance and in the last instance incarceration. (Garton 74)

Moreover, as Foucault has observed of the expansion of illegalities in eighteenth-century France (*Discipline and Punish* 275), these crimes appear to have been articulated on social struggles in which "those struggling [...] were confronting both the law and those who imposed it" (274). These authority figures enacted a discourse which

divided society into a hierarchical structure of the propertied and the non-propertied body, or perhaps more specifically, the dispossessed since the farmers and tenants were driven from their environment by the exigencies of capitalism which demanded the division and re-structuring of their land holdings. Typically the uprooted agricultural workers were represented as drunken, immoral, promiscuous, ragged, filthy and diseased — a thoroughly abject condition which also recalls the Aristotelian characterisation of those living beyond the city state as "lower animals" devoid of virtue. The biologistic theory of criminology represented these people on the margin as being at the bottom of the social chain and incapable of rehabilitation, in the same way that evolutionary theory represented Indigenous people as the lowest form of human life.

While current studies suggest that many of the convicts who were chosen to be transported to New South Wales were first offenders who stole from their employers to supplement inadequate wages, John Braithwaite has observed that "a good number of the men were very violent people, some were professional thieves, and a significant number of the women were prostitutes of varying degrees of professionalism" (100). The criminal body also included members of the upper classes who were convicted of forgery, and for indulging in peculiar sexual tastes; likewise other writers have revealed differences in education and moral attitude between Irish and English. When considered together these studies suggest that the convicts represented a diverse cross section of British society. Regardless of gender, class, and national distinctions, then, the eighteenth-century penal ideology produced an heterogenous aggregate of criminal bodies which it homogenised into the convict body. Just as the interests of capitalism had constructed the primitivist images of the Indigenous Other, it also produced the discourse of the abject criminal class.

Transporting these people to the colony of New South Wales was an attempt to cleanse the British body politic by expelling the abject elements of itself. The view that

the settlement in New South Wales was a colony of convicts who were immoral, dissipated, rogues prevailed in Britain as the reports and journals of nineteenth-century English observers demonstrate. According to Richard White, details of the brutal penal system were publicised as a warning to the working classes, as well as accounts of "the general drunkenness and immorality in the settlements, of the vicious murders sometimes carried out in the hope of being hanged, and of cases of cannibalism among convicts" (18). The depravity and turpitude which was said to be hereditary among the "criminal class" was considered to be contagious and the observers claimed that the free settlers, military, and Aborigines (23) had all been infected to the extent that the colony became a pustule of vice and corruption. It would seem that the fear of the "Wild Man within" was figured through the representation of both the depraved convict and the citizens who settled outside the metropolitan centre. Under the influence of white society, the Aborigines who lived among the whites developed habits of drunkenness and theft which, compounded with their lack of attire and scavenging from the colonists, led to their representation as degraded and immoral. In the 1830s there were frequent reports of Aboriginal disorder due to the effects of alcohol (Reece 9).[28] Both the Aborigines and the convicts were victims of British law and social structure since the capitalist expansion which deprived many British of their means of living also dispossessed the Aborigines of their land. Whatever may have been the British authorities' reasons for colonising Australia with the convict body, they produced the country materially as a grotesque space by infesting it with their own human excrescence.

The narrative structure of Australian history reads like Bakhtin's trajectory of degradation. British subjects were rendered abject when they were removed from their familiar reality and placed in prisons where they were defiled by the conditions there. Their incarceration opened the doorway to the grotesque as they were transported beyond the national borders to a remote destination which figured in their cultural

Imaginary as the margin of empire. Although the colony maintained connections with the British homeland, it developed different cultural practices in response to the alien environment. The result of this historical degradation process was the (re)generation of a new identity: the Australian national character which has a different world view to its British ancestors.

In *A Dream More Luminous Than Love* and *The Island in the Mind* Hall embraces the abject body and by focussing on historical events he develops a material poetics of the grotesque which allows him to interrogate the narrative of the colonial moment in the "official" archive. When Cook and Banks investigated the east coast of Terra Australis in the eighteenth century their observations were constrained by the primitivist discourse and they portrayed the country in their journals as a grotesque land — an unevolved and undeveloped paradise inhabited by savages. In *A Dream More Luminous Than Love*, which re-enacts Australia's colonial history, Hall challenges this image and argues that the British colonists encountered Australia as the grotesque realm where their knowledges and linguistic resources proved unable to contain the foreign reality. In both *The Second Bridegroom* and *The Grisly Wife* the grotesque narrators initially experience their displacement from Britain to the foreign reality of colonial Australia as a confrontation with an alien world inhabited by "demons". When they are forced by necessity to engage with the Aborigines on a human level they perceive the disjunction between the European representation of the country which informed their thinking, and their own observations.

Notably it is the abject subjects in both novels — people who are alienated from the dominant social structure — who "overcome" this blindness to the foreign reality, and as they negotiate the strange environment they develop new cultural practices, which suggests the transformation of their identity. Change is not always positive, however, and in *Captivity Captive* and *The Second Bridegroom*, for example, Hall argues that the potential to degenerate is inherent in the depurated body by showing how the figure of

the Wild Man can emerge from within the white body once it escapes society's discursive constraints. Furthermore, he extends this argument in *Lord Hermaphrodite* to suggest that the human body is a multiplicity of possible identities when the eponymous androgyne abandons Europe for the Orient and although he "assimilates" to various Eastern identities he is contained by none.

Hall's second trilogy, *The Island in the Mind*, focuses on the influence of the primitivist discourse in the seventeenth century. Although the "scientific" tradition rejected the idea of real monsters, the influence of Pliny's *Natural History* continued throughout the Middle Ages, and when the European expansion began in the Renaissance, it became politically expedient to identify the foreign Indigenous people as the uncivilised Other. In particular Europe constructed a vision of Terra Incognita as a utopia inhabited by (ig)noble savages. Hall problematises this ethnocentric portrayal of the undiscovered continent by using the historical mystery surrounding the Portuguese maps as a metaphor for the unreliability of representation. He argues that the discourse of the Noble Savage was a symptom of Europe's own cultural degeneration, and shows how the monstrous figures were the repository of carnal desires which were repressed by the process of self construction. This discursive strategy led to Europe's fetishisation of foreign indigenes as freaks, and Hall argues that the forces of capitalism corrupted the self by commodifying the Other for its consumption. Furthermore, Europe's vision of Terra Incognita as a fabulous utopia was part of its strategy to regenerate itself, but the image of the ideal was always already infected with the very ideologies it wanted to escape. In *A Dream More Luminous Than Love* he shows how the European invaders destroyed their vision of an Antipodean utopia by reproducing the ideologies and institutionalised structures of their homelands.

In the first trilogy, *A Dream More Luminous Than Love*, the process of degradation is figured through various themes and metaphors of imprisonment which remove Hall's characters from the symbolic order and allow them to see beneath the discourses of

Otherness which produced the cognitive disjunction between European representation and the Antipodean reality. At the same time their displacement into the abject outland provides them with a reverse perspective which reveals how the imperial centre's body is discursively constructed and constrained by the ideologies of the social formation. From this perspective he reveals both the white and the Aboriginal bodies to be part of the evolutionary bodily principle, but separated from each other by discursive practices. Hall links the two in a material history of grotesque becoming by showing the clean and proper body to be always already contaminated with the Other. In the Australian colonial moment, both the Indigenous body and the convict body were parasitised by the discourse of the grotesque. In the first part of *A Dream More Luminous Than Love, The Second Bridegroom*, Hall revisits the colonial moment to open the body of the "official" text to the historical excess, the grotesque body's own elided narratives, which compromise the "official" truth.

Notes

1 The Greek geographer, Strabo (*c.* 64 BC–*c.* AD 23), notes the difficulty of communicating with people of foreign nations when he cites an encounter between Onesicritus, one of Alexander's retinue, and Mandanis, one of the sophists at Taxila, who says Alexander "might be pardoned if, conversing through three interpreters, who, with the exception of language, knew no more than the masses, he should be unable to set forth anything in his philosophy that would be useful, for that he added, would be like expecting water to flow pure through mud" (7: 64).

2 In this study the specific dates are less important than the sense of chronology. Where possible, dates have been taken from *The Oxford Classical Dictionary* (Hammond and Scullard), otherwise those supplied by the various commentators have been used.

3 Aristotle also dismisses Ctesias as being "not worthy of credit" (*History of Animals* 225).

4 The "Alexander Romance" was supposedly a letter from Alexander to his mother, Olympias, and his former teacher, Aristotle, reporting his findings on his campaigns. In the Middle Ages the romance was attributed to Callisthenes, one of the historians who accompanied Alexander (Bernheimer 89).

5 For example, Bakhtin writes that "Panurge declared that, wishing to preserve all the species of the vegetable kingdom, nature armed the seeds and germs of plants with sheaths, husks, shells, thorns, bark, and spikes, while man is born naked with his genitals unprotected. This passage of Rabelais' novel was inspired by Pliny's reflections from the seventh book of his 'Natural History'" (314).

6 Various writers describe one-legged people, and scholars have grouped them all under the name of Sciapodes.

7 The word "antipodes" originally described people whose feet pointed backwards, such as the Abarimon (Pliny 2: 513).

8 See Fiedler, *Freaks: Myths and Images of the Secret Self*, for an informative discussion of anomalous births which could account for some of the monsters that Pliny describes.

9 Aristotle also linked civilised life to the acquirement of property.

10 In *Generation of Animals*, Aristotle writes, "both deficiency and excess are monstrous" (1192) and in *The History of Animals* he uses the terms "excess" and "defect" to describe departures from the mean formation of a species of animal (2).

11 It may be noted that the strategy of attributing carnal incontinence and promiscuity to the Other is also identified by Edward Said as the Western twentieth-century characterisation of the communities of the East.

12 See Aristotle's ethnocentric discussion of national character and the advantages of belonging to the Greek race (*Politics* 567), and Pliny's explanation of the Ethiopian's racial characteristics as a function of their environment (1: 321–23).

13 This figure also contains a patriarchal hierarchy which positions slaves next to animals because of their bodily utility and lack of virtue, with women and children above them. While free males may attain the highest goal of humanity — virtue — slaves and females never can, and consequently they never become fully human (*Politics* 63–65).

14 See Thomson for a discussion of this debate (111–13). Pythagoras left nothing in writing, and Parmenides (*c.* 475 BC) is said to have been the first to have published the theory of a spherical earth. Aristotle attributes the theory to "the Pythagoreans" in *De Caelo* (II 13).

15 Solinus wrote his *Collectanea Rerum Memorabilia* around AD 230-240. It has been noted by many classical scholars that Solinus extracted much of his material from Pliny but also from Mela, Homer and Virgil, and in general he selected details about the fabulous people and animals described by those writers.

16 The martichora was a man-eating beast which had the body of a lion, the head of a man, and ferocious teeth.

17 Reproductions of these maps are commonly found in literature dealing with the subject. But see Wright (123) and Friedman (82) respectively.

18 "Ptolemy's was one of the most popular works as Italian princes vied to patronize lavish examples of the new art of printing. More than fifty editions of the Ptolemaic world map were published between 1477 and 1730" (Williams and Frost 1–4).

19 In the "Bibliographical Note" to the Dover edition of *The Travels of Sir John Mandeville*, A.W. Pollard notes that, "We now know that our Sir John Mandeville is a compilation, as clever and artistic as Malory's 'Morte d'Arthur,' from the works of earlier writers, with few, if any, touches added from personal experience; [...] and that the name Sir John Mandeville was a *nom de guerre* borrowed from a real knight of this name who lived in the reign of Edward II" (vii).

20 These maps which were drawn by the French marked the Portuguese discovery of Australia, but as Wallis notes, "[t]he significance of Dieppe hydrography in recording a possible first discovery of Australia was not appreciated until the late eighteenth century" (72).

21 See William Arens, "Rethinking Anthropophagy", for an overview of the debate regarding cannibalism.

22 Ivan Sanderson argues that mediaeval artists were careful to distinguish between primates and the wodewose, or Wild Man, in the illustrations and that the wodewose was quite probably a Neanderthaler ("The Wudewása or Hairy Primitives of Ancient Europe").

23 Linnaeus (Carl Linné), the Swedish naturalist, devised a system of natural classification which dictated a place for every living thing, plant and animal. In his model, the scale of life was strictly hierarchical, everything proceeded from a lower life form to a higher one, including the people of different countries. Linnaeus' "disciples" sailed with merchant travellers and explorers all over the globe, categorising the diverse species by imposing the grid of "scientific" knowledge onto the apparent chaos of nature. See Pratt, 24–37.

24 In his discussion of colonialist fiction, Abdul JanMohamed writes, "The European writer commodifies the native by negating his individuality, his subjectivity, so that he is now perceived as a generic being that can be exchanged for any other native (they all look alike, act alike, and so on)" ("Manichean Allegory" 64).

25 For a list of crimes punishable by death and transportation, see Shaw 26–27.

26 Alan Frost has argued that the hulks were less crowded than the prisons, but as he also observes, this was the result of reform. Prior to 1778, close quarters and inadequate rations on board the convict ships were conducive to disease (*Botany Bay Mirages* 21–24).

27 Historians continue to debate this issue. For a useful overview see *Uncertain Beginnings: Debates in Australian Studies*, Gillian Whitlock and Gail Reekie (eds), 5–7. Also Ged Martin, *The Founding of Australia*.

28 R.H.W. Reece also notes however, that "the Sydney Aborigines [...] did not accept an inferior status in colonial society" (11).

3 Terror Australis: The Wild Man within *The Second Bridegroom*

> Is it enough to put one's feet on a piece of common land in order to claim it at once as one's own? Is it enough to have the power to keep other men off for one moment in order to deprive them of the right ever to return? How could a man or a people seize a vast territory and keep out the rest of the human race except by a criminal usurpation — since the action would rob the rest of mankind of the shelter and the food that nature has given them all in common?
>
> (Rousseau, *Social Contract* 67)

> To conclude the history of a people for whom I cannot but feel some share of affection: let those who have been born in more favoured lands and who have profited by more enlightened systems, compassionate, but not despise, their destitute and obscure situation. Children of the same omniscient paternal care, let them recollect, that by the fortuitous advantage of birth alone they possess superiority: that untaught, and unaccommodated man, is the same in Pall Mall, as in the wilderness of New South Wales. (Tench 293–94)

> It is unpleasant to poke about in the refuse to try to recover anything, for this revives identity. (Douglas 189)

When the British invaded Australia they freighted with them the historically authorised European ideologies of "race", law, order, and civilisation which they imposed onto the "unstructured" land and its Indigenous inhabitants. Although some people like Watkin Tench recognised the common humanity between the European and Aboriginal bodies, in the official narrative of the colonial moment the Indigenous people, like the convicts, were identified as the grotesque Other. Australia was doubly articulated as the border of the empire, and as the margin of English society — altogether, the grotesque borderland inhabited by the beings that were not allowed to exist in the society of the English imperial centre. As part of a complex strategy to preserve the identity and territory of the "proper" British body the voices of these two marginalised groups, the Aborigines and the convicts, were largely elided from the historical text.

In *The Second Bridegroom*, the first novel of the trilogy, *A Dream More Luminous Than Love*, Rodney Hall "pokes about" in history's refuse to recover the identity of the Australian land and its Indigenous people from their ignominious place in the imperial archives. Hall creates an almost mythic character in the figure of a convict narrator

sentenced for forgery whom he inserts into the margins of an Aboriginal cultural reality. From this peripheral perspective *The Second Bridegroom* indicts the British for the kind of "criminal usurpation" that Rousseau describes in *The Social Contract*, by interrogating their representational practices which portrayed the country as an empty space, *terra nullius*, and enabled the colonialist invasion of Australia.

The historical "conflation" of the Aboriginal and convict bodies engendered the dual problem which has shadowed the settler community of Australia since the European invasion of the country: that of establishing a proper identity for the people of the colony which was distinct from Britain and its Others, and of "forging" a legitimate claim to the stolen land. When the English forces invaded the Aborigines' country they expanded their empire and established a receptacle for their criminal dejects which many contemporaneous commentators portrayed as a sink of vice and corruption. Although some writers such as Peter Cunningham observed that the colonial-born children did not inherit their parents degenerate habits,[1] others represented the colonial society and the aboriginal inhabitants as equally contaminated by the convicts' depravity (R. White 22). As discussed in the previous chapter however, the image of the convicts as an homogenous body of incorrigible wickedness is a misrepresentation. The work of people such as Portia Robinson, Anne Summers, Deborah Oxley, and Stephen Garton among many others ruptures the notion of a "dangerous class" and details the connection between crime and the necessity of circumstance.[2] Stephen Nicholas and Peter Shergold also reject outright "the traditional historical stereotype of convicts as a wandering criminal class" ("Unshackling the Past" 8), and they reconstruct the criminal body as a heterogenous group of people who were the victims of the British capitalist policy of forced migration ("Transportation as Global Migration" 29). However, as Miriam Dixson points out, Nicholas' approach to the problem of the convicts, like that of Robinson and Oxley, reduces them to "'human capital', but loses them as human

beings" (277). The convict body becomes the subject of another form of disciplinary discourse which also fails to represent the individual people.

While an abundance of official documents exists to support the view of the convicts as a community of innately immoral rogues, as Geoffrey Ingleton observes in the general introduction to Tench's journals, "the most serious omission in our records is the lack of narratives or letters written by the convicts themselves" (viii). The convict voice is not entirely absent from the colonial documentation, but as Robert Dixon notes, it usually enters the records via an amanuensis, and takes the form of petitions to the government which "reveal little of the personal lives of the convicts" ("Public and Private Voices" 129). Dixon goes on to say that "even those who could write tend to reproduce the ideology of penal discipline in their most private thoughts" (129). The prisoner's interiority, or "soul", which Foucault defines as being "born [...] out of methods of punishment, supervision and constraint" (*Discipline and Punish* 29), is the effect of disciplinary power. Its own voice is silenced by abjection and it can only reproduce the criminological discourse of the law which has removed it from the space of the depurated social body.

The want of untainted artefacts in the archives becomes politically significant when considered in the light of L.L. Robson's statement that the convicts and their children "numerically dominated the country from the first settlement in 1788 to the 1820s, and they formed the great labour force which laid the foundations of Australia prior to the gold rushes of the 1850s" (*Convict Settlers* 3). The historical blindness to the convicts' germinal role in the colonial narrative lends support to Paul Carter's observation that "imprisonment and transportation were specifically designed to exclude" them from the "occupation of a historical space" (*Botany Bay* 295). It would seem that, as Robert Hughes suggests in *The Fatal Shore*, the history of these convicts has been deliberately ignored as part of the strategy of constructing the Australian middle class (xii–xiii). The silence isolates the Australian bourgeois body from its "tainted" past.[3] Yet, despite the

work of many contemporary historians which seeks to reclaim the convict body by problematising its discursive representation, "the idea of the convicts as a criminal class [...] continues to enjoy wide currency" (Garton 71).

If there is little evidence of the "authentic" convict narratives in the "official" history, there is even less from the Aboriginal people's perspective, although as Penny van Toorn demonstrates this information is increasingly being discovered ("Early Aboriginal Writing"). While van Toorn interrogates the theoretical assumptions which have produced the gaps in the archive — notions of authorship and "what counts as 'writing'" (756) — she also notes that there may not be very much written material to be found (755). In *The Indigenous Literatures of Australia* Mudrooroo observes that there are some oral records and written accounts of "Indigenous people meeting Europeans for the first time" (9), and that Indigenous writers in English have used these sources to reconstruct "accounts of the initial contact" (9). Mudrooroo also warns against projects which try to reconstruct pre-contact Indigenous life from its traces in the European "Master text" because, in his words, "our ancestors do not speak through these documents but are only a presence in them" (*Us Mob* 10). The colonial observations of Aboriginal people are recorded from the isolated, ethnocentric perspective of the Europeans.

The early "scientific" observers like Banks had little understanding of the Aboriginal culture, and while later writers such as Tench and Cunningham portrayed the Indigenous people with a sympathetic eye, the fact remains that the Aborigines were represented by others, and were usually compared to European norms, so that they entered "white history in much the same role as the convicts" (Carter 320). Even the later "unofficial" records such as the letters, diaries, and reports of the station owners and squatters who developed "close associations" with Indigenous communities remained as the observations of separate spectators (Broome 47). In *Literature and the Aborigine in Australia* J.J. Healy points out that "the Europeans with the greatest

chance of knowing the Aborigine were on the borders of settlement. Of those, the most privileged group were escaped convicts who had lived among them for a period of time" (10). He goes on to say, however, that typically, these escaped convicts such as William Buckley and James Bracefield refused to speak about their experiences (10–11). It is appropriate then that Hall should employ a convict figure in *The Second Bridegroom* to narrate the encounter between the European and Indigenous cultures from an ex-centric position. Society marginalises the abject body but it cannot annihilate it (Kristeva 68), and the deject continually returns to trouble the centre. Hall's convict narrator presents a "white" perspective, but his "unofficial" story from the grotesque margin challenges the "truth" of the "official" archive.

In *The Second Bridegroom* Hall exploits the gap in the official history — the "elided" convict and Aboriginal narratives — to produce an alternative narrative which rehabilitates their identities by exposing the forgeries of Britain's representational practices. The first-person narrator of the novel, Felim John, is a native of the Isle of Man who migrates to England and is convicted of attempting to forge the "Old Hundredth", William Caxton's legendary final text. He is sentenced to transportation to New South Wales where he is purchased by Edwin Athol, who is also referred to as the Master, to work his holding in a remote and unsettled region of Australia. When the party eventually lands on the distant shore, the narrator escapes into the bush, only to be taken captive by the Aborigines. Initially John views their culture as chaotic, but after travelling with them on their nomadic cycle, his perspective is reversed, and it is the white settlement that appears to be illogical. During a bloody battle against the Master, the natives abandon John, and he subsequently finds that he is able to fend for himself in the bush. Eventually he is recaptured by the Master's wife, however, who imprisons him in the supply hut, and while incarcerated there he writes his diary, a history of the foregoing events which comprises the story of *The Second Bridegroom*. Inasmuch as the narrator describes the environment as "an untouched place" (3), he figuratively re-

writes the moment of first contact between the Aborigines and the British, but instead of relating the story from the official perspective, the fugitive narrator offers a view from the natives' side of the Manichean binary. Nevertheless, his account remains a white narrative, and Hall reproduces the practice of speaking for nativeness.

The Second Bridegroom attempts to challenge traditional representations of both the Aborigines and the convicts, and to disrupt official history by interpolating the grotesque body of the low-Other into the dominant text and reversing the historical perspective. At the same time, by inserting the escaped convict narrator into the Aboriginal terrain as a way of figuratively establishing a white indigeneity Hall comments on the colonialist strategy of attempting to sow a legitimate claim to the land by textually germinating roots between the earth and the white body. As the narrator moves into a different zone, he encounters the antipodean landscape as a grotesque environment where the familiar organising categories become inapplicable and the world appears strange. Once removed from his native semiotic matrix, the borders that define the limits of the "normal" body and produce a particular social interiority no longer apply and his body is figuratively opened to the world to be "forged" anew. Hall attempts to produce a discursive structure which figuratively releases the Aboriginal body from its captivity in the colonial discourse of the grotesque by placing the Aborigines in a position of power, and although in some respects he reinscribes Aboriginal people into a long-standing relationship to European discursive formations, it is useful to read *The Second Bridegroom* through its apparent narrative intent. While the narrator describes the Aborigines as his guides and guardians, he is isolated from the tribe and never becomes knowledgable in their customs. He learns some survival skills from them, but he does not adopt their beliefs or practices — he does not colonise their culture. Instead Hall lodges the narrator in the gap between the European and Indigenous societies where he becomes a cultural hybrid who is regenerated, in Bakhtin's sense of the word, by his displacement into the grotesque region.

Bakhtin has argued that degradation lowers or debases the body and brings it into contact with the earth (21). In the logic of the grotesque, the earth is both the grave and the womb and so it figures as a symbol of regeneration. By locating the body in the "reproductive lower stratum" which relates it to the "acts of defecation and copulation, conception, pregnancy, and birth" (21), the process of degradation strips the body of "ideological pretensions" and calls it back to the fact of its material existence. The narrator's movement from his home in the Isle of Man to the Australian bush may be read according to a similar pattern. In Sydney he is reduced to the level of livestock when his body is offered at auction, and prior to the sale he is examined like a beast: "a grubby finger [was] forced in my mouth feeling round my teeth [...] my feet and hands valued and my trade cited like a dog's dam" (11). During the following voyage to Athol's property, he is chained between decks with the other "human livestock" on the ironically named "Fraternity" where the only links between the men are forged metal. The convicts endure the journey, as John explains, without "a bunk, blankets, water to drink and water to wash in [...] shut away from the light, shitting where we sat [...] brawling over the food they threw at us" (16). Worse still, as he discovers, "the rigid order of society is mirrored even more rigid [sic] in prison" (59–60) and the scramble for rank among the convicts leaves his body bruised and bleeding. He is manacled to a giant convict, Gabriel Dean, who establishes his dominance in the prison hierarchy by violence and debasement. Dean humiliates John before the other convicts by forcing him to clean up his excrement:

> This fellow here is called Suck-prick, or Shit-nose, [Dean] said [...]
>
> We shall leave Suck-prick for a better time; but why he is called Shit-nose is because his job will be to clean up my shit.
>
> Laughter. Bones cracked in my shoulder as he forced my hand to where he sat and underneath his stinking pants.
>
> Clean it all out, he growled hoarse. I'm a particular man.
>
> Sniggers, also a single: Pieuw!
>
> He sighed and let me go. You can eat it if you like, he offered. (106)

The grotesque body is ambivalent and as Stallybrass and White argue it can attack weaker bodies rather than the more powerful ones (19). Where Dean and the other convicts might be expected to form a united body to challenge their guards, they turn against the narrator instead. The mechanism which establishes the social order is also replicated in prison but in a more obvious and brutal fashion. From the legal perspective the convicts may be an undifferentiated criminal body, but they establish their individual identities by territorial practices. Just as the purified self establishes its identity by marking the low-Other with its "dirt" — its own unwanted characteristics — Dean marks the narrator with the abject material from his own body, which further reduces John's identity: he is inferior in the low-Other's domain.

The narrator is rendered abject by these conditions, but as Kristeva argues, the deject constantly returns to destabilise the social structure, which in this is the prison hierarchy. John attempts to murder Dean when he is debilitated with fever by suffocating him with his bruised and bleeding, shit-smeared body. While the giant sleeps, the narrator covers his oppressor's face with his only weapon, his own body, and literally forces his stomach into Dean's mouth to prevent him from breathing, gagging him with the material he defiled. The incipient prison hierarchy, which mirrors the social order, is disrupted by a confrontation with the material grotesque body as the most debased person on the criminal order returns to invade the dominant figure of the powerful Dean.

When the ship lands Felim John avoids being punished by fleeing into the chaos of the bush, the "massed confusion of the unknown" (11) where his only choice seems to be death either from a "spear in the chest or a shot in the back" (9–10). His escape is an act of transgression which attempts to elude British authority — law and order — by moving into the border zone, a place of non-identity as suggested by the prospect of inevitable death. In terms of the imperial centre/margin metaphor, John enters the grotesque realm which is not structured by the centre's principles. Unfortunately, he is

short-sighted, and during his flight he cannot make sense of the world around him, a detail which emphasises the confusion of elements in the outland. He does not see the Aborigines, for example, who stand silently in the bush, "[s]lender and dark like young tree trunks, daubed with mud and leaves" (11). Like the figures in the borders of the classical grotesque murals, these inhabitants of the imperial margin appear to the narrator as vegetable bodies, hybrid species of plant and animal forms. The first part of the Bakhtinian degradation movement is completed when John lays down to sleep in this confused liminal region and covers himself in rotting vegetation to keep warm, figuratively burying himself and returning to the grotesque womb of the earth. By this simple survival strategy he opens a space for himself in the foreign land, and the ensuing events effect a kind of regeneration as his former ideas and opinions are erased and he is "assimilated" to the new world.

In *The Grotesque in Art and Literature* Kayser argues that the German Romantics produced the demonic grotesque in order to challenge the totalising strategy of Enlightenment rationalism. In the case of *The Second Bridegroom* Hall produces a material grotesque which also disrupts Enlightenment certainty by problematising European representational practices. John's myopia is a legacy of his trade as a printer: he has been blinded by words, so to speak, and his impaired vision metaphorically represents the blindness induced by the ideology of the British authorities' texts. People with unimpaired vision see objects in the world clearly but in terms of discursively defined categories: objects and events are perceived through the lens of language. As the narrator cannot see properly, the category borders that structure reality are blurred, figuratively destabilising the ontological hierarchy which is authorised by the centre, and the world becomes strange. When he awakes from his first night of freedom he is confronted with the apparently impenetrable mass of the bush. "The dense tangle of dead and living plants [weaves] a single messy tapestry which [hangs] right before [his] nose. There seem[s] no foreground or perspective, just a simple up and down without

any way through" (29). His experience of bewilderment before this grotesque barrier illustrates Kayser's description of the grotesque as "the expression of our failure to orient ourselves in the physical universe" (185). The alien landscape is a text which John cannot read because its differences are not marked by European experience. He is confronted with another reality which his European knowledge has not equipped him to deal with.

Hall portrays the bush as a fluid environment, with images of waves and ripples as the narrator plunges through the dense vegetation which suggests the instability of this alien world on the periphery of the British empire. "You know how it is in a forest", the narrator says,

> as you run, the nearby trees sweep past you, a bow wave arcing around on either side, while beyond them an outer band of trees moves your way (as the moon also goes with you) — so the quick trunks flee behind while the contrary trunks beyond keep pace to trap you at a standstill. However desperate you attempt to escape, all you can ever do is speed up this confusion and drive the counter-circling mazes faster. (30)

The figure of the "counter-circling mazes" may be compared to the swirling lines of vegetable vines and tendrils which are found in many grotesque artworks where they entangle human figures in unchecked growth and confusion. Bakhtin argues that the logic of the grotesque works against hierarchising practices, and the kind of circularity that Hall represents here on the margin conveys the notion of indirection and cyclicity that opposes the linearity of capitalist progress narratives which order western society. To the short-sighted narrator the Australian landscape appears to be a chaotic wilderness.

When John stops running through the "counter-wheeling" (30) bands of forest, the "black tree stumps" (31) seem to transform into human figures as the Indigenous people emerge from this undifferentiated mass of material, "treading where there [is] no floor,

out of the vagueness" (32). They appear to the myopic narrator to be a composite of confused elements because, in his words,

> they did not have proper faces or torsos; theirs were face-shaped clumps of feathers, and torsos of leaves. Nor were their arms ordinary arms, because the white bone appeared to grow outside the flesh. Where a man would have a cock and balls some grew a thing like a melon. Where a man stands on legs they stood on a single prop. (32)

Like the classical writer Agatharchides who perceived a giraffe to be the combination of a camel and a leopard — a Kamelopardalis[4]— John portrays the Aborigines in terms of familiar categories. While descriptions like these demonstrate Kayser's theory of the grotesque as the combination of heterogenous, or incompatible elements (51), *The Second Bridegroom* rejects the notion of the demonic which is also part of the historical colonial discourse of the Other. Such ideas are the result of fear and prejudice, and the question must be asked, who decides what is compatible? Nevertheless, John is disorientated in a strange world inhabited by weird animals, having himself moved beyond the reach of familiar cultural formations and the laws which maintain them. Now, confronted by these people he feels threatened and experiences that perplexing moment of the grotesque when incongruous categories are perceived to be simultaneously present, an absurd instant when ontological hierarchies collapse, and that which "cannot exist" stands before the observer. The narrator's short-sightedness renders all of his observations somewhat unreliable, and it may be argued that he completes the partial image he perceives by subconsciously supplementing it with details from the colonialist representations of the Other. His perception is informed by European discourses about the Antipodes which demonise the inhabitants, and he expects to see misshapen, monstrous people, half-human and half-animal, with "raw evil" in their eyes. Yet, when one of the Aborigines comes closer to offer him some food — amongst other items, "a smooth white caterpillar" which he does not eat (33) — he discovers "the most unlikely thing, a flicker of terror" (34) in the creature's eyes.

John is blind to the possibility that he himself might appear just as strange to them as they are to him, and he inscribes them into a primitivist discourse when he claims they can smell death on him. "I could explain it [their fear]: my blood-guilt must in some way be apparent. These were creatures sensitive enough to death to smell it on me already and to know me for a murderer" (34). The Aborigines cannot know that John has killed Dean, and in fact the giant is not dead.

Implicit in Vitruvius' condemnation of the ancient Roman fresco murals is the idea that "the principles of reality" (212) are authorised by the centre. That which "can exist" and "cannot exist" is encoded in the categories of language which describe the world. The figure of the imperial centre may be compared to structuralist formulations of the centre. As Jacques Derrida points out in "Structure, Sign and Play in the Discourse of the Human Sciences", in the history of the west the notion of a centre serves as an organising principle which limits play within a structure and guards against anxiety. Play is permitted only within the total form (278–79), which is to say that only certain variations of the human body are permitted and beyond the limit they are perceived as monstrous. It may be suggested that the anxiety that is engendered by apprehensions of grotesque figures as described by Kayser, for example, is the result of the perception of unbridled play — the combination of incompatible categories — which implies the collapse of the controlling centre and a dread "of being caught by the game" (Derrida 279). Derrida goes on to argue that "[p]lay is the disruption of presence. The presence of an element is always a signifying and substitutive reference inscribed in a system of differences and the movement of a chain. Play is always the play of absence and presence" (292).

The self of the imperial centre is not a fully present humanity but an identity constructed by discourses of racism and class, for example, which render particular characteristics abject. Hall troubles the centre's discourses of identity when the narrator of *The Second Bridegroom* realises that despite their "abnormal" appearance the

Indigenous people are also human. In other words, he reconnects the self to its "absent" counterpart, the grotesque body. As Shira Nayman suggests, the narrator's journey in the outland is a journey of self-discovery (212), but more than that it is also a discovery of the "universal bodily principle" which, according to Bakhtin, is present in all people (19).

The narrator is like the early explorers of Australia who were blinded by their cultural beliefs and represented the new land as grotesque. But unlike them John's perception changes during the course of his odyssey, and it may be argued that his earlier short-sightedness stands for an inability to see beyond the immediate present. Blinded by words, he initially cannot perceive the disjunction between the English signifiers and the Indigenous "reality" they were supposed to represent. The originary presentation of the Aborigines is occulted by their representation in colonial discourse. John's flight into the grotesque border land of the British colony is an entrance into the gap between the signifier and the signified which is held in place by imperial legal sanction. In this interstice between the English word and the Antipodean reality, John discovers that other meanings are possible because it is the region of the anomalous which is inhabited by entities whose existence is invalidated by the European epistemologies. In this outer space, previously unencountered entities have not yet been named, but they have already been inscribed into the colonial discourse about the Antipodes.

In *The Road to Botany Bay* Carter argues that "[p]ossession of the country depended on demonstrating the efficacy of the English language there. It depended, to some extent, on civilising the landscape, bringing it into orderly being" (58). If the language cannot name the reality, then arguably it cannot control it. It is this kind of paradigm that Hall is intent to critique by having the narrator of *The Second Bridegroom* realise that he has arrived at a place where "all [his] knowledge is useless" (37). The peculiar life forms appear as the combination of elements of different animals which reside

within the European geographical reality, but which have been playfully re-combined in this remote region without regard for the norm. Geoffrey Harpham's observation that the grotesque challenges "the adequacy of our ways of organising the world, of dividing the continuum of experience into knowable particles" (3) points to the limitation of language in producing these monstrous animals. Historically, descriptions of the unfamiliar life forms were limited to the classifications of the observers' language, as previously discussed in the case of Agatharchides' description of the Kamelopardalis. Similarly when the British invaded the antipodes there were only certain words and models available to them to describe the life-forms in the new land, and so Europe constructed Australia in terms of its own zoological categories which meant combining elements of the known to describe the unknown. In *The Second Bridegroom* when John "review[s] such facts" as he knows about "the denizens of the Antipodes" he reveals how his foreign language has conjoined disparate categories to produce such "monstrous" animals as "flying squirrels, hopping fawns, insect sticks with the wingspan of a hawk [...] owls with horns, and water badgers half-bird half-animal" (25). The organising function of the English language is brought under stress by these unusual entities, because the differences that are used to distinguish the categories of animal, for example, are not applicable to the Australian fauna. The British produced Australia as a grotesque space because the foreign entities exceeded the borders of their linguistic categories.

Moreover, as the narrator comments, the idea of the monstrous is relative and the English representation of the Antipodes is nothing more than "the fears of foreigners" (26). He puts the situation into perspective when he considers the reverse possibility:

> I thought of our Manx dragon at home, our four-horned rams and tailless cats. So what would an Englishman choose to fear if that were the coast he had just landed on for the first time? [...] No doubt our folk were monsters too, of a sort, with a language which we kept to ourselves and no other nation could make head nor tail of. (25–26)

This reverse perspective argues that what lies outside the realm of experience is perceived to be "unnatural" and monstrous in comparison to the familiar. The inadequacy of the observer's language generates grotesque descriptions of fauna and people, and a correlative inability to control reality produces the strange world of the exotic. But the narrator insists that,

> [i]f my names for these marvels do not convince you, this is not to say the marvels are not there — simply that English has nothing to know them by. I do the best I can because I want you to understand that there is something to be understood out there, something free of the law, free of any comforting faith in a God whose motives may be explained through our own [...]. (69)

The narrator's observation underscores the relationship between language and space. It is not because humanity's linguistic resources have been utterly exhausted that the foreign animals have no name, but rather that until they have been encountered they have no place in European experience and therefore no need to be named. If "reality" can be said to be an ideological construction, then the discursive restraints on language encode the peripheral space as grotesque because its inhabitants are exterior to the familiar cultural "reality". Once observed the foreign creatures are described by a process of comparison to the known, and incorporated into the European epistemology. No-one living in Australia today would consider the native fauna to be monstrous.

After travelling with the Aborigines for several seasons, John is convinced that they are human (38) and he gives them the "general name [of] Men" (41), but at the same time he is aware that the English language will dispossess the Indigenous people of their identity and co-opt the foreign reality into the discourse of the imperial structure. "Order", he notes, "is a way of trapping anything wild" (41–42). The Aboriginal reality will be adumbrated by the foreign representational practices. While he remarks on the apparent inappropriateness of the word "Indians" to describe the Aborigines (40) — which the Australian colonists did in fact apply to them — John decides reluctantly to call them "Men" because it is "cleaner than clumsy dodges with roundabout words,

which would lead to an even greater plague of English spreading in a world which English has no right to" (41). His pragmatism may seem to be condescending, but he realises that this word is a culturally loaded category which carries rigid expectations of appearance and behaviour, and he continues to describe these people grotesquely as "part man, part plant, part bird" (75) which emphasises the limitation of the English language to describe the body of the Other. He recognises that the foreign body is human but he also preserves its differences by retaining this clumsy nomenclature. In this way Hall avoids homogenising the two cultures when he connects them as part of the "universal bodily principle". As a textual practice, this definition is meant to destabilise the European humanist category of "Man", which is defined as a universal rational (male) human being, by supplementing it with the categories of plant and bird. The capitalisation of the word "Men" signifies it as a category whose parameters are culturally and historically defined, and it may be recalled that Pliny described his various "monsters" as people. As argued in chapter two this kind of ambiguity suggests the limitation of the observer's experience, as well as a different definition of the human. The perimeter of empire figures as the limit of knowledge — the boundary where epistemological certainties are undone by opening orthodox categorical borders to the unknown.

The grotesque's continuing movement of becoming is not teleological however, which is to say that it is not a vertical ascent towards perfectibility, but rather it is a horizontal progression through time (Bakhtin 405) as the narrator's trajectory of degradation demonstrates in *The Second Bridegroom*: he has been a printer, a forger, a convict and an escapee. Hall reveals the open quality of the grotesque body that Bakhtin describes as "not separated from the world by clearly defined boundaries [but] blended with the world, [and] with animals" (27) when Athol accidentally encounters the narrator in the bush but fails to distinguish him from the vegetation. John asks, "Who

had I become now?" (52) as a snake apparently mistakes him for a tree and wraps itself around him.

> The snake reached my thigh. There it hesitated. I saw the head waver as it investigated my manacled hand. I dared not look again. I dared not move. But I had glimpsed a twist of rose-red underbelly, glitters of sunlight on lustrous black scales, and pinpoint black eyes. A tongue flickered against my skin. I felt the snake's coils glide higher to use my power arm as a route for reaching my shoulder. The Master and the servant stared right at me [...]. They were looking right at me but I was invisible to them. My snake rippled up over one ear. The rasping scales gave me the shivers. Into my hair the thing went tunnelling. The tail reached down to my feet. A slender creature this was, filling me with nausea and pride [...]. The eggshell head [...] swayed while checking my open mouth which, very slow, I began to shut. (53–55)

The Master and his servant fail to notice the narrator because he has been absorbed by the environment and has become like the Aborigines who also appear to blend in with the vegetation. This image of a human body surrounded by plant forms and entwined with a snake exemplifies the depiction of human figures in mediaeval grotesque art works which Willard Farnham interprets as being "tangled in the confused folds of [the grim natural] world structure" which they struggle to rise above (32). Yet Hall portrays Felim John's absorption by nature as part of a regenerative process. The confusion of forms — Aboriginal, European, serpent and vegetable — is a moment which denies closure and emphatically liberates the body from the ideological constraints of the imperial centre and verifies its status as being "in process". John's movement into a different cultural space has released his body from the restraints of British law and figuratively opened it to the world; he is immersed once more in the chaos and becoming of life. Moreover, the apparent similarity between the Aborigines and the narrator in this scene instantiates Bakhtin's idea of the universal material bodily principle, which in this case figuratively breaches the structural borders between the centre and the margin, civilisation and nature, by identifying aspects of the marginal

body in the civilised European. The substance of the Aboriginal body in other words, is the same as the substance of the European body, and as the narrator's own physical transformation indicates, the differences in appearance are a result of the relationship between the environment and the body. Derrida's notion of *différance* may be brought in to play to explain this movement in which the middle ground between the polarised categories of European and Indigenous bodies is opened to reveal the intermediate stages along the continuum which have been elided by those category borders. Differences are not absolute but only deferred in order to construct a "pure" entity.

Bakhtin claims that the material bodily principle is "something universal, representing all the people. [... It] is contained not in the biological individual [...] but in the people [...] who are continually growing and renewed" (19). As an isolated observer, the narrator of *The Second Bridegroom* wonders whether the Aborigines "even [see] one another as individuals" (73), and he suggests that they have "refined the notion of brotherhood among all mankind until they take no thought to defend themselves, nor even to display curiosity" (73). He compares this idea to the European concept of the united family circle, and reasons that all families must necessarily intersect with each other through marriage and kinship, *ad infinitum,* and therefore "as humans, we all belong within the one circle" (74). John's philosophy links the Indigenous and white bodies in the circular trajectory of becoming which according to Bakhtin has no hierarchies. But the grotesque body is ambivalent, and just as Dean establishes a hierarchy among the abject prisoners on board the *Fraternity*, the narrator asserts his own power over the "Men". Although he recognises the common humanity between himself and the Aborigines, John repeats the colonialist violence by insisting on his superiority. In fact he articulates a primitivist discourse when he says, "[t]he fact that we had no speech in common warranted my greatness, you see, and their need to serve me. If I had been able to make myself plain how could they fail to see me as a man like themselves. [...] The Men kept me as their King" (76).

Since John is at the centre of the circle this scene enacts the imperial metaphor of centre/margin which hierarchises European and Indigenous societies into a civilised/primitive binary structure. This power relationship is compromised, however, because John is never permitted to leave the circle, and as he cannot speak the Aborigines' language his view of the situation remains his own short-sighted interpretation. He refers to them as his guardians, but they are also the guards who protect the clan and their land by quarantining him — he is their prisoner. Although Hall's strategy troubles the imperial hierarchy, he appears to be caught up in the grotesque's play of ambivalence. As Marianna Torgovnick argues in *Gone Primitive*, primitivism can both idealise and denigrate Indigenous people as the opposite of "civilised" society, depending on a particular society's needs.

> Is the present too materialistic? Primitive life is not — it is a pre-capitalist utopia in which only use value, never exchange value, prevails. Is the present sexually repressed? Not primitive life — primitives live life whole, without fear of the body. Is the present promiscuous and undiscriminating sexually? Then primitives teach us the inevitable limits and controls placed on sexuality and the proper subordination of sexuality to the needs of child rearing. Does the present see itself as righteously Christian? Then primitives become heathens, mired in false beliefs. (8–9)

The image of the primitive, which is part of the grotesque discourse of the Wild Man, represents the Indigenous Other as noble and ignoble, threatening and benevolent. "The primitive does what we ask it to do" (Torgovnick 9). In fact, Hall constructs a colonial romance in the form of a captivity narrative. Kate Darian-Smith argues that in the "Australian context captivity tales were initially concerned with the rescue, rather than forcible abduction, of white settlers by Aboriginal peoples. Runaway convicts and bushrangers needed the aid of Aboriginal groups to maintain their freedom from the fetters of white society" ("The White Woman of Gippsland" 17). Nevertheless, as Dixon points out in *Writing the Colonial Adventure*, "the usual role of captivity narratives was to assert a regime of truth about race and gender in which the stereotypes

of colonial discourse displace other knowledges" (12). Hall uses the conventional structure of the Australian captivity narrative in *The Second Bridegroom* to subvert the colonialist representations of Aboriginal people but by valorising them he simultaneously inscribes them into the primitivist discourse. It seems that the colonised body cannot escape from the grotesque image.

The narrator goes on to contrast European ideology to that of the Aborigines who accept him as part of the human race regardless of his strange appearance. When the "British cast me out to the remotest strand on earth", he says, "the natives of this place — part man, part plant, part bird — recognised me, set their lives around me, and made room for the mystery of my being there in their routine day" (75). Their actions may be compared to the way white colonial primitivist discourses interpellated the Indigenous people as the native Other. Despite their initial apprehension the Aborigines do not reject John. In fact, they treat his foreign body as a returned ancestor. As he recalls the events,

> [d]uring our journey they pointed to every feature of the landscape as if I might recognise it. They behaved like family welcoming a cousin who has been many years away from home, reminding him of childhood games, making a tour of certain caves and standing rocks. They took me to admire particular trees with nothing remarkable about them, gnarled growths and even strange shadows on the soil. As I soon realized, they were never pleased when I showed the least surprise or wonderment. I was only able to gratify them by gazing long at what they showed me and seeming to recall it. (48)

The narrator, who is a convicted forger, feigns understanding, and his inability to read the meaning of the signs he is shown exemplifies the false authority of the white people who wrote about the Aborigines' culture in the colonial period.

At the same time, though, the grotesque narrator articulates a narrative that has been elided from the "official" history of Australia. While he lives with the Aborigines, John

observes their customs — taboos and routines (40–41) — and the gendered divisions of space in which "the men and women travel and even camp separately" (75): their social structure in other words. The colonialist invaders saw Australia as an empty space but Hall's narrative exemplifies the fact that "the Aborigines lived in clearly defined areas and had a strong sense of property" (Reynolds 76). In contrast to European society the Indigenous cultural reality is not structured about the notion of an organising stable centre. They do not have the West's immobilising concepts of individualism and private property, and they do not recognise the Master's fence as a boundary — "they had no name for such a thing" (85) — but they do recognise the destruction of their own space which has rigid cultural delimitations, and they "resort to precisely similar measures for protecting it [...] as any European nation would", as Paul Strzelecki argues in his discussion of European contact with Aboriginal culture (340). *The Second Bridegroom* rejects the European representation of Australia as a disordered confusion and demonstrates the relativity of perception. The land is only grotesque because the invaders cannot control it. In this way *The Second Bridegroom* points to the short-sightedness of the early discoverers and explorers who were unable to penetrate the boundary of the native space. Like the narrator, they were blinded by a language that was encoded with colonialist and evolutionary ideologies. In some respects Hall's strategy appears to echo the contemporary "white" re-visioning of Australian colonial history which soothes the settler society's conscience by offering theoretical explanations for its ancestors' barbarous actions, but his employment of a vision-impaired narrator functions as an indictment of those historical colonialists and their contemporary apologists. Even this blind man can see the discrepancy between the material reality and its representation in the coloniser's discourse once he engages with the Indigenous people on a "human" level. In other words, the grotesque narrator speaks what is repressed in colonialist discourse. The colonists' sustained adherence to their racist ideologies was a strategy which was intended to maintain their position of power.

The grotesque is produced by a collision of forces, and in *The Second Bridegroom* the colonial moment represents this instance of violence when two communities travelling along different trajectories of becoming are brought into confrontation. The immobile structure of Athol's farm and its fence blocks the Aborigines' progress which results in violence when they attempt to eradicate the colonial infestation by burning the settlement. While the "Men's" action is a retaliation against the Master's destruction of their land and his continuing encroachment on their domain, it is also a manifestation of their resistance to the re-structuring of their environment — their geo-cultural terrain — by a more powerful group. From the invaders' perspective, the grotesque body opposes the ordering of chaos, but conversely, the episode may also be read from the Aborigines' viewpoint as a metaphoric refusal to be evicted and buried beneath a foreign architecture.

In postcolonial narratives the image of the fence is often employed as a trope for the border between nature and culture, speech and non-speech. In historical terms though, this European structure became part of the Aboriginal reality and it is figured differently in Indigenous writing such as Doris Pilkington – Nugi Garimara's *Follow the Rabbit-Proof Fence*[5] where it becomes a metaphor for re-membering the fragmented Indigenous community. In *The Second Bridegroom*, however, where Hall is re-writing the moment of contact, the Master's boundary fence is constructed in the familiar way as a point of violent conjunction or disjunction between two different realities. It is a threshold to the chaos of the grotesque since it divides the "free mix of wild species" which belong in Australia from the European cattle which "could not mix with anything" (87). As such it may be regarded metaphorically as the site of the virgule between self and Other. The "purity" of the European cattle, for example, is maintained by isolating them from the natural world beyond the fence. Crossing that border to lodge in the space of the foreign culture creates the hybrid grotesque, as represented by Felim John. But this boundary metaphor is ambivalent since it allows for a reverse

reading perspective. It could be argued that from the Aborigines' viewpoint the site of the fence corresponds to the grotesque moment of bewilderment. The path of their journey collides with the force of the European reality where the forest is "cut open" (87) like a rent in the fabric of the Indigenous reality. On the other side of the fence they perceive a world disorganised by the destruction waged by the invaders from another world, where "warlike animals [cattle] quite capable of attacking without occasion" (87) roam freely. Yet on that European side of the fence lies the notion of individual identity and personal property. In the history of the West, at least since Aristotle, to be in control of property is to be civilised and to belong to the centre.

In contrast to the clearing which opens onto the scene of the coloniser's devastation, at a different stage in their cyclical journey the narrator and his guardians break through the dense vegetation onto a scene of primordial beauty. After having climbed for hours through the bush, John writes,

> we came to a forest of ferns so tall we walked under them among the bristling stems. The ground was covered by rocks spongey [sic] with moss [...]. Further we went, among darkening leaves, till we seemed to have pushed our way up among the treetops, lost to any sense of direction. Then we broke through, clear of a sudden, right into the sky. The land opened below as a stupendous gorge. (78)

Since the group later returns to this location from a different direction, it could be seen figuratively as the centre of their nomadic territory. This cleft in the world which is hidden deep in the undergrowth is an abyss of emptiness and silence (81–82), a vastness beyond language. As the central point of the Indigenous tapestry this primaeval gorge represents the governing law of their culture. Hall valorises this grotesque landscape and juxtaposes it to European civilisation which is corrupted by language, but this strategy of reversing the coloniser's perspective also risks inscribing the Aborigines into a primitivist discourse when the narrator insists that his guardians are part of this primal, pre-linguistic scene. "I knew that the silence included them", he says. "They

watched as part of the silence. With their genius for such things they were also part of the emptiness" (81–82). By reversing the perspective in this narrative moment, and placing the Aborigines in the position of power, Hall articulates a modernist form of primitivism which valorises Indigenous cultures as possessing a superior morality, wisdom and spirituality. In primitivist discourse Indigenous people are represented as "mystics, in tune with nature, part of its harmonies" (Torgovnick 8).

Since John claims that the Aborigines can "see [his] thoughts" (82), it could be argued that it is he, and not Hall, who inscribes the Indigenous people into the primitivist discourse by romanticising them as the possessors of esoteric mystical knowledge. Certainly Hall uses the short-sighted narrator in this scene to criticise the colonists who projected the image of the generic primitive onto the Aborigines. Nevertheless, it is Hall who constructs this primordial scene, makes the abyss of silence the centre of the Aborigines' territory, and reverses the polarity of the civilised/primitive, speech/silence, corrupt/pristine binary series to privilege the Indigenous society over the British. Despite the author's effort to distance himself from the narrator's primitivist observations, he is caught up in the grotesque's play of ambivalence.

Regardless of these contradictory and compromising effects, the myopic narrator provides an insightful re-vision of the colonial moment. The two cultures have different ideas of what constitutes food and productive land and when the group of "Men" return to the location on the coast where they had first found the narrator, they discover that Athol "had taken a place, complete in itself, full of the food [they] had been living on, smashed it to fragments, then slaved at the work of carving out something in its stead, something different" (45). The Master had begun re-constructing the landscape in terms of the European idea of agriculture, which conflicts with the Aborigines' methods of food production. Hall uses the grotesque narrator, who "has become a forest creature,

faulty sight no longer a hindrance" because he has "learned to feel the ground with [his] feet" (43), to reverse the colonialist perspective.

> The natural aspect of the place was wiped out. The soil gaped with lacerations. Alien to itself, the land lay wounded. From just below our vantage point a road, cutting between the dunes and the ramparts of forest, curved north as a giant scar. Dumps of stony rubble were heaped here and there to either side. Above the road stood tree stumps sawn short and charred, and whole ghost trees. Lopped branches and shattered logs sprawled at odd angles. (43–44)

John, who is on the Indigenous side of the fence, now sees the Eurocentric space as turbulent. His previous view of the Aboriginal culture as "the hub of chaos" (36) was informed by the European categories of understanding, but now his perspective has been transformed by living in the grotesque realm, "the close and always changing places of a plant world" (79). As a result he relates to the environment like the natives who are puzzled by the horror and plunder, and to him the "sheer scale of violence made the sight [of the settlement] hard to grasp, so out in the open it was, and so ruthless" (45). This sudden encounter with destruction alienates the group from their everyday world. The narrator's reaction to the desecrated landscape can be usefully viewed through Kayser's definition of the grotesque as an estranged world in which "we would be unable to live", where the "categories which we apply to our world view become inapplicable" (184–85). The place has been reconstructed into alien categories of order which conflict with the Aborigines' agricultural methods and their mode of being-in-the-world — that is, their relationship to the land. There are no supernatural monsters intruding on the rational organisation of the Aboriginal reality, but the alien entity — the European colonialist — has introduced an anomalous category into their world, a farm, which has physically disrupted their culture. The devastation has no meaning in their philosophy, and from their perspective the European reality is grotesque. Ironically, John perceives the Master as having created "something no longer complete" (45), because he has expelled the "free species" and destroyed the fertility of

the earth. By severing his small holding from the natural plenitude of the Australian land, he isolates his property from the wholeness of the landscape and closes it off from the abundance of nature.

The text highlights the hypocrisy of the English judicial system which convicted John of forgery when in fact it is only capable of reproducing forgeries itself. The "blind" narrator's insight reveals this corruption when he compares the Australian colony to various other colonial enterprises, such as Virginia and Jamaica (168), which reproduce the English model of society. They are all forgeries because they are not Indigenous; they have not developed organically in relation to the environment, but have been implanted in the foreign soil. Each colony is "an outpost of stone and shingles like any little English port (forgery), its church a smaller copy of the very church you were baptized in (forgery), the citizens on the street respectable in full skirts and frock coats (forgery)" (103). In other words, the British empire spreads out from the centre, extending its hegemony by imposing its own idea of order onto the "chaos" in the margins, forging copies of itself and reproducing its capitalist economy: it proliferates over the globe like a cancer, devouring the robust societies in the margins and reproducing itself without regard for the incongruity between the European culture and the foreign domain, as if culture was somehow independent of the geographical conditions. Like the central figures in the classical grotesque paintings mentioned in chapter one, the colonialists are cut off from their cultural evolutionary past in England. In addition, just as Ruskin[6] and Dickens[7] condemned the picturesque aesthetic for concealing poverty and human suffering, the narrator of *The Second Bridegroom* points out that the images of colonial bliss belie the fact that the people behind "the fashions, the fences and straight roads [... are] marooned folk lost and longing for the comfort of their bosky county home and hedgerows and Sunday rambles, cursing the Indians who fail to live up to Man Friday's example" (103). The foreign geographical communities are corrupted by the colonialist project, which incorporates them into its own imperial

body as the marginal grotesques and produces savages such as Man Friday at the level of the Imaginary. This image adumbrates the Indigenous reality, and partly conquers the natives before the colonists arrive. But it also opens a disjunction between expectation and "reality" when the natives don't behave according to the centre's Imaginary model. Enveloping the foreign body within the imperial culture does not transform it into a model of the self but rather makes it into a grotesque hybrid subject constructed by one culture and marooned in another. The Indigenous culture is invalidated and its authenticity is destabilised resulting in a conflict between the perceived abject and the Imaginary object as produced by the precursory "discoverers".

Hall's focus on repetition and forgery also raises the question of origins and authenticity. In the Western metaphysical tradition the centre is taken as the original and it alone may be replicated. The centre is normative, hegemonic, naturalising and anything new is "unreal". Just as Vitruvius condemned the grotesque style of decoration because he saw his native Rome as the centre of the world and the authority for what could be imitated in art, so the imperial power denies the legitimacy of Indigenous cultures and constructs imitations of itself all over the world. In *The Second Bridegroom*, the narrator suggests that when the European discoverers found the Australian continent they invented it by describing it in terms of a discourse of utility.

> You will object that Botany Bay, for example, was discovered by Cook because no other Englishman landed there before him in time to call it Dog Inlet. True enough. But what did he do when he chose the name? The place knew nothing of Botany Bay. He put a dabbler's limitation on it; and admitted he had such a poor huddle of categories in his mind that this was the best he could do for the infinite strange place he chanced upon. Bay, cove, inlet, sound, gulf, kyle, harbour — what else is there? [...]
>
> So while the place crowded his senses with a thousand impressions, a riot of bird song and busy animals, wind among forests of chance leaves (let alone the massed ghosts of the dead and the unborn crowding upon his spirit), he ties it to the noble ideal of greed. How can this place be used? It

> is a bay. He does not hesitate. He invents what he sees. Nothing was here before he came. He knows this because his chart is blank. (192)

Cook is blind to the Indigenous reality and only sees it as an unstructured, grotesque space. As Dorothy Seaton argues, colonialist discourse constitutes the new land as unfamiliar in "the hierarchical binary of familiarity and strangeness" (4) — it is *tabula rasa* waiting to be inscribed. The invaders' imposition of language locates the country in a body of knowledge that only the Europeans can read (6). While Hall overtly draws attention to the arbitrariness of the signs used to name the country — "bay, cove, inlet, sound, gulf, kyle, harbour" could all be substituted for each other — he also suggests that by imposing the lexicon of capitalist imperialism onto the Australian reality, the invaders prepared the ground for the material transformation of the land. Unlike the narrator of *The Second Bridegroom* who resists naming the Aborigines "Men" because he knows the foreign word will dispossess them of their identity, Cook has no qualms about incorporating the southern continent into the structural reality of the British empire.

In *The Road to Botany Bay* Carter suggests that the actual names were less important than the fact that they marked the division of space (65–67). Attaching names to topographic features marked routes through the chaos of the unknown and extended British authority. But, as Gelder and Jacobs point out in their reading of Carter's text, the imperialist project tried to rule out the arbitrariness of the sign by turning the foreign landscape "into something resembling 'home'" ("Uncanny Australia" 152–53). Furthermore, as they go on to observe, Carter's specific use of the terms "place" and "space" is contrary to their meanings in postmodern geographical theory, where they represent the "local" and the "global" respectively (158). Globalisation, which is driven by capitalist market expansion, "does not respect local boundaries" (158): it produces "fragmentation, disorientation, dispossession" (159) and turns place into space. This postmodern spatial theory may be applied to Hall's reverse perspective of the European

invasion of Australia since, in current postcolonial theory, European colonialism is viewed as "an integral part of capitalist development" (Loomba, *Colonialism/ Postcolonialism* 20). As Ania Loomba explains,

> [m]odern colonialism did more than extract tribute, goods and wealth from the countries that it conquered — it restructured the economies of the latter, drawing them into a complex relationship with their own, so that there was a flow of human and natural resources between colonised and colonial countries. This flow worked in both directions — slaves and indentured labour as well as raw materials were transported to manufacture goods in the metropolis, or in other locations for metropolitan consumption, but the colonies also provided captive markets for European goods. (3)

The colonialist restructuring of economies and the movement of people and material between countries may be seen as an early phase of capitalist globalisation. In other words, where Carter sees the colonial project turning space into place, it is in fact an example of capitalism transforming local (Indigenous) place into global (European) space. In a two step operation the colonial discourse produced the Antipodes as a grotesque unstructured space and then restructured it according to the available English linguistic categories.

The Second Bridegroom contradicts the imperialist idea that Australia is an unstructured space when, during their cyclical journey, the Aborigines show the narrator various landmarks such as "particular trees with nothing remarkable about them, gnarled growths and even strange shadows on the soil" (48) that are inscribed with their own cultural significance, but which he, unfortunately, cannot grasp. In clearing the land of "strange trees and digging out plants with no name" (194) Athol cuts the Aborigines off from their cultural history, and produces a forgery, "a counterfeit England" (194), like the colonies in Jamaica and Virginia. His actions transfigure the landscape to conform with the English (capitalist) discourse of reality, but from the other side of the fence, the Indigenous viewpoint, he transforms (local)

place into part of the British (global) imperial space. Nevertheless, at base is both cultures' need to produce food, and the landscape is structured in accordance with their different methods of crop production. The displacement of the body from one geographical place to another, necessarily involves an alteration in cultural practices which effect a material transformation of the body.

The profound relationship between the body and the environment of which the colonial project is oblivious, is demonstrated emphatically by the narrator's physical transformation, which also underscores the material nature of the grotesque body as being in the process of becoming. As Bakhtin explains, the grotesque body "is never finished, never completed; it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed by the world" (317). The mutability of the body means that it can be rendered "primitive" by a certain mode of living, and from the time that the narrator of *The Second Bridegroom* is captured by the Aborigines he begins ingesting this foreign environment. He drinks the slimy brackish water and eats the "[l]engths of snake, roots and stalks, berries, [and] bleeding hanks of meat in a crust of burnt fur" (42) which they offer. At the same time his body is "swallowed by the world" when he is forbidden to wash and he becomes covered with a crust of festering sores (84) as he is transformed into a different kind of being. "Picture me", he says,

> my scabby insect skin, stick limbs, and leaf veins down the inner side of thighs and forearms, rags of faded blue shirt buttoned round my neck, the whole caked in a chrysalis of clay. I was what the Men wished me to become. (113)

Undoubtedly the robust nomadic lifestyle that is necessary to procure such "exotic" food items, as well as the change in diet, may be responsible for his skeletal appearance. After the "Men" destroy the settlement, John discovers Dean, the giant convict whom he believed he had murdered, wandering senselessly in the bush. He figuratively returns

from death, like the *danse macabre*, to lead the narrator back to captivity. Conversely, John tries to take Dean into the Aborigines' territory but the latter cannot digest the food there. "If I led him on into the land of food which he could not stomach, offering him water he could not accept, I would kill him surely" (155). A crucial point occurs in the text when the two convicts come upon a half-cooked cow and Dean falls upon it ravenously. The narrator, however, now realises that he himself "could never stomach such food again. I confess this to you so you will be ready for how strange I have become: a meal of moths is more to my liking" (164). At the same time as the narrator has reterritorialised on the Aborigines' space his body has been colonised by the Indigenous culture through the absorption of their food. The material necessity of adopting foreign practices in order to survive in this alien land has transformed him into a grotesque hybrid who figuratively occupies the ambiguous middle ground between the two groups, but who also overlaps the borders of each culture.

Although Hall distances himself from the narrator's primitivist discourse through the trope of myopia, this grotesque regeneration of the convict body figures John as the hero of white primitivist fantasy. According to Torgovnick this figure has the potential to preserve the best of both worlds (45, 46). John does not degenerate as the colonialists feared the white body would, but he emerges in harmony with the uncivilised country. When the Aborigines eventually abandon him, he finds that he "instinctively" sets out on the trail that he has followed with them (148). He no longer needs them as guides because, unlike the early Australian explorers, he has learnt to read the Indigenous markings of the landscape and can recognise the various categories of food as well as the pathways through the seeming chaos. Furthermore, when he returns to the bush he discovers a pool of water surrounded by fern trees and a flower-encrusted rock face (154). He takes his first bath in this vital reservoir and emerges clean and unrecognisable to Dean without his "disguise of filth" (154). In the grotesque economy, filth is a positive image and, symbolically, John has been fertilised by the Aboriginal

culture. As the final stage in the degradation process, he has regenerated and emerged from the womb of the earth, as suggested by the fertile image of the pool, in control of his environment now because he has learned some bushcraft from the natives. As John adapts both the Aboriginal and European skills to survive, he becomes a cultural hybrid. He can apply what he knows to mark his own proper territory so to speak, and follow his own mode of existence in the bush.

In Hall's novel, then, the grotesque hybrid body is not produced by "inter-racial" sexual intercourse, but by displacing or re-locating a body to a strange environment. This kind of transformation has occupied the interest of various post-colonialist critics who have theorised the way in which the imposition of foreign cultural practices produces a hybrid subjectivity in colonised peoples. Homi Bhabha, for example, views the contact zone between cultures as a "third space" in which the colonised subject "translates" the colonising culture's artefacts and practices into its own context, and consequently produces a hybrid ("Signs Taken for Wonders"). As Hall demonstrates in *The Second Bridegroom*, when the colonisers are removed or exiled from their native cultures they take their cultural ideologies with them, but those practices are incongruous to the new culture or environment and must be adapted accordingly. The cross-cultural inscriptions on the colonising body produce the hybrid as the combination of both familiar and foreign practices.

John realises how the body is constructed by culture and his remarks indicate that he has not transformed into an Aborigine, because while he has become "what the Men wished [him] to become" he has also become "what [his] persecutors wished [him] to become" (113). In "Of Mimicry and Man" Bhabha argues that the colonised subject only imitates the identity assigned to it by the coloniser. Colonial mimicry produces a subject who "is almost the same" as the coloniser "but not quite" (86), and the partial presence — the "not quite" — threatens the colonial authority because it repeatedly eludes containment. In *The Second Bridegroom* the narrator is only partially present in

the spaces allotted to him by the respective cultures. Like the grotesque body which cannot be categorically contained, he is forced into the liminal zone between the two communities, but notably he also overlaps the boundaries of each. He is like both the Aborigines and the Europeans, but his experience results in the erosion of his former identity: "I had become lost to myself", he says, "[t]he chap I used to know was last seen shinning over the gunwale of a boat and wading thigh-deep at the edge of the ocean" (114). His body is heavily overcoded since it has been inscribed with the cultural values of the Isle of Man, of a colonised British subject, and now he has become "like" an Aborigine.

John is always isolated from the tribe as they keep him in the centre of the circle, and prevent him from participating in any of the festivities or rituals which he hears them conducting at night (41). The knowledges that he acquires of food sources and bush tracks, for example, are "gifts" that are only revealed to him by his observation of the Men (152). In *The Cartographic Eye* Simon Ryan argues that Aborigines were not "humble and childish native interlocutors" who freely gave their knowledge to the explorers, but "possessors of informational power, the transmission of which [was] at their discretion" (12). In *The Second Bridegroom* the Aborigines care for John but they do not allow him to participate in their culture: "there [is] no give-and-take" but rather mutual observation (86). As they follow their circular nomadic pathway, he is isolated at the "centre of the wandering circle" (48), and if he makes "an independent move, even for a piss, the Men r[i]se up around [him] in the silent circle to watch what [he is] doing" (42). He becomes like them, but does not become one of them — he is not inducted or assimilated to their culture in any way, and in fact they eventually abandon him. Since he is also rejected by the Europeans, it could be said that John inhabits the liminal zone between nature and culture which is a place of death figured by the loss of identity. Perhaps more accurately though, because he has been territorialised by both cultures, he constitutes the grotesque image which lies ambivalently both between and

across the two social groups. This indeterminate zone is the amorphous arena of negotiation and exchange which does not depend on inter-cultural compromise, but the tactical development of different survival strategies. John is like a *bricoleur* who adapts what is at hand — his knowledges of European and Aboriginal practices — to the task before him. He does not become Indigenous, and Hall's text rejects colonial claims to indigeneity as forgeries.

When the Men raze Athol's property the narrator is "caught in the middle", and is unable to decide which group he belongs to (116). As he watches the homestead burn he feels "torn between great forces" (116) and when he "shout[s] with joy at the Master's fall" (117) he "feels the ground shift under" him (117). At this moment he finds himself wondering whether there was "ever a time in [his] childhood before [he] knew what a house was" (117) and he realises that he is celebrating the destruction of his own heritage — that is, a part of his identity — and he becomes lost in confusion (119). In his discussion of hybrid lost races Robert Dixon argues that "[c]olonialism involves the erosion of an originary Englishness that will not necessarily be replaced by a mature colonial identity, leaving a vacancy in which the white man can regress to barbarism" (*Colonial Adventure* 64). The waning of the narrator's identity in this figuratively liminal region is tied in with the absence of normative cultural structures, the "hateful familiarity of meanings" (50) which is his own society. Beyond the English space is a land with phenomena "outside the categories we know" (133), where entities are mixed. In other words he has moved out of the establishment's premises, and is becoming Other. His last link to British society is the manacle which still encumbers his wrist. During his travels with the Men he has been hoarding strands of his own hair under it to cushion his arm against its chaffing. "My ritual observance", he says, "was to keep what could not be had again" and the hair represents his past "sufferings" (131). But ironically the wedge of hair has also kept him shackled since he has grown so thin that he could easily slip free. Symbolically, it is his own clinging to the past that has

literally kept him in chains. The manacle ties him to the ideology of his oppressor, and during his fight with Athol the "prison-master" (Nayman 217), who is fatally wounded in the Aborigines' attack, the manacle slips off John's wrist and he escapes the Master for the last time.

Stranded in the grotesque anomalous middle ground between two cultures, where the rules of neither side prevail, the repressed Wild Man emerges within John's "civilised" body. This is not a figure of degeneration as the colonialists feared but an adaptation of the body to the environment. The concept of hybridity is predicated on the notion of "racial" purity but, as Robert Young argues, English identity was always divided against itself because the country was always comprised of people from diverse geographical locations (*Colonial Desire* 3). Following Young it may be argued that the identification process which defines self against Other paradoxically produces the self as already hybrid since it depends on the Other — which it expels from its domain — for its definition. "The Other can [...] only be constructed out of the archive of 'the self', yet the self must also articulate the Other as inescapably different" (Ashcroft 103). The self is always already contaminated with the Other which is repressed in the civilised body because, as Kristeva argues, the abject cannot be eliminated (4). When the narrator enters the uncivilised landscape, the "savage" emerges from within his "civilised" body, indicating the unending mutability and becoming of the material body. His transformation is brought about by his cultural displacement and links the Aboriginal and European societies. He stands as the supplement which brings the outside — the figures in the periphery — inside. But Felim John, it may be recalled, is a native of the Isle of Man, an island colonised by the English, and now he is "colonised" by the Aboriginal culture. This new territorialisation is another stage in the process of his becoming.

The authors of *The Empire Writes Back* suggest that the hybrid figure signals the end of a "history of conquest and annihilation justified by the myth of group 'purity'" (36).

Their syncretistic model of hybridity which posits "difference on equal terms" (37) is based on a universal binary relationship between coloniser and colonised but, as many postcolonial critics have pointed out, this model in fact ignores the hierarchical differences of class, gender and ethnicity, and "leaves little room for [the colonised's] resistance outside that allowed by the colonizing power" (Loomba, "Overworlding" 308). It also fails to account for the complex social dynamics of Australia's colonial society which comprised a heterogenous group of free immigrants and military personnel, as well as the convicts who resisted the colonial authority. Hall's narrative preserves the integrity of Aboriginal cultural identity and refigures the notion of hybridity through the transformation of the narrator. *The Second Bridegroom* shows the Indigenous people variously resisting the coloniser's territorial invasions and continuing their traditions while accommodating the foreign presence as part of their reality. For example, the invader's cattle become part of their livestock resources which they kill and cook in their traditional manner (163–64). Although the narrator sees this as evidence of a "new era" (164), it does not indicate that the Aboriginal people are becoming hybrid but rather that they are supplementing their reserves — which are depleted by the invader's depredations — by incorporating the exotic beast into their diet. In contrast, John is the true hybrid since he adapts to the foreign environment and combines some of the Aborigines' practices with his own European skills in order to survive on his own. Moreover, he is marginalised as Britain's grotesque low-Other before his encounter with the Aborigines because he is a convict, and his experiences do not exemplify those of the free settlers. As an outcast of both the Indigenous and non-Indigenous societies, he occupies an unbounded space which simultaneously overlaps and lies between the two cultures.

In postcolonial theory the hybrid subject is produced by the mixing of two cultures, but Hall constructs hybridity as part of the grotesque's unceasing process of becoming and connects the European self to a much longer history of change. By focusing on the

materiality of the human body *The Second Bridegroom* draws comparisons between the narrator and his guardians. The representation of the Indigenous inhabitants as composite creatures of bird, human and plant, implies that they are bodies in the process of becoming human, which may be related to the historical representations of them as the missing link between apes and humans. Cunningham, for example, saw the Aborigines as occupying the place "at the very zero of civilisation, constituting in a measure the connecting link between man and monkey tribe" (202). Similarly, while Tench was sympathetic towards the Indigenous people, he still wrote that, "[i]f they be considered as a nation, whose general advancement and acquisitions are to be weighed, they certainly rank very low, even in the scale of savages [...] a less enlightened state we shall exclaim can hardly exist" (281). But in *The Second Bridegroom* the narrator's transformation suggests that what the body becomes depends on the environment; the process of becoming is not restricted to beings who inhabit marginal geographical zones. Furthermore, the narrator's "degeneration" demonstrates that the kind of evolutionary hierarchy found in the writings of Cunningham and Tench does not exist. John was transported to Australia as a youth but he has become an adult: "I knew my body when I was a boy but not any longer. Its shape and length of bone, hanks of hair and ugly health are none of them the way I thought manhood would come to me" (182). The body, by its very nature as a living entity, is always in a process of change. Moreover, as the narrator laments, the sense of individuality is destabilised by the recognition of hereditary features: "The mischance is that we grow to hate the half-and-half mongrel so many of us find we become ... all the more when we notice ghost reminders of our grandparents too" (183). The reminder is the trace which undermines the idea of uniqueness and individuality, and compromises essentialist notions of gender identity too, since a person's appearance may resemble that of a relative of either sex. In this way, the "civilised" European body is connected to its ancestral past. Consequently, *The Second Bridegroom* may be seen to undermine the stability of the finished hierarchised body of the dominant culture, by demonstrating the various

possibilities of becoming — denizen of the bush, citizen of Europe, foreigner, artist, forger, convict, young, old, filthy, clean — which supplement the centre's representation of the "finished" body. In the antipodean world the "fixed" identity of the English body is eroded by its negotiation of survival strategies with nature.

When John returns with Dean to the ruins of the settlement he is captured by the Master's wife who mistakes him for a native, and he remarks that this scene represents a typically British image of "a clothed man bringing in a naked savage. This is a picture which we know from as far into childhood as we can recall, is it not?" (166). The narrator's comment, which suggests that the position of the "savage" can be occupied by either a black or a white person, functions ironically to undermine the notion that the difference between the two "races" is metaphysical. His appearance is the effect of displacement and dejection from particular cultural practices and not a manifestation of his biological condition. Nevertheless, as Abdul JanMohamed has argued in his criticism of Homi Bhabha's theoretical conflation of conqueror and native, this kind of substitution circumvents "the dense history of the material conflict between Europeans and natives" (60) that the narrator has already recorded. The white body, no matter how "savage", cannot stand in for the black, because as this text has shown, the black body signifies dispossession, colonisation, and the destruction of a culture. Consequently, there can be no condensation of the two cultures. However, as Loomba argues, the rigid Manichean dichotomy that JanMohamed and others oppose to models of hybridity elides the variety of responses to colonisation ("Overworlding" 308). As Hall demonstrates in *The Second Bridegroom*, the colonial invader is not an homogenous body, and the Indigenous people's response is not consistent. They aid the escaped convict, but attack the Master.

Historically, clothing signified the civilised body to the Europeans, as may be observed from the remarks of writers such as Cook and Banks.[8] In *The Second Bridegroom* when John is taken back to the settlement he claims that the "real test of

whether a man is civilized" is the fear of being seen naked by a woman (166). But he also acknowledges the cultural relativity of this "test": although he was "brought up a modest boy" (167) he quickly becomes accustomed to the sight of the naked body during his time with the Aborigines. Nevertheless to be without clothes is to be outside the centre's law. Clothes are used to encode morality and shame. "There is nothing at heart funny about the body, which is either beautiful or tragic, whereas clothes are always good for a laugh [...]. True, without clothes, people's lives must lack passion and scandal. Not to mention a severe shortage of jealousy and snobbery" (167). When Dean drags the narrator back to the settlement, it is partly his lack of clothes which terrifies the Master's wife. As she explains in her letter to Governor of New South Wales, George Gipps, "Gabriel Dean imerged [sic] from the woods behind the sawpit, dragging a naked creature by the arm! I observed their actions from my hiding place. To be frank, I was in terror of being seen" (207). By confronting her with his naked body John transgresses the border which preserves the identity of the civilised self as clean and proper. Amongst the natives it was acceptable for him to be naked but he fears being seen naked by the master's wife. He has been inscribed with two conflicting cultural codes, two incongruous ways of living in the world, and two different attitudes to the body. One is based on a construction of morality that discursively confines the body to limited spaces, and the other which, it might be presumed, is based on practical considerations: clothes are not necessary in New South Wales, "provided the weather stays warm" (167).

Now, back in "white society", John is viewed as a savage and more: he is seen as the grotesque combination of the civilised body and the Wild Man. It seems that just as he had been "terrified" at the first sight of the half-bird, half-human Aborigines when he fled from captivity, Athol's wife is terrified by this grotesque white man turned "savage". His return to the settlement is the return of the repressed — the excluded body which threatens the social hierarchy — and Athol's wife attempts to contain this

grotesque hybrid by imprisoning him in the supply hut. Being incarcerated forces him to become abject, defiled by his own "bodily necessities" (212). In other words, he is compelled to resume his place at the bottom of the British social hierarchy. John eventually escapes and the mistress writes to Gipps to say that

> [t]he place stank of the fellow's bodily necessities, yet he had done what he could to conceal this inconvenience. A suit of brown holland clothing, soiled, was placed on a stool beside the table, while upon the table itself we found a sheaf of papers.
>
> I could not bring myself to touch anything so insanitary [sic]. The place reaked [sic] like a sewer. At the thought of his labouring over these papers and fingering them ... not to put it too indelicately ... I declined to have the least truck with such filthy stuff. (212)

The narrator comes full circle when he is imprisoned in the supply hut and rendered abject once again by the Master's wife, who synecdochically represents the social structure, because like her husband, she also neglects his care. His attempt to keep himself clean signals his quest to preserve his identity and the continuing affect of his original social inscription: his body is over-inscribed, like a palimpsest. Nevertheless, while incarcerated he regains "the full power of speech" (199), and partially reconnects to his identity as a man of words when he writes the word "I" (173), a small trace which makes him homesick. Metaphorically speaking John becomes the open mouth of the grotesque body which has swallowed the Antipodean world, and now he emits the "speech" that comprises this text and inscribes himself into the fictional history of the settlement. His letters incriminate the mistress for the murder of her husband during the Aborigines' attack on Athol's property, and so in being brought back to "civilisation" the repressed grotesque body which has become a figurative hybrid of the Aboriginal and European cultures may be said to return to challenge the centre by inscribing the history of the marginalised bodies into the official annals.

Mrs Athol does not read John's journal but she instructs her servant, William Earnshaw, to do so. He tells her that it contains the confession of the escaped convict and advises her to send it to the Governor but neglects to advise her that in his journal John accuses her of killing her husband (187). In this sense, John's writing exceeds the limit of his material confinement, and in Hall's text at least, his journal becomes the supplement to the official record. That is, the formative narrative of the white bourgeois culture in Australia is interrupted by the grotesque voice. The text that he writes supplements the Master's wife's account and indeed displaces her story and she is later executed for the murder of her husband (*Grisly Wife* 265).

Just as Felim John may be said to have been in a continual state of becoming, so the narrative of *The Second Bridegroom* itself may be said to do the same. It circles about its subject, repeating and reiterating various episodes, recalling different events and adding more information to previously mentioned scenes; or it leaves off to digress, only to return later from a different narrative direction to expand on an episode. In this way the narrative trajectory mimics the convoluted tracery of grotesque paintings by resisting the straight linear direction of rationalist logic. Its circuitous path entangles the Master's wife in its threads, as the narrator who was captured by linguistic categories now uses "words to take captivity captive" (185) and ensnares her in his "muddle of letters" (175) by turning the tale back on her so that she is transformed from a mistress into a murderer.

As has been pointed out, John eventually escapes, leaving his excretions — his faeces and his writing — behind in the house of incarceration, the British establishment, and he returns to the grotesque zone of the bush. He is not heard from again and the text remains open, leaving the reader to surmise that he returns to the natural abyss that he first encountered with his guardians. There he promised himself that he would step into the silence and escape the bonds of language: the captivity of categories that oppress him (human, civilised, savage, national, convict, monster, animal). However, he does

return in the second part of *A Dream More Luminous Than Love*, *The Grisly Wife*, where ironically he is mistaken for an Aborigine.

In true grotesque fashion, then, the narrator has transgressed or moved beyond both the English and Aboriginal cultural limitations. It could even be argued that since he possesses the skills of bushcraft and a knowledge of white culture, he represents the becoming figure of the bushman. According to Ross Gibson at least, when the European discourse of the Noble Savage was overturned by the Aboriginal body, the Indigenous culture's virtues were transferred to the "white bushman, who lives by instinct, knowledgeable of Australian nature, tracing the same paths and sleeping beneath the same skies that the noble Aborigine knew" (*The Diminishing Paradise* 179–81). This description, which may be read as the combination of culturally heterogenous elements, can be fairly aptly applied to John. Yet it is these two origins that are denied in the historical construction of the Australian character since the bushman is severed from the past, the "taint" of the convict and the Aborigine, just as the body in the centre of the classical murals is isolated from the compound beings in the borders.

If the organisation of a social formation is "naturalised" through ideology which represents the subject's imaginary relation to the world and functions to reproduce those relations by suppressing contradictions, then the relocation of the "uncivilised" body into the hierarchised body of the dominant cultural group disrupts the binary oppositions between nature and culture, margin and centre, which has ramifications for contemporary society's mode of being in the world. If Jennings' definition of the grotesque as distortion (primarily of the body) may be retrieved and applied to the sign, Hall's re-writing of Australian history may be said to distort the body of the colonial text. John's narrative renders colonial history monstrous by making it deviate from the "normal". In other words, he folds the colonial discourse back on itself to make it portray the British as corrupt in contrast to the usual representation of the Aborigines as grotesque. As the text indicates, the Indigenous body is not savage, and so the

Manichean allegory that JanMohamed sees as underpinning colonialist power is disabled. By being incorporated into the "official" text the grotesque body destabilises the ideology of the dominating social group.

Furthermore, as Hall demonstrates, the body is produced by engagement with the environment, which in turn produces discursive practices that structure the parameters of the cultural domain. Conversely, bodies are acted upon by those discourses, and as they inhabit, migrate to, or are exiled from, other social formations, so they are inscribed into different discourses. Both the convict body and the Indigenous body have been captured and isolated in time by historical discourses, and the kind of interrogation that texts such as Hall's invites, releases those bodies of the past from their temporal imprisonment, and incorporates them back into the process of becoming, which in turn connects the body of the present to the past as part of its social evolution. The body of the present is no longer severed from the wholeness of the universal bodily principle, which means that convict forebears and Indigenous people alike must be recognised as part of the national body. As a "strategy of contradiction", to borrow Harpham's phrase, it would seem that Hall's text, like the narrator's letters, does "not attempt to put order in our lives", but rather means to "throw [us] into utter confusion" (176). Contemporary Australians can no longer relate to the environment in historical terms as benign settlers, but their place must be reassessed in accordance with an ignominious history of racism, invasion, and genocide.

While *The Second Bridegroom* is narrated by the convict body — a forced migrant — the text mainly serves to regenerate the grotesque representations of the Aboriginal body. It is apparent however that the narrator is a victim of the kind of middle class oppression and corruption that Hay discusses in "Property, Authority and the Criminal Law". The men who sat in parliament and passed the laws to protect property, and those who sat in court to administer those laws, were drawn from the same propertied class. In the second novel of the Yandilli trilogy, *The Grisly Wife,* Hall looks at the corrupt

and decadent state of English society and suggests that as the free settlers brought their ideological baggage with them, they also brought the very discursive practices that they were trying to escape. The grotesque body on the periphery of the empire was the translocated body of the British national self. It was not only the convicts who underwent a transformation. In *The Second Bridegroom* Hall shows how the antipodean paradise was destroyed by imposing English structures onto it, and in *The Grisly Wife* he reveals how the utopian ideal was destroyed by pressures from within the colonial society itself.

Notes

1 "To all acquainted with the open manly simplicity of character displayed by [the colonial-born] part of our population, its members are the theme of universal praise; and, indeed, what more can be said in their favour, than that they are little tainted with the vices so prominent among their parents! Drunkenness is almost unknown with them, and honesty proverbial" (Cunningham 206).

2 See *The Hatch and Brood of Time* (Robinson), *Damned Whores and God's Police* (Summers), "Female Convicts" (Oxley), and "The Convict Origins Debate" (Garton).

3 While Laurie Hergenhan notes that Australia's convict history has been both suppressed at times as "shameful", and exploited at other times for its political usefulness, the legend persists in the popular imagination (*Unnatural Lives* 3).

4 See chapter two.

5 In accordance with the Assimilation Policy of the time, in the 1930s three Aboriginal sisters, Molly, Daisy, and Gracie, were stolen from their family at Jigalong in the north-west of Western Australia, and transported by boat to the Moore River Native Settlement at Mogumber, north of Perth. They escaped and made their way back to rejoin their family at Jigalong by following the rabbit-proof fence which stretches north-south across the western portion of the state.

Doris Pilkington – Nugi Garimara records this neglected narrative in Australian history from interviews with the two surviving women, Molly and Daisy, who remember not only their ordeal, but a way of life, and so pass on their heritage to the author, their daughter and niece.

6 See *Modern Painters*: Vol IV, part V, ch. I, "Of the Turnerian Picturesque". "The picturesque, which so far as it consists in a delight in ruin, is perhaps the most suspicious and questionable of all the characters distinctively belonging to our temper, and art" (1).

7 See Michael Hollington, *Dickens and the Grotesque*: "the conventional idea of the picturesque is associated with such misery and degradation that a new picturesque will have to be established as the world goes onward" (194).

8 Cook observes that the indigenous people "go quite naked both Men and women without any manner of Cloathing whatever, even the Women do not so much as Cover their Privities" (*The Voyage of the* Endeavour 1: 395). Banks writes similarly on first sighting the Aborigines: "Of all these people we had seen so distinctly through our glasses we had not been able to observe the

least signs of Cloathing: myself to the best of my judgement plainly discernd [sic] that the woman did not copy our mother Eve even in the fig leaf" (*The* Endeavour *Journal* 2: 54). And throughout his rendition of Cook's journal Hawkesworth repeatedly draws the reader's attention to the Aborigines' naked state.

4 "The House of the Dead is the Place of Birth": *The Grisly Wife*

First Moloch, horrid king besmeared with blood
Of human sacrifice, and parents' tears,
Though for the noise of drums and timbrels loud,
Their children's cries unheard, that passed through fire
To his grim idol.
(John Milton, "Paradise Lost" bk 1: lines 392–96)

Sons of the South, awake! arise!
Sons of the South, and do,
Banish from under your bonny skies
Those old-world errors and wrongs and lies.
Making a hell in a Paradise
That belongs to your sons and you.
(Henry Lawson, "The Song of the Republic" lines 1–6)

While the convicts were represented as responsible for infecting the British colonies in Australia with their corrupt attitudes and customs, it seems that there was a certain blindness to the free settlers' complicity in transmitting the ideological contagion to the one-time utopia of the European Imaginary. Admittedly, many of the early emigrants were regarded by British social commentators as human refuse being flushed into the colonial drain,[1] but others were portrayed as decent people who fled to the colony because they were unable to keep up with the march of the industrialising society's progress. In many instances these settlers aimed at replicating England in Australia, but they appear to have ignored the fact that the power relations which had caused them to seek a more advantageous life in the colony were inherent in the structure which they intended reproducing. The logic of their intention may be understood in terms of both the colonialist project of civilising the wilderness, and more pertinently, as a particular response to the ontological "strangeness" of the antipodean continent translated into a desire to establish the familiar in the region of the unknown and reaffirm their sense of (British) "self". Nevertheless, the British social practices and ideological beliefs which they transplanted to Australia effectively prepared the ground to reproduce the iniquities of their abandoned homelands.

Perhaps the most obvious example of transplanting corruption and power is the system of convict punishment. Not only did Britain transport its criminal body to New

South Wales but, as has been commonly observed, many of the military personnel who were assigned to the colony to ensure the punishment continued were little better than their charges.[2] Furthermore, the system of convict assignment which provided free labour for the capitalist land holders[3] instituted a social hierarchy that reproduced the master-slave land holding structure and all of its iniquities (Clark, *Short History* 90–91). The general complaints from the free immigrants against the convict labourers — theft, debauchery and immoral conduct — only served to propagate the abject image of Australia. The early colonists who continued to observe the scion society through the cultural perspective of their British background wrote of the conditions they endured in the colony in the letters, journals, and diaries which they sent "home" to Britain. Many of these reports were published in the newspapers there, and they informed the fiction of the time in which Australia became a place to dispose of immoral relations and villains. However unwitting the free settlers may have been, their complaints contributed to the perception of the colony as corrupt.

By about the mid-nineteenth century capitalist interests recognised the colony as a site of potential profit, and in order to encourage people to migrate to the southern continent, the popular image had to be renovated. In contradiction to the negative depictions of Australia as the sump of vice and corruption, the Enlightenment discourse which held that environment was a more important influence on character than heredity was employed to promote the image of the colonial-born Australians (many of whom were the children of the convicts) as being unlike their parents. In particular, it was argued that although the colony was born of the criminal body its vices were not inherited. The distant southern land was now described as "an idealised Arcadian society, a rural Utopia, an Eden before the fall" (R. White 33).

The fact that a strategic reversal could be mounted to counteract the abject representations foregrounds the grotesque as the site of conflicts of power. The forces of capitalism which had played a role in producing the convict body — both physically

and discursively — and which had been responsible for constituting the colony as a penal settlement in order to protect private property by purging England of its thieves, had also been responsible for promulgating the images of Australia as a dystopia of human debasement. Now these same social vectors doubled back on themselves in a turmoil of self-contradiction to rehabilitate the image of the colony. There had been no miraculous change in conditions that may have warranted the alteration of the colony's reputation, only the realisation of its potential for profit, and the country was now redefined as a land of opportunity — the "working man's paradise" — and a place where English society could be reproduced as it was prior to the industrialisation which had dispossessed many people (R. White 34). The antipodean continent on the furthest perimeter of the world was a grotesque region: as a colony endowed with the convict inheritance it was abhorrent, but as a land of promise and opportunity Australia was a desirable destination.

Despite the contamination of the imagined Eden with British ideologies, Australia had always represented a utopia for some people, or a least a place where their particular utopia could be established. The people in Britain's foetid gaols saw Australia as a paradise where they could live free of the harsh penal code, and they longed to be transported there (Atkinson 57). Throughout the nineteenth century various "cult" leaders from both within the colony and overseas attempted to establish utopian communities in the Australia bush, but without exception they failed (Metcalf "Australian Utopias"). A particular form of utopianism which pervaded British society in the nineteenth century was millenialism. According to this belief the millennium was a time of "peace, plenty and righteousness" which would be inaugurated by the arrival of a messiah (Kumar 7). The millenialist world view was embraced by people from all social classes and religious beliefs, but as J.F.C. Harrison points out, there was a difference between the "intellectually sophisticated millenialists" and the "largely self-educated, adventist millenarians" (5).[4] The former group believed that Christ would

return to earth when the world had been made worthy by the efforts of Christians, while the millenarians "looked for a sudden divine intervention to destroy the existing order and establish the millennium" (Harrison 7). It is this latter group who were condemned "as cranks and the lunatic fringe" (Harrison 5) — the abject body — that Hall represents through the characters in *The Grisly Wife* in order to demonstrate how the free immigrants to colonial Australia turned the imagined paradise into a dystopia by structuring their lives according to the ideologies they imported from their homeland. In *Rabelais and His World* Bakhtin argues that the "grotesque conception of the body is interwoven not only with the cosmic but also with the social, utopian, and historic theme, and above all with the theme of the change of epochs and the renewal of culture" (324–25). The poetics of the grotesque are particularly applicable to an interpretation of *The Grisly Wife* which deals with the historical "renewal" of British society in the "utopia" of colonial Australia, and shows how the migrant body also becomes a cultural hybrid as it "regenerates" in the new world.

In *The Grisly Wife*, the second part of *A Dream More Luminous Than Love*, a group of free settlers, female "missionaries" led by a male prophet, Muley Moloch, migrate to Australia in the 1860s to build a New Jerusalem in preparation for the Second Coming. The women come from diverse social backgrounds, just like the people who were transported to Australia (Braithwaite 100), and apart from their peculiar beliefs, the only characteristic that they have in common is their fragmented bodies: each woman is missing a piece of her anatomy, which metaphorically signals her failure to embody the norms of the patriarchal social structure. They are disaffected by social developments in England and see Australia as a land of opportunity, but like so many of the people who sought a better life in the colony, they import the values of their previous life with them — class, gender, religion and millenialism. Like Felim John in *The Second Bridegroom*, the women remain metaphorically manacled to the laws of Britain. In 1868 they settle

on a parcel of land at Yandilli, which was formerly part of the property established by Edwin Athol in *The Second Bridegroom* (265–66).

Different social groups purify themselves by constructing people who do not conform to their values as grotesque, and the Yandilli community shuns Moloch's group because of their odd appearance and peculiar customs. They are forced to retreat to a remote dilapidated property which the previous owners, the Barnetts, abandoned for the goldfields of Ballarat (325). Just as the British authorities turned the Edenic southern land into a hell for their transported convicts, in *The Grisly Wife* Moloch turns the missionaries' utopian project into a purgatory by strictly enforcing his religious ideology's system of penalties. The women's submission to his rule echoes the complicitous role of the early settlers in replicating the British social system in Australia. To the extent that the relationship between Moloch and the women parallels that of gaoler and prisoners, *The Grisly Wife* echoes both the historical convict narrative, and the immigrants' reconstitution of the British social structure in the colony. But like Felim John, the narrator of *The Grisly Wife* also undergoes the grotesque process of degradation and is regenerated when she is figuratively absorbed by the Australian bush. In fact, the effect of Moloch's discipline decays under the influence of the "rank fertility" (440) of the grotesque antipodean landscape, and eventually the women's English social inscriptions are erased by their experience in the remote land.

The "Household of Hidden Stars", as Moloch refers to his acolytes — a title which has resonances with the names that two nineteenth-century millenialists conferred upon their followers, Samuel Sibley's "Household of Faith" (Harrison 136), and the infamous Joanna Southcott's "Seven Stars" (Harrison 90) — consists of Catherine Byrne, Beatrice Offley, Ann Whittaker, Edwina Wyntoun, Charlotte Smith, Elizabeth Eyre, Martha Sparrow, Hester Partington, Flora Gilchrist, Lavinia Dudgeon, and Elizabeth Canning who joins the group in Melbourne (231). It is interesting to note that with the

exception of Wyntoun and Byrne[5] the surnames of the women who join Moloch in England are all mentioned in Harrison's book, *The Second Coming: Popular Millenarianism 1780–1850.* While Hall's fictional characters do not represent the actual people Harrison refers to, their names are linked, albeit tenuously in some instances, to the figure of Southcott who "believed she was pregnant with the Holy Ghost and died giving birth to nothing" (*Grisly Wife* 443). Hall's use of these names associates his characters with the millenialists of the period who were condemned as fanatics, and it may be argued that he deliberately constructs a fictional history of the people in the margins of society, as he did in *The Second Bridegroom* where he produced a convict narrative.

In *The Second Bridegroom* Hall problematises the colonial representation of Australia through the trope of myopia and the double-voicedness of irony. Similarly in *The Grisly Wife* he challenges one of the legends that has been pivotal in constructing the Australian national identity when the diseased narrator, Catherine Byrne, delivers her retrospective monologue to Sergeant Arrell in 1898 (259). The Sergeant is investigating a recent murder, and the evidence he gathers from the itinerant photographer Charles Bailey (416), who secretly photographed the group burying Elizabeth Eyre many years ago (401), has led him to question the two surviving members of the mission. Byrne mistakenly thinks Arrell is inquiring about the murder that Moloch committed many years earlier (469), and as she tells her story to the officer, she recounts the history of their past thirty years in the Yandilli district. By evoking images and events from Australia's colonial past the abject female narrator who is infected with consumption produces an "unofficial" truth, a supplementary narrative which to some degree problematises the male pioneer legend which demonstrates the role of women in opening up the land. Moreover, like the nineteenth-century Australian commentators who tried to reverse the negative images of Australia by condemning Britain as corrupt, Hall reverses the traditional historical relationship

between the imperial centre and the colonial margin by writing Britain as the decadent foreign land from which Moloch and the women flee to the utopian space of Australia.

The narrator describes the group's emigration in 1866 as being typical of many people's desperate desire to "escape the smut and futility of England" (218). Like an air-borne fungal disease, the "fallout" from industrialisation blighted all levels of British society, and the women found themselves "out of step" with the "licence" of the times (217) which were characterised by the pursuit and accumulation of capital and land. Byrne's Uncle Herbert, for example, who "resented how niggardly God's gifts had been in the matter of good looks" (234), had brought disgrace upon himself and his family by not owning property (235). Even though clergyman were known for being impoverished, her own father, the Reverend Byrne, had "amassed quite a comfortable little fortune through thrift and a good head for figures" (235). But he depends for his livelihood on the wealthy patriarchal squire of the Stroud district, Judge Honeywood, who had been "an intimate" of Southcott's (443), and the unscrupulous relationship between these two men results in the narrator's flight to Australia.

Hall employs the figure of Judge Honeywood to signal the corruption of the landed ruling classes in Britain. According to Douglas Hay the draconian legal code of the eighteenth and early nineteenth centuries was legislated by a parliament which was controlled by the propertied classes — "the gentry and merchants and peers" ("Property, Authority and the Criminal Law" 22) — and the men who administered the law — the judges, justices and jurors — were drawn from the ranks of the same social group (38). The courts were a site of class conflict where the law was the instrument of the powerful rather than a place of justice. In *The Grisly Wife* Honeywood keeps "the closest eye on [the villagers'] affairs even to the thrill of privately dishing out alms to people in need and the thrill of privately punishing those who deserved punishment [... and] insist[s] on being godfather to every male child born" in the area (236). While his behaviour may appear to be benevolent in some ways — "dishing out alms" — he is

duplicitous since he uses his position as a land holder to exercise his own system of discipline and punishment over the people who are dependent on him in order to achieve his own purposes. He surreptitiously imposes his own form of patriarchal control on the male children by appointing himself as their godfather, and he commands "obedience and deference" (25), to borrow Hay's terms, from the adults by administering punishment and charity.

In this historical interval of licence and corrupt values, Honeywood's malversation is poignantly illustrated when he gives Byrne to Moloch, the self-styled preacher and expert cobbler, in exchange for a pair of kid leather shoes (256–57). Moloch and the judge have "the selfsame limp" (257), and this Oedipal motif of moral lameness which signifies corrupt power and illegitimate relationships also figures a metonymic — if not familial — genealogy that links Honeywood to the tannery where domestic beasts are processed into commodities such as the leather necessary to Moloch's trade (284). Both men are agents of a capitalist patriarchal ideology and their negotiation positions the female body at a point of intersection that links high and low classes, the clean and the dirty, church and abattoir, centre and margin. Byrne is swept along by the forces of capitalism which flow invisibly through her and about her. The bargain between Honeywood and Moloch is arranged without her father's knowledge, and although he is outraged by the prospect of his daughter becoming "a common bootmaker's wife" (377), he accepts the situation because the corrupt squire owns "the best living for a parson" (256). Like the Ammonites who sacrificed their children to the demonic Moloch in John Milton's "Paradise Lost" (bk 1: lines 392–96), Byrne sacrifices his daughter to Muley Moloch.

If Honeywood and Byrne may be read as representatives of their social classes, then Hall refigures the low-Other by showing how these characters' greed for wealth and luxury disturbs the boundaries of their respective social identities. Their scheming and deceitfulness may be usefully read through Kristeva's theory of abjection. She defines

the abject as "immoral, sinister, scheming, and shady: a terror that dissembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you in the back" (4). Kristeva focuses on the negative aspect of the grotesque body and interprets its ambivalence as the doubleness of an ethical duplicity, which may be applied to Honeywood whose "lean face folded in on itself to shape a permanent smile" (255). This "astonishing little gentleman" who possesses "that peculiar grandeur which seems to our modern taste next door to obsequious" (255) is the "debtor" who forecloses on Reverend Byrne by trading his daughter for a pair of shoes. The narrator's trust in her father is similarly betrayed since he implicitly conspires in the commodifying of her body by accepting the bargain. The primary characteristic of Kristeva's foregoing description of the abject is deception which conceals self-interest. Both Judge Honeywood and Reverend Byrne are protector figures, but neither conform to the constraints of their respective positions as "guardians" and in their betrayal they break the rules for personal gain. Their behaviour demonstrates the "fragility of the law" (Kristeva 4); the discursive norms which construct the class divisions are vulnerable to the actions of these duplicitous characters. The immoral and criminal type is not confined to the ranks of the lower social orders, it dwells in the sanitised space of the authority figures too.

Byrne is first introduced to Moloch by her Sunday School teacher, Miss Honeywood, the judge's daughter who is herself infatuated with the preacher. Moloch, however, prefers the company of Reverend Byrne's fourteen-year-old daughter and he seduces her by appealing to her desire for freedom. In a sentence that echoes the passage in *The Second Bridegroom* where the narrator defines "order" as "a way of trapping anything wild" (41–42), Byrne describes herself as "a wild thing who had been trapped and apparently tamed" (*Grisly Wife* 252). She is constrained by bourgeois discourses of manners which exemplify the pervasiveness of the "disciplinary techniques" of power that Michel Foucault describes in *Discipline and Punish*. Her material body is shaped

by codes of dress and diet, assigned socially prescribed roles, and positioned as a subject in a particular social class.

Handed from father to husband, the female body is circulated in a restricted patrilineal economy and Byrne's successful investment with the proper codes of behaviour give her added value. As children, she and her cousin Dora saw themselves "as brides completely bound by our husbands' fortunes just as we would be liberated by their talents and money" (234), and she secretly dreams of marrying a missionary and migrating to China — a suitably exotic place — "to convert the heathen" (236). But her rebelliousness indicates her incomplete subjectivisation which is signalled by her incomplete anatomy (she is missing a toe). Bakhtin describes the classical or bourgeois body as "an entirely finished, completed, strictly limited body" (320). Its smooth surfaces represent a "closed individuality that does not merge with other bodies and with the world" (320). In figurative terms, in *The Grisly Wife* the absent fragment of Byrne's body cannot be inscribed with the socialising discourses, and so, like the incomplete grotesque body, Byrne is "open" to the world and Moloch, who represents the low-Other. Although the narrator first learns of her betrothal to the preacher when Honeywood announces their engagement to her father, she accepts the arrangement, but wonders if she is really going to escape her father's control (257). She only sees the rules of conduct that structure her life as being his commands, and does not realise that he is a part of the patriarchal system and the same power is invested in her fiancé.

Moloch belongs to a lower social class than the Byrnes and like the abject which "simultaneously beseeches and pulverizes the subject" (Kristeva 5), he disturbs the class borders. He interpellates the adolescent narrator as an equal by tempting her with a position of power, but then he figuratively annihilates her as an individual by turning her into a carrier of his own authority. According to his sermon, women are not simply the objects of moral instruction, to be tamed and turned into obedient subjects, but the rules of behaviour are invested in them as the guardians of public standards. "No free

society ever existed without free women", he says, "[b]ecause morals are the work of women! [...] Women are always the first to heed the word of the Lord — so you ladies are our strength and I want you to know that we need you in this place — we weak men" (244). Anne Summers describes the kind of gender role that Moloch prescribes for women as, "God's police". As the moral guardians of society women are "expected to curb restlessness and rebelliousness in men and instil virtues of civic submission in children" (Summers 67). Morals may be the "work of women" but it is patriarchal values that they police in both men *and* women. By internalising these values women come to desire their own oppression and participate masochistically in the preservation of the social structure by propagating its customs and beliefs. In *The Grisly Wife* Byrne is attracted to the pernicious power which will figuratively destroy her. "Conventionally", the grotesque is defined as a combined attraction and repulsion, but Bakhtin also describes it as disintegration and renewal (21). The two phases of allurement and destruction may be linked to describe the way in which the abject body seeps into the higher domain and disturbs the borders of the clean and proper. Byrne is lured by Moloch's offer of power, but accepting it ultimately means submitting to this abject character's rule and becoming subject to his religious ideology's female gender role.

Moloch also impresses the narrator with an act of levitation which she describes as a miracle. As she recounts the event to Arrell, Moloch

> was standing in the dim room between the lectern and a table covered with a thick cloth (I can still see a fringe of little pom-poms) — and then right there in front of me he began to rise up — glossy pumps lifting clean off the carpet until I could have passed my hand under them while he gazed down at me from a brilliant face full of features! (248)

The text offers no rational explanation for this "supernatural" event and the passage may be interpreted as an example of magic realism which solicits the rationalist empirical construction of reality.[6] Byrne's perception of the levitation act, however,

may be an effect of her "lively mind", or some of Moloch's chicanery because, as she tells Arrell, even though he tried "he was never able to fly [...] a second time" (385). A similar kind of unexplained event occurs in *The Second Bridegroom* when the "murdered" convict, Gabriel Dean, apparently comes back to life. In an interview with Susan Braun-Bau, Hall remarks that many readers have difficulty interpreting Dean's "resurrection", yet the simple explanation is that he becomes comatose (107). It could be argued then, that there is no reason to suspect that Moloch's levitation is in fact a supernatural event either but an occurrence which indicates the limitation of the narrator's knowledge since she cannot explain it. After all, she accepts the "rickshaw boy [...] in Durban with buffalo horns growing from his head" (227) as nothing more than "strange". But more importantly, the undecidability of these moments signals the openness of the grotesque text and, by extension, the contingency of knowledge itself since the construction of reality is predicated on historically determinate beliefs. Later on in Australia when she is confronted by an Aborigine whom she describes as "a leafy thing with a feathered tail and with grass growing along its shoulders" (435), Byrne invokes her "knowledge of the most ancient times when Earth broke open and the first humans crawled out among the plants of Eden" to explain the fact that as she watches the "creature" it stops moving and "a clump of grass [falls] off — then without further ado beg[ins] to turn into a human being" (435). She believes the Indigenous people are "tree-demons" who evolve from the vegetation. It appears that Byrne is familiar with King Evander's narrative of the evolution of mankind (*The Aeneid* 210) but not with the writings of people such as Vitruvius and Lucretius who reject such theories.[7] It may be suggested that Hall is tendering an explanation for the British population's willingness to accept the grotesque descriptions of the antipodean people, plants, and animals by providing a glimpse of the historical episteme. A society that believed in the supernatural and regularly exhibited monsters at their fairs, as discussed in chapter one, had their perception conditioned to accept narratives of monstrosity as reports of natural

phenomena. So when the English encountered strange bodies in foreign lands they could credibly portray them as theriomorphic creatures.

The discursive practice of aligning the borders of European civilisation with the border of the human, also applies to social class structure. In *The Grisly Wife* Moloch is linked to moral corruption by the animal tropes that the narrator employs to describe him. When he performs his miracle of levitation she says he comes "rustling towards me inside his hot suit like a bird" (249). Elsewhere she refers to his unattractive "weaselish" face, protruding ears and bulging eyes (218). In their formulation of becoming, Deleuze and Guattari argue that the individual is an "infinite multiplicity" (*Thousand Plateaus* 254) which is organised into human form by the affects of other bodies (which includes institutional and State bodies). As the model of the human is not fixed, but is defined by socio-historical discursive formations, the form of the body may be constructed differently according to the particular episteme. In the eighteenth century, for example, the theory of zoomorphology judged human morality and intellectual development by the individual's physiognomic resemblance to animals.[8] These socially constructed ways of seeing serve to marginalise certain people, and in *The Grisly Wife* the narrator's perception of Moloch's animalistic features is related to his lower class background and want of civility. In this industrialising society which defines class space in terms of behaviour, the lame preacher is consigned to the grotesque marginal world of "dwarfs and cripples" (406) in the tannery where he can be utilised like the other "misfits".

Hall transcodes the social hierarchy with the anatomy of the grotesque body and inscribes the characters who are connected to the tannery into a line of descent from human to animal which parallels their degree of physical deformity and class position. Judge Honeywood is lame; Moloch, who is at home in this "house of death", is lame and has animalistic features; and the workers who are closest to the tanning operation have distorted bodies and are covered in the animal wastes from the conversion process.

> [T]heir eyes showed raw pink around cold blue pupils and drops of sweat hung from moustaches — their stubbly chins were tucked against shiny creased necks while the pungency of what they created welled beyond description — one of the ogres leaned on his pole to call mockingly "Tell us is there any hope for us in Heaven John?" — another grinned at [Byrne] around his broken teeth and uttered the word "oak" nodding at the vat.
>
> (284)

However, as Barbara Babcock argues, what is socially peripheral may often be symbolically central (32). *The Grisly Wife* not only shows the upper classes to be contaminated by the low-Other, but also Hall constructs the abattoir as a central metaphor for the patriarchal ideological processing of bodies. The tanning treatment which disembowels animal carcases and processes the hides into leather represents the pervasive and subtle functioning of disciplinary practices which turn the raw substance of individual material bodies into pliant products or docile subjects. It is a purifying process which converts the flesh and bone into more valuable forms.

Moloch seduces Byrne with his promise to show her "his realm in all its manifold prospects" (250) and, despite being repelled by the idea of visiting the tannery, she accepts his offer because of "the power it [gives her] to let loose a tornado of parental fury" (251). When the preacher inducts her into this morbid domain with its "verdigrised taps dripping — pools of brown blood swimming with bristles — and strange gobbets of viscous membranes touched with a blue sheen and showing veins" (281), she notices that the bodies being transformed are "mostly female" and, in her words, "their spongy glands and heaving lungs — had been boiled into gas until the residue of it smeared every surface of this male world" including the machinery itself (284). The reducing technologies of this abattoir represent the eviscerating gender discourses of the patriarchal social structure in which women are only esteemed for their appearance. As Byrne complains, she was never praised for her "lively mind", but instead valued for her obedience (252), or in other words, her pliability. Moreover, the

interior of the structure is coated with essences from the "dead domesticated servile" animals (284), as if its operation were lubricated with the female secretions. It appears that the patriarchal machinery which consumes female bodies also depends on them to maintain itself, in much the same way that Moloch declares the women necessary to "nurture" men's morals. Just as the "top" level of society depends on the "lower" stratum for its identity (Stallybrass and White 5), so the (male) self requires the (female) other to maintain its definition, but at the top and bottom equally.

The narrator of *The Second Bridegroom* begins the movement of grotesque degradation when he is incarcerated in the bowels of the "Fraternity" and defiled by the other prisoners, and in *The Grisly Wife* Byrne is inducted into the same de(re)generation process when she enters the tannery. In contrast to the young woman who is afraid of being contaminated just by touching the surfaces of this nether world factory (281), Moloch finds the atmosphere invigorating. In this underworld of society, values are inverted and the "weaselish" preacher is appalled at the prospect of Byrne vomiting in the tannery and soiling the floor. "'Not in here!' he whisper[s] furiously and drag[s] [her] to a little lane connecting the factory's inner and outer buildings just in time to be ahead of the next spasm — the irresistible spasm — during which he look[s] the other way" (283). The odour of the conversion processes coats her skin (281), as in the treatment of the animal hides, and invades her body, causing her to puke. In figurative terms she is prepared for the implantation of a subjectivity that corresponds to the discursive space she is to occupy with her future husband. Her desubjectivisation means losing her previous position as a member of her father's class, and inasmuch as it is Moloch's principles which affect her, Byrne is becoming-Moloch and being projected towards the negative pole of the grotesque — death.

By focussing on moments of inversion and displacement Hall underscores the relationship of structure to perceptions of the grotesque and paints a dystopian picture of nineteenth-century England. Moloch's low birth has left him unacquainted with

"correct" manners and etiquette, and his engagement to the narrator displaces him into a higher class where his indecorous behaviour is out of place. In Byrne's words,

> he toyed with cutlery he had never been taught to hold correctly — he chewed with his mouth open and every so often ducked his head down to the plate — not to mention his habit of licking his knife and fork clean when he had finished or replacing them on the cloth exactly as he had found them before he began to eat — or gulping Mother's pudding or guzzling Father's port [...]. (260)

Moloch is simultaneously part of and not part of Byrne's social class. He is the abject body who hovers on the class border and threatens the depurated self's integrity through the legal and physical connection of marriage. The bargain struck for Byrne's body between Moloch and Honeywood, who is of a superior class to the Byrne family, metonymically equates the kid skin of the cured animal hide with her own "kid" skin (257), and links them all to the tannery workers, the low-Other, since it is they who produce the soft leather for the judge's shoes.

The abject preacher's entry into the Byrne family who are "of gentle birth" (238) — the descendants of the landed gentry — echoes the historical rise of those members of the working class who became the bourgeoisie: that is, the moment when the grotesque body exceeded its margins and formed a new space. England's transformation from an agrarian to an industrialised society produced a change in the foundation of wealth: people were able to accrue property and power through their labour rather than the chance of birth. The lower class body began to emerge in the space of the upper classes as the new group of bourgeois capitalists disrupted the social hierarchy but, as in Moloch's example in *The Grisly Wife*, this kind of displacement into a "higher" social space located people in a discursive domain of manners and taste which was incongruous with their low breeding and they were rendered grotesque. The narrator of *The Grisly Wife* is embarrassed by Moloch's presence in her social space, and when she realises her mistake in marrying this ill-bred man she decides that either she has to

"escape him" or together they have "to escape respectable society" (259). Eventually she persuades him to migrate to Australia (261), the margin of British culture where he can set up the New Jerusalem.

Whereas the German Romantic writers used the supernatural grotesque to challenge rationalism, Hall employs a material grotesque to subvert the supernatural. The missionaries are displaced from their accustomed reality when they embark on their voyage to the grotesque antipodean colony of New South Wales. The maritime environment is beyond the limits of their former experience and it appears to them to be a space of inversion and chaos. Byrne can only describe this foreign world in terms of her familiar linguistic categories and consequently she produces a grotesque portrait of the mariners. They appear to behave like animals: they take their posts in the masts "like dismal birds"; the mate "halloos in a wolf's voice" (221), and when a fierce storm engulfs their ship, she describes the seamen as horse-like, galloping on deck (222), which creates an uncanny atmosphere, but also reveals the habit of mind that interprets unfamiliar occurrences and events in terms of the familiar. After the storm passes, the ship is becalmed and it drifts off course for days in the tropical stillness, floating above "sunken mountains and valleys of sea monsters" (224). During this period the missionaries experience a moment of temporal disorder when the ship is suddenly "invaded" by the noise of horses and artillery fire. As the narrator describes the event to Arrell,

> for a full twenty minutes those horses bore down on us from nowhere and went galloping nowhere until the din of their approach loomed tremendous and you could hear hundreds of individual animals gasping — riders shouted military oaths above a warm sea sluggish enough for glue [...].
>
> Big guns began to boom and invisible confusion took over with cavalry charging from opposite sides to swarm around us and converge above our heads — struggling and milling in every direction while we lolled on comfortable chairs and stared in amazement at the fascinating emptiness of a diamond hot sky where muskets apparently popped and soldiers apparently

> shouted like beasts only to be cut short by unbelievable blasts of nearby artillery [...]. (225–26)

Moloch interprets this event through his millenialist beliefs as a supernatural omen heralding the Last Judgement (228). But like the "resurrection" of Gabriel Dean in *The Second Bridegroom* which was discussed earlier, there is a pedestrian explanation which Beatrice Offley provides: "With my training in the physical sciences", she says "I believe it was more likely an acoustical freak and a lingering remnant of the American War drifting in a lost pocket of air — they *were* American voices after all" (228). Offley articulates the scientific rationalist view of the world which opposes Moloch's supernatural beliefs. If not for Offley's explanation — which not everyone believes — it would be seen as an event outside "nature". In other words, because of their limited knowledge they would construct this unusual occurrence as supernatural. The contiguity of the acoustic fragment with the group's present disrupts the temporal order and produces a bewildering instant of discontinuity which calls their familiar reality into question. The incongruity between the stillness of the ocean and the turmoil of the invisible air battle happening immediately overhead exemplifies the confusion caused when the grotesque intrudes into the everyday world. This phenomenon is a fragment of reality that has been severed from its originary roots and is now drifting about without direction in the fluid interval of unordered space, much like the missionaries themselves. But it is only seen as supernatural if interpreted by Moloch's knowledge. Offley offers the "official" account which theoretically preserves the integrity of the ontological structure, but nonetheless does not erase the grotesque effect.

Hall's narrative inscribes Australia and England into the oppositional relationship of the two poles of the grotesque, and interrogates Britain's representation of the remote colony as primitive and debauched. As the negative side England is a necrotic formation where people are morbid and corrupt and Australia is the prospective utopia where the abject subject is regenerated. However, when the "Hidden Stars" arrive in

Australia they are disappointed to find that the new country has been contaminated by foreign bodies. Byrne echoes Felim John's ruminations about the forgeries of the empire (*Second Bridegroom* 103) when she discovers that Melbourne is much like England and the people have the same prejudices:

> you may imagine what we thought when we docked in Port Melbourne and drove to the town after months of travel — supposedly at the ends of the earth — only to find people exactly like the people we had left behind at home! hundreds of comically respectable idiots strolling around sunny streets in frock coats and crinolines wishing each other "Good morning" under the huge blank sky! (262)

According to Louis Hartz's thesis, when colonies are first established a fragment of the old society which contains the contemporaneous dominant ideologies is imported to the new land, but not the conditions which enabled the production of those cultural practices (Summers 340). As the narrator of *The Grisly Wife* observes, the imitation is incongruous with the environment and the attempt at creating a facsimile makes it ludicrous and inauthentic.

In the historical context, the great social surveys which took place during the nineteenth century included Australia in their scope (Finch 32) and they contributed to the image of the country as a corrupt place. Yet in 1861 Rachel Henning described Melbourne as "a very fine town" with "grand buildings",[9] and Ada Cambridge wrote that in 1870 she had seen no evidence of the backwardness and debauchery to which so many commentators referred in their descriptions of Australia.[10] In *The Classing Gaze*, Lynette Finch problematises the parameters of those sociological surveys by drawing attention to the abstract nature of such terms as "respectability" and "morality" — the criteria employed to judge Australian society — and she observes that few of the writers defined these points of reference (17).[11] Perhaps Hall is satirising this attitude when Byrne says that the "nature of respectability" is such that "one would rather die than look foolish" (335), but the fact that she regards the people in Melbourne as being

"exactly like the people" in England points to the social commentators' blindness, because ironically the colonialists worked to reproduce the pre-industrial lapsarian model of England in Australia. Like the European explorers whose discoveries of monsters in foreign lands was an illumination of the self, the observers were looking at their own id in the colony. The physical distance from Britain seemed to give them some insight into the social problems, but as R. White observes, they had not yet examined Britain with the same attention (23). In an ironic way the English sociologists produced the colonial Other as different but the same.

The grotesque can be used by more powerful groups to oppress minority sections of the community, and it may also be employed by those marginalised people to challenge the social forces constraining them. As shown in the discussion of carnival in chapter one, the lower groups in the social hierarchy may deploy grotesque strategies to invert the power structure, if only temporarily. It is this kind of ambivalence that Hall utilises in *The Grisly Wife* to reveal the relativity of perceptions of the grotesque. Although the people of Melbourne seem to Byrne to be out of place in Australia, when the missionary group first settles in Yandilli their own difference generates scurrilous rumours in the community: they are considered "oddities" because they have a library and a grand pianoforte (291), and Mrs McNeil wonders at "such a weedy chap [Moloch] being able to keep up with the many demands made on him" (271–72). In other words the people on the grotesque periphery of the empire marginalise the new arrivals from the metropolitan centre. The insinuation of promiscuity may be read as echoing the historical representations of convict women as whores. As Summers for one has observed, "the early female immigrants were subjected to the same treatment as the female convicts" (342). The lawful women were contaminated with the convict stain by patriarchal gender ideology which constructed them as morally similar. Mrs McNeil figuratively reverses the imperial hierarchy by condemning the missionaries as licentious and commits representational violence on this minority group.

Just as the earlier migrants replicated English manners and customs in Melbourne, these missionaries bring their prejudices and oppression with them, and like the giant convict in *The Second Bridegroom*, Gabriel Dean, who established a hierarchy in the prison community which "mirrored" the social order (*Second Bridegroom* 59–60), Moloch replicates British patriarchal society on the mission. He presides over a discursive system of confessions and penances which attributes every misfortune that the group encounters to one of the women's personal transgression. As the narrator explains,

> we had to be vigilant about our thoughts because otherwise things went wrong — a back-door key mislaid — hens failing to produce eggs — the prophet himself suffering a bout of flatulence — such problems multiplied and had to be investigated. (268)

This religious discourse constructs the women as guilty, in the same way that the British penal ideology produced the convict body as corrupt. Moloch's disciplinary practices illustrate the manner in which ideology operates in the micro situations of everyday life. The ritual confessions force the women to divulge their innermost thoughts, just as the tannery at Stroud excoriates the interior of the animal bodies to produce a pliable commodity. The effect is to reduce the variety of human beings to one subject — in other words different bodies, but all with the same or similar subject(s) inside, which renders them more pliable to be controlled *en masse*.

The esoteric aspect of Moloch's religion represents the invisible functioning of power which governs people's behaviour. The effects are evident throughout society, but its source is indeterminable. The preacher is the only person who can identify the causal relationship between the group's misfortunes and the women's transgressions. As the women are increasingly infected with Moloch's ideology they become more abject, and behave treacherously towards each other. It is they who administer the penances which often take the form of physical punishment such as beatings and hair

pulling. As Byrne explains, Moloch "was scrupulous about leaving it to us and never taking part other than to clarify the nature of our faults for others to judge and act upon" (269). As a result they turn against themselves and spy on each other to gain Moloch's favour. On one occasion Byrne is sacrificially crucified like the flattened "spreadeagled animal shapes" in the tannery (285) when she is made to "lie on the floor in the shape of a cross for seven hours so that [their] mare would not die of the foal she was struggling to produce" (268). The women internalise Moloch's ideology of causality and become agents in their own oppression when they act as his moral "police". This kind of discipline may be compared to the brutal convict system in the penal colony as described by Marcus Clark in *For The Term of His Natural Life* where prisoners such as Troke become part of the surveillance system when they are made overseers and inform on their fellow convicts. It would be fair to suggest that Hall is writing a parallel narrative in this scene to show women as the victims of a male system, like the convicts who were the captives of British criminology.

The realm of the grotesque is outside normal time and place: it is another world. The carnival period, for instance, which is a prime location of the grotesque body, is a suspension of the everyday routine and the normal cultural values. Similarly the women in *The Grisly Wife* live under an ex-centric social structure and endure a different flow of time on Moloch's mission as they wait for the Second Coming. It is an environment which is outside the everyday reality of the Australian colony. When Moloch travels to Melbourne to obtain the title deed to the Barnetts' property (280), he returns with Louisa Theuerkauf, the famous opera singer, who displaces Byrne as his wife. Just as Moloch removed Byrne from the mainstream society, so he removes Theuerkauf from the world of opera and inducts her into his abject domain. The narrator figuratively passed through death to enter Moloch's world, and Theuerkauf undergoes a similar ordeal when the vessel that she and Moloch sail on is engulfed by a cyclone and founders on the reef near the Yandilli wharf. Moloch and Theuerkauf are the only two

passengers to emerge from the sea of dead and broken bodies where rags are "jumbled about brutally with limbs and trunks still in them or dead arms flung up or hands lacking bodies" (308). This hellish image of the devouring sea filled with dead and dismembered bodies represents the grotesque body's gaping mouth. Bakhtin argues that the mouth "is the most important of all human features for the grotesque" (317): on the Mediaeval stage the mouth represented the "gates to the underworld" (349), and in the topography of the grotesque body it is also the entrance into the "fertile bodily depths" where everything is eventually regenerated (339). In *The Grisly Wife*, Theuerkauf enters Moloch's hell as the initial step in the process of her regeneration. The abject preacher drags himself through the seething morass of bodily fragments, but his companion's body washes up (300) like a corpse with "colourless lips and blue storm smudges and closed eyes and a nose pinched white at the nostrils" (304). When the narrator examines Theuerkauf she can find no signs of life (303), but Moloch performs another "miracle" and revives her with mouth-to-mouth resuscitation (304). Just as he led his first wife, Byrne, through the grotesque house of death in England — the tannery with the deformed bodies of dwarfs and cripples, where her body was invaded by the stench of the conversion process — he now snatches Theuerkauf from the sea of dead bodies and breathes his contagion into her to become his second "wife".

The narrator has no sympathy for either Moloch or Theuerkauf and despite their ordeal in the storm she insists that the missionaries depart for their new home the next day, which turns out to be the most "barbarous" (272) place of all. As the missionaries travel from one social aggregation to another in search of a suitable location for their utopian project, they follow a trajectory of un-becoming along which each new site in the grotesque space is less like British society and less civilised: Melbourne, the "fragmented" Yandilli, and finally the Barnett's dilapidated old hut which they find littered with the refuse of consumption, "battered cans and smashed bottles [...] and scraps of paper blown in under the bushes [... and] the lingering stench of unsanitary

living" (329). Hall's descriptions of the scenery along the way portrays the group's journey to their new home as a passage across an unstructured wasteland, like their voyage from England to Australia during which they encountered strange natural phenomena. Under the watchful eye of the superstitious townsfolk (314) they leave Yandilli and with the giant son of their new Irish neighbours (313), the Malones, leading the way they pass through a dark, luxuriant vegetable tunnel before emerging into a sparse featureless landscape. "[W]e were out in the country", Byrne says,

> and quite suddenly overhung by trees from which trailing vines brushed our shoulders and twigs snagged our woollen jackets — the road shrank to a track jostling us roughly and the sound of hooves was muffled by soft evil silt while our wheels lurched against roots and skidded into potholes [...].
>
> We trundled out of the tunnel of leaves into sparser bush with splashes of sunshine on the ground — an eerie sense of expectation filled the air — and I realized that if once you were to be lured into leaving the track you would never find it again — all the trunks being identical and identically spaced — no horizon visible or anything beyond the trees themselves — you would be lost in five minutes —
>
> Never was there any place so shapeless and nameless or bewilderingly closed against being understood [...]. (315–16)

The grotesque passageway leads them away from the familiar civilised reality to a grotesque space that is unknowable because it is not structured by the rationalism of British colonisation. As they progress, the track which has been left "greasy and sometimes completely under puddles" by the previous day's storm (317) turns dry and stoney, and Byrne wonders if they are lost when the bush becomes denser (317) and hostile (318). Along the way they cross Burnt Bridge Creek, a name that suggests a failed attempt at civilising the wilderness, and further on Whittaker spies a scrub turkey's nest which she mistakes for a grave. When they eventually reach their destination it seems to be utterly meaningless, "a limbo" (326). The un-ordered "enormity and sameness" (326) of the native bushland suggests to the narrator a vision of Hell where the penance would be "to suffer in complete meaninglessness for

absolutely no understandable reason" (326), which ironically describes the women's lives under Moloch's authority. Hall extends this criticism of the invaders to the British authorities who turned the Antipodes into a dystopia by establishing prisons here. The image of the mission isolated in the country — "a closed community with bush all round [...] spreading for hundreds of miles inland like a thick blanket" (410–11) — may be compared to the remote penal institutions in Australian history where prisoners were punished for relatively minor infractions as a strategy of control.[12] In much the same way that the British preserved their penal practices in the colony while trying to survive in the hostile environment, in *The Grisly Wife* Moloch continues his disciplinary system in the outlands and punishes the women for sins that they do not commit in order to cleanse them for an event that will not happen — the Second Coming. In this grotesque outland Moloch's religious knowledge is futile.

Byrne's displacement to the fringe of the colony on the periphery of the British empire, completes the first part of the degradation movement. In their new home at the Barnett's run down property, Theuerkauf takes charge of the domestic arrangements and banishes the narrator from Moloch's bed. In a scene that recalls the horror of the abattoir in Stroud, she removes all of Byrne's belongings from Moloch's hut and burns his nightshirts to remove the "pollution" of her predecessor's body (341). But the purification process is ambivalent since it also cleanses Byrne of Moloch's contamination.

> Louisa Theuerkauf poked into the flames while presenting a view of her mannish back with the straps of a borrowed apron cut tightly across it —
>
> You could almost imagine the whole fire spouted from her stick as she stirred a smoking mess of something white and black-edged which flopped about and practically put the show out altogether like the turning wing of a dead white eagle — she prodded it and lifted it to let a draught revive the flames — this absorption was unlike her usual composure — I found myself tantalized until I hit on the appropriate word — she was *enjoying* herself. (338–39)

Like the grotesque abattoir workers Theuerkauf takes grisly pleasure in her task, but whereas the finished product of the tanning process is the spreadeagled hides (268), she destroys the aquiline fabric. As the sheets are metonymically linked to the narrator, when Theuerkauf incinerates them Byrne is figuratively released from Moloch's control, and she begins to return to her "natural" shape, so to speak, when she is locked in another hut with the rest of the female followers.

Just as the narrator of *The Second Bridegroom* was reconnected with his lost identity when the Master's wife imprisoned him in the supply hut, Byrne is reconnected to her material identity as female body when Moloch incarcerates her in the smaller building. All of the women are physically "corrupt" in the sense of lacking some part of their anatomy — a breast, a nose, a toe, a womb, a pair of legs, and so forth — but when they are imprisoned together they become one whole body.

> You could picture us as fragments of Mr Moloch's single creation crowding the tiny dormitory so that the room became nothing but a box crammed with parts such as one lady's dimpled elbow joined to another lady's rounded shoulder and hands of several sizes making nearby gestures [...] you should imagine us sharing all eighteen legs and ten torsos and you should imagine us sprouting old creaky flaps of skin among young breasts. (343–44)

They are combined grotesquely into one female "beast" (to use the narrator's term), young and old, sick and healthy, pregnant and dying: truly a figure of ambivalence since the women become "the one beast Jealousy" (344) turned against itself, but in its unity it disrupts category borders and the structures that support them. In this earthy scene the relations between the women are regenerated as unifying instead of dividing, and when this composite beast erupts in laughter and Moloch arrives to investigate the cause of the disruption, the women adopt their normal demeanour and exclude him from their camaraderie.

In *The Second Bridegroom* Hall showed how ideologically induced blindness produces the Indigenous body as the grotesque Other. In *The Grisly Wife* he foregrounds the ambivalence of the grotesque when he reveals how it is necessary for the depurated body to become invisible in order to escape the organising effects of patriarchal power. While sanitising discourses differentiate the clean body from the abject mass, the purified subject eludes social control by returning to the amorphous grotesque state. When Moloch locks the women up together, he also locks himself out: he is verifiably on the outside and cannot see what they are doing and, in a sense, this is the beginning of the reversal which eventually terminates his power over them. Central to the success of panoptic surveillance in maintaining the power relationship is the notion that the guardian is constantly present. As Foucault explains in *Discipline and Punish*, the watcher must be visible but unverifiable (201). The collective body which Foucault describes as a "crowd, a compact mass, a locus of multiple exchanges, individualities merging together, a collective effect" is broken down by disciplinary techniques into a multiplicity of separate bodies that can be "supervised" (Foucault 201). When the women in *The Grisly Wife* are hidden from Moloch's patriarchal gaze which divides their female corporeal mass into the distinct forms that represent their individual fragmented subjectivities, they escape the effects of hierarchising power. The women's collective bodily fragments do not form a single whole however, but a "multiple self", an excessive, monstrous female creature in which the presence of their previous forms can be detected. The collocation of their individual corporeal borders forms a metaphorical line of flight from the binary hierarchical structure of Moloch's power such as that described by Deleuze and Guattari as "becoming-woman".

Some feminist writers, such as Alice Jardine and Luce Irigaray,[13] have criticised Deleuze and Guattari for representing the female as Other in a series of transformations that ultimately leads to vanishment: becoming-woman, becoming-child, becoming-animal ... becoming-elementary, becoming-molecular, becoming-imperceptible

(*Thousand Plateaus* 248). Both Jardine and Irigaray argue that the phallocentric metaphor of "becoming-woman" has misogynistic material effects which neutralise and subordinate women. This trail of disintegration, however, does not refer to the obliteration of the individual body but to a figurative return to the plane of immanence (*Thousand Plateaus* 279) which is "a fixed plane of life upon which everything stirs" (255), but where there is no transcendent organisational structure. Furthermore, as Deleuze and Guattari go on to argue, becoming-woman and becoming-child, for example,

> do not resemble the woman or the child as clearly distinct molar entities [...]. What we term a molar entity is, for example, the woman as defined by her form, endowed with organs and functions and assigned as a subject. Becoming-woman is not imitating this entity or even transforming oneself into it. (275)

In a social structure where the model of western Man is the universal standard — the normative human body — becoming-woman is the first step in a "line of flight" that seeks to escape the organisation of bodies into the male/female hierarchy in which every category in the right hand side of the virgule is also Other. Like Jardine, Moira Gatens also finds Deleuze and Guattari's argument for privileging "becoming-woman" as the first step in the series of other becomings unconvincing, but points out that while their use of sexual stereotypes is problematic, they are not promoting misogyny, as charged by Jardine and Irigaray (174), but rather they are grappling with the difficulty of trying to escape binary thought. Similarly, Elizabeth Grosz finds that while Deleuze and Guattari may be blind to their own sexism, and perhaps owe an unacknowledged debt to feminism ("Thousand Tiny Sexes" 193), their theories are useful because they attempt to invert traditional binary models of representation and thought. If this line of reasoning is accepted, then the criticism of these female metaphors can be suspended and then the movement of becoming which Deleuze and Guattari define as a "line of flight" may be seen as an escape route from the mastering panoptic gaze and its

containing strategies. Since both men and women must become-woman to elude the binary structure, this metaphor of un-becoming is androgynous like the grotesque body itself which also resists hierarchies. In *The Grisly Wife*, then, Byrne's becoming-woman, becoming-animal, is a line of flight from patriarchal organising practices as represented by Moloch.

Disintegration of the clean and proper body's borders as it returns to the grotesque state means escaping by becoming imperceptible as an individual subject. Moreover, the collective female body which comprises the pregnant narrator and the women dying of the "white plague" represents the grotesque principle of death and regeneration. The air-borne disease is an ambivalent metaphor for Moloch's ideology which constructs the women in terms of his religion's feminine gender role. Although the disease annihilates many of them Byrne's pregnancy gives her the strength to live. She is unable to explain how she becomes pregnant because Moloch rapes her when she is at the peak of her delirium with the "white plague" and she only experiences the event as a dream in which a

> great white hidden tree-root nearby [breaks] the ground to hump like a naked back then open[s] out to stand up like the risen God [...] the vast sky begin[s] to rock and scatter chaotic light to invade the hearts of the most doubting and shine on their faces dissolving the shadows till the air around [them] shimmer[s] with flocks of angels' wings while Mr Moloch praise[s] the ancient tree for its fertility [...]. (275)

Byrne believes that she has conceived her child immaculately and when she tells Moloch that she is going to have a baby, he hypocritically proclaims the conception as "the greatest miracle of all" (349). Like the nineteenth-century millenialists the women look forward to the birth as the coming of the promised messiah, and in an ironic way, he is responsible for the women escaping the preacher's power. Even before he is born he gives the narrator the strength to resist the ritual confession because she fears the inevitable physical punishment will endanger the foetus (367–68).

The ambivalence which theorists such as Kayser and Bakhtin argue is intrinsic to the grotesque is evident in the way that Hall simultaneously articulates the very discourses that he criticises. In *The Second Bridegroom*, for example, as he attempts to release the Indigenous people from their colonialist image as primitives who are inferior to "whites", he produces a white primitivist fantasy in which the narrator survives the ordeals of the hostile environment. In *The Grisly Wife* the violence inflicted on Byrne so far has functioned to demonstrate the misogyny of patriarchy, but Hall's portrayal of the narrator's pregnant body suggests his own misogyny. Although he depicts the bush positively as a regenerative female space, he represents the physical female womb negatively. He represents her maternity as a disgusting natural process which degrades the female body and "opens" it to the world. She is physically distorted into a convex shape by the developing "parasite" — the foetus which drains her strength (364); her interior fluids are expelled through her weeping breasts; and she is compelled to devour soil (365), literally "swallowing the world" and assimilating it to herself and her baby, as if to "indigenise" the white child. It could be argued that this debasement is part of the material poetics of the grotesque that Hall is developing. After all, the narrator in *The Second Bridegroom* is similarly defiled, but the abject representation of the pregnant female narrator suggests a sense of revulsion, at least, towards the maternal body that recalls the feminist criticism of Bakhtin's construction of the female grotesque which was discussed in chapter one. In this section of *The Grisly Wife* Hall does evince the sense of "loathing around the biological process of reproduction" that Russo attributed to Bakhtin (63). Unlike Bakhtin though, Hall is writing in an era when many people are acutely conscious of gender politics, and his use of a female narrator does not excuse him from the charge of misogyny.

According to Bakhtin the sanitised body is removed from nature and its surfaces are smoothed and sealed off from contact with the world. On the other hand, the grotesque body consists of protuberances, convexities and orifices and "it is with them that the

confines between bodies and between the body and the world are overcome: there is an interchange and an interorientation" (Bakhtin 317). In particular, Bakhtin identifies the pregnant belly as one of the prime images of the grotesque body which "goes out to meet the world" (26). In *The Grisly Wife* Byrne's pregnancy disrupts her normal bodily borders and renders her more receptive to the Other. Like the short-sighted narrator of *The Second Bridegroom* who initially perceived the Indigenous people as grotesque creatures, Byrne's perception is also constructed by colonialist discourses of the Other. When she first arrives at the mission site, several Aborigines suddenly appear on the scene and she sees them as "a horde of demons [...] ferocious horrors with arms hung down to their knees — things stuck into them and other things stuck out" (326–27). Later, however, when she is quarantined to protect her baby (366) from the "white plague", some Aboriginal women appear outside her window and she realises that they are not demons but "soft gentle female shapes partly naked and partly dressed" (370). In a further stage in her un-becoming from the social organisation of her body, Byrne is lured away from the house of death by these women and into the wilderness. In figurative terms she returns to the plane of immanence which "*is* the plane of nature" (Gatens 174).

The Aboriginal women take Byrne to a grotesque place "deep in the forest where little crimson birds [dart] through the gloom among the ferntrees — and furry animals [take] refuge in the high branches of the upper tier despite the reptiles there" (373). The incongruous co-presence of apparently antagonistic species of animals has Edenic connotations which are reinforced by the narrator's further description of the scene as a "place of fungus and juicy undergrowth where sap burgeoned amazing crowns of heart-shaped leaves and fan-shaped leaves — whip leaves and spade leaves — as well as an uncanny creeper with masses of tangled stems and tendrils but no leaves at all" (373). Hall constructs this serene environment of teeming growth and luxuriant vegetation which has not been subjected to the ordering imperatives of European culture as a

female domain, where the Aboriginal women communicate with Byrne through bodily language. "Here the women stopped to touch me", she says, "and marvel at my skin and admire my growing child and trace the smooth shape of my fingernails — all of which they checked in the profoundest silence — meeting each other' eyes but never mine " (373–74). Just as she evades the control of Moloch's patriarchal gaze while imprisoned, she now slips further away in this grotesque location which is uncontaminated by European patriarchy and discovers her "basic" material nature as a woman in terms of the capacity to give birth which she shares with the Aboriginal female body.

Once again Hall fails to contain the ambivalence of the grotesque body. In this scene he aligns the women of both cultures to challenge the biological categories of "race" by revealing the self to be a manifestation of the Other, and while it may be argued that this strategy demonstrates the becoming nature of the material body it also risks annihilating the Other's difference and integrity by incorporating it into the self. Although he employs the pregnant female body as a grotesque device to transgress cultural borders and engage with the Aboriginal Other, Hall's strategy essentialises the female body and reduces it to the function of the womb. This fictional tactic homogenises the female gender experience and ignores the complications of cultural specificities which differentiate the women. Unlike the myopic narrator of *The Second Bridegroom*, who has reservations about applying the word "Men" to his guardians because he realises the term represents a Western discursive model of the human, Byrne does not hesitate in naming the Indigenous females "Women" (386). While she utters the term as a "word of discovery" (386), she co-opts them into the European epistemological structure by implying that the Aboriginal female experience is the same as English female experience: both are seen as being colonised by masculine power, which tends to exonerate the British women as part of the colonialist project because they are the passive victims of patriarchal control. At this level Hall's attempt to fracture the

stereotypical representations of the Aborigines only succeeds at capturing them in the colonial gaze.

As argued in chapter one, the grotesque threatens the purified body by reconnecting it to its "evolutionary" history: in other words, the latter is reinserted into the process of becoming. This strategy may also return the individual to an earlier phase of his or her development. In *The Grisly Wife* Byrne becomes disoriented in the grotesque environment of the bush when the women desert her, and she has an uncanny experience in which she moves temporarily beyond becoming-woman to becoming-child when she relives the time when she was lost in the woods near Stroud (378). Just as she has taken to the Australian bush with the Aboriginal women now to escape from Moloch's violence, as a child she fled to the woods when her father humiliated her in public by striking her on the face (388) for the minor transgression of stealing cheese from a mousetrap (383). On that occasion she chanced upon the familiar back fence of her grandmother's home (379) although she only knew her as her mother's laundry woman, Mrs Boulton. On both occasions Byrne takes refuge from male violence by returning figuratively to the female principle which in this instance is represented as the womb and a place outside the male law. Here she gains an insight into the way patriarchy controls female bodies when she realises that her mother and grandmother were organised into their respective roles of a washerwoman and a clergyman's wife by "the invisible bars" (380–81) of social forces and what separated the two was their station in life rather than any innate inferiority or superiority.

As a woman Byrne is also a multiplicity of possible bodies affected by patriarchal organising principles — the dominant force in the male/female binary that structures the logos. While ill with consumption, for example, she notices her physical resemblance to her relations when she glimpses her emaciated image in the mirror:

> when my own crisis came I found I could face hidden truths about myself [...] for example being able to hear my father's accent in my own voice —

> and (when the evil Hester held a mirror for me) seeing a person with my grandmother's nose which I would never believe I inherited as well as Uncle Herbert's ineffectually villainous contraction of the eyebrows [...].
>
> (273–74)

In this passage Hall resumes the line of reasoning which he began in *The Second Bridegroom*, when the grotesque narrator remarked about his own ancestry that "we grow to hate the half-and-half mongrel so many of us find we become ... when we notice ghost reminders of our grandparents" (183) in ourselves. In *The Grisly Wife* the diseased narrator not only notices a similarity between herself and her grandmother but also marks the traits of her male relative which suggests that she has the potential, at least, to perform either a female or male gender role. This discovery of the possibility of becoming Other suggests that the "universal bodily principle" of the grotesque that Bakhtin describes is androgynous.

The grotesque body is uncontainable and the abject narrator from *The Second Bridegroom* seeps into Byrne's narrative, as if refusing to allow his story to be relegated to the margins of history like those of the historical convicts whom he represents. While still wandering in the bush in her trance-like state, Byrne encounters Felim John whom she only perceives as a "dream" with a "grizzled beard" and who "smells like a wood moth" (388). She recognises him as "a figure common to all those fables about men of her own race shipwrecked and marooned and so robbed of respectability that they are left with not even a rag to their name" (389). In other words, her perception is informed by the white primitivist fantasy. Beyond the perimeter of civilisation the categories of "respectability" disintegrate as such men struggle against the alien environment. While the survival of men like John shows the foreign body successfully negotiating the hostile land, their loss of respectability also figures the colonialist fear that the white body would degenerate in the wilderness. In fact John is more akin to the wodewose, the sylvan denizen who is represented ambivalently in folklore as the protector of folk lost in the forest and as a menace to society. Hall makes use of this figure's duality to

invert the traditional captivity narrative. Conventionally, when the white woman is captured by the natives she is rescued by an heroic adventurer or pioneer. In *The Grisly Wife*, however, Byrne is held captive by Moloch's ideology and she escapes when the Aborigines lead her away from the "scene of misery" (371) at the mission. When John "rescues" her by leading her out of the bush, he unwittingly returns her to captivity with Moloch. The prospect of freedom which she and the other women pursue in Australia is an illusion, like their utopia, because it seems that wherever they go they are contained by patriarchal power.

Furthermore, when Byrne emerges from her night in the wilderness the first person she encounters is Charles Bailey (393) the photographer whom she recognises as the man who hovered in the background at Yandilli, photographing the shipwreck. Bailey wanders through the bush recording the colonial moment, although his photographs do not necessarily construct an objective record. When he permits Byrne to view the plate that he is developing, she finds that he is secretly photographing the "Hidden Stars" burying Eyre, but the image, which is literally inverted by the camera's optics (394), only shows the "ladies sweating at a grave for a body dead of no visible cause" (402). Bailey forges a scene that could easily frame a murder (401), and apparently it is this event which prompts him to point the finger of suspicion at them in 1898 for the murder that Arrell is investigating. Ironically though, the camera's inverted perspective reveals the truth about the mission: while the group is preparing a home for the birth of the messiah, it is in fact a house of death. Byrne is incensed by the photographer's invasion of their privacy (403) and when Moloch and the other women join her she warns them that they are being "pried upon" (401) and they drive him off. Nevertheless, later on Moloch hires Bailey (412) to record the birth of their divine child so the event can be "shared by all true believers throughout the world" (414–15). Byrne's private moment, and indeed her private parts, are invaded by the male gaze, so that in metaphorical terms, Immanuel is captured and framed by the patriarchal gaze as soon as he is born.

The birth of the narrator's son completes her movement of grotesque degradation, since her body which was brought to the brink of death — the mouth of the grave — produces the new life in more ways than one. For example, the group's lives are enriched by the joy and love they feel for Immanuel (422). However, like the historical children of the convicts who did not inherit their parents' corruption, he does not accept his parents' ideologies. He is gestated in a spirit of resistance and proves to be "a terrible scamp who delight[s] in tricks and dream[s] all through his lessons until [they] despair of teaching him anything" (421). Despite his wildness, when he is twelve years old they propose to tell him who he is — the divine child — but he refuses to submit to the baptismal ceremony (423) and rejects this prescribed role. Eventually he flees to the bush, and although his mother is distressed by his disappearance, she tries to comfort herself and the others with her belief that "[t]he boy is in his Father's keeping" (427). Unfortunately, Moloch knows otherwise and is forced to admit the fact that he is Immanuel's father (429), thereby revealing his own duplicity in claiming the boy to be the divine child. Moloch, who religiously compelled the women to confess their sins, is guilty of concealing his own.

After searching the bush for three days in the pouring rain, the missionaries follow a stream to its source (446) and there they discover Immanuel talking with the Wild Man, Felim John, who sits with his back to them (447). They don't recognise John as a white man because he is "indescribably filthy and shaggy besides being completely naked and burnt by the sun" (451), and when Theuerkauf whispers "*Schutt*", expressing her opinion of John as "rubbish", Moloch hears "shoot" and fires his gun (448). The first shot misses, but everyone is startled and no-one intervenes to stop Moloch from firing a second shot which kills this man who inhabited the periphery between the Indigenous and European communities. It was suggested at the end of chapter three that Felim John represented the discursive ancestor of the bushman, but it seems Hall is wary of promoting such an idea. John may have been schooling Immanuel in his knowledge of

the bush, but the possibility of the white man becoming Indigenous is eliminated by killing this Wild Man at the fountainhead of the stream (451). In fact Immanuel disappears into the bush while Moloch and the women are burying John's body, and it is not until ten years later that Byrne receives a letter from him advising her that he went to England, where he inherited his great-grandmother's home in Stroud (467). In many nineteenth-century narratives, disaffected characters emigrate to the colonies in pursuit of their fortune, but in a final strategic reversal of the centre/periphery colonial hierarchy Hall sends Immanuel to England.

Moloch is the author of his own un-becoming because he fails to report the murder and the women are complicit in keeping the secret so the mission ends (451). This unsayable abject knowledge fragments the community. They came to Australia to prepare a place free of sin for the Second Coming but they fail to purge themselves of the guilt of murder. The tortuous journey which began with Byrne's entry into the abject realm of the tannery to escape her father's authority ends in the Australian bush when the women banish Moloch from the mission (438) and are released from his religious constraints and their gender roles. Hester, for example, learns to shoot the rifle more accurately than Moloch ever did, and they all discover "new freedoms hammering and puttying and mowing" (438). Their attempt to establish their utopia fails because they institute the oppressive practices which they sought to escape in their new home. It is only when they can no longer continue those customs that they find some degree of freedom. The women represent a more viable model of the hybrid subject than the narrator of *The Second Bridegroom*, and one which is more historically accurate, since the Australian character did not evolve in relationship to the Aborigines. Their hybrid status is a function of their adaptation of their English cultural practices to the Australian environment in combination with the new practices they develop as they engage with the unfamiliar land.

In *The Grisly Wife*, Moloch's remote mission represents the limit of the colonial power's reach: the point where the alien customs and practices erode under the influence of the colonial landscape. The isolated dwelling becomes the gap in the colonial reality through which the body can slip away from the disciplinary gaze and become Other by returning to the plane of immanence, the bush. Just as the narrator of *The Second Bridegroom* escaped the convict system by fleeing into the landscape, in *The Grisly Wife* Byrne is liberated from the captivity of patriarchal discourses of class and gender when she connects with the Aboriginal women in the wilderness. An erosion of identity such as Felim John experiences in *The Second Bridegroom*, and an escape from the identity forming moral codes such as Catherine Byrne achieves in the colony, must surely pave the way for the development of a national Australian identity. In *Captivity Captive*, however, Hall complicates any reading of the bush as the space of redemption when he populates "Paradise" with a race of giants as did the early writers and cartographers who filled the land with monstrosities. In the final section of *A Dream More Luminous Than Love*, Hall capitalises on the nineteenth-century colonists' fear that the white body would degenerate in the grotesque land, and shows how the remote bush hut can also become a prison which conceals barbarous practices and isolates the individual from life.

Notes

1 Richard Broome writes, for example, "The fact that NSW was a penal colony meant that it was the last place on earth to which decent Englishmen wished to go. Therefore in the early years it attracted second-rate and predatory types as gaolers, officials, and free immigrants" (*Aboriginal Australians* 25).

2 See Robert Hughes, for example, who writes: "As soldiers, the Botany Bay Rangers (as [the New South Wales Corp] came to be nicknamed) were poor stuff even by the current low standards of the British Army. Most of them were scum and they found service in New South Wales the best alternative to beggary or crime. Few of the officers were better than the men" (*The Fatal Shore*, 105). Russel Ward offers a slightly different perspective, but nonetheless one which concurs with Hughes' assessment: "It may well be true that, when it left England, the Corps was no worse than many other regiments overseas; but in Australia, by its own actions it soon earned the reputation of comprising the greatest set of scoundrels ever to disgrace the British Army" (*Finding Australia*,

219). Arguing in a similar vein, A.G.L. Shaw also notes that "several military criminals received pardons on condition that they served in the Corps" ("1788–1810" 13).

3 Transportation to New South Wales ceased in 1840 but during the following decade when Britain was faced with the problem of overcrowded prisons in Van Diemen's Land, the wealthy land holders campaigned for the resumption of transportation to New South Wales with the aim of procuring free labour once again (Clark, *A Short History* 109–12).

4 Harrison points out that the distinction between "scholarly millenialism [...] and popular (or folk) millenarianism [...] is useful for analytical purposes, but the division is not hard and fast" (5). For the purposes of this thesis I have taken the terms as synonyms.

5 It is also worth noting that Byrne is the name of an Australian outlaw, Joe Byrne, and Elizabeth Canning's namesake was a notorious felon who was transported to New England (Lansbury 24).

6 In an interview with Felicity Plunkett, Hall insists that Catherine "did see [Moloch's] feet rise off the carpet". And he adds, "What the reader wishes to make of that I don't actually mind. Like all things I do, I'm interested in giving the reader the maximum amount of work to do" ("'All Those Layered and Clotted Images'" 59).

7 See chapter 1 of this thesis.

8 See chapter 1 of this thesis.

9 "We spent one day in seeing Melbourne, its shops and streets and grand buildings, and a very fine town it is, far better than Sydney" (*The Letters of Rachel Henning* 61).

10 "I lately read in some English magazine the statement that tree-stumps — likewise, if I mistake not, kangaroos — were features of Collins Street [Melbourne] 'twenty-five years ago'. I can answer for it that in 1870 the streets were excellently paved and macadamised, thronged with its waggonette-cabs, omnibuses and private carriages — a perfectly good and proper street except for its open drainage gutters. The nearest kangaroos hopped in the Zoological Gardens at Royal Park. In 1870 also — although the theatrical proceedings of the Kelly gang took place later — bushranging was virtually a thing of the past. So was the Bret Harte mining camp. We are credited still, I believe, with those romantic institutions and our local story-writers love to pander to the delusion of some folks that Australia is made up of them; I can only say — and I ought to know — that in Victoria, at any rate, they have not existed in my time. Had they existed in the other colonies I must have heard of it.... Indeed we have been quite steady and respectable, as far as I know. In the way of public rowdyism I can recall nothing worth mentioning" (Ada Cambridge, *Thirty Years in Australia* 16–17).

11 One of the methods of judging the morality or respectability of a person was "face reading", by which a person's expressions indicated his or her mental attitudes (41–43).

12 L.L. Robson writes that until 1840 "nearly all convicts were assigned and for any breaches of the regulations were charged by their masters before magistrates" ("The Historical Basis of *For the Term of His Natural Life*" 106). This practice bears comparison with the system in Britain that Hay describes.

13 See Alice Jardine, Gynesis, 217; and Luce Irigaray, *This Sex Which Is Not One*, 140–41.

5 "A Despairing Admission that the Flesh Is Doomed": *Captivity Captive*

> Frankly, I find not only all that is genuinely characteristic in Australia and the Australians springing from [the] heart of the land, but also all that is noblest, kindliest and best.
> (Francis Adams, *The Australians* 154)

> And the sun sank again on the grand Australian bush — the nurse and tutor of eccentric minds, the home of the weird, and of much that is different from things in other lands.
> (Henry Lawson, "The Bush Undertaker" 111)

> The *Wetjala*'s a lion, he eats. Aw, he eats, he eats everything: land, trees, rivers, forests, even people, 'specially people.
> (Jack Davis, *The Dreamers* 121)

In the nineteenth century various strands of scientific theories intersected in the ethnocentric discourses of nationalism, imperialism, and racial superiority (D. Cole 511). Following Social Darwinist[1] ideas about the "survival of the fittest" it was believed that the physical environment influenced humankind to such a degree that the different communities of the world could be classified into a hierarchy of national types according to appearance, intelligence, and cultural practices. As Marcus Clarke explains in his description of the future Australian type,

> [t]he quality of a race of beings is determined by two things: food and climate. The measure of that quality is the measure of the success in the race's incessant struggle to wrest nature to its own advantage. The history of a nation is the history of the influence of nature modified by man, and of man modified by the influence of nature. The highest practical civilisations have been those in which man came off victor in the contest, and employed the wind to drive his ships, the heat to work his engines, the cataract to turn his mills. The lowest, those in which nature reduced men to the condition of brutes — eating, drinking, and feeding. (*The Future Australian Race* 17)

From the earliest days of the colony there had been questions about the ability of the British type to adapt and survive in the southern continent, and in the 1880s and 1890s when nationalism dominated the intellectual landscape various discursive images

evolved such as the Coming Man, the New Man, and the Bushman, all of which distinguished the Australian type from other nationalities by identifying it specifically as the product of the antipodean environment.

Not everyone agreed as to the qualities of the future race, or even whether the projected traits were an improvement on the British parent stock or evidence of degeneration. Where Clarke, for example, predicts that the "average Australasian will be a tall, coarse, strong-jawed, greedy, pushing, talented man, excelling in swimming and horsemanship" (22), James Hogan foresees "a grievous dislike to mental effort" (103) and adds that

> if the arena of muscle is to be the only arena in which the young Australian means to shine, if excellence in cricket or football is to be the summit of the Australian native's ambition, then it is pretty safe to predict, that the Coming Man will suffer considerably by comparison to his ancestors. (104)

Other commentators such as Rolf Boldrewood criticised the "generalisers" for "sum[ming] up the inhabitants living in five hundred different ways as typical colonists" and observed a continuity between the British and the Australians who "possess[ed] in full abundance the endless differentiations and divergences from the parent type, and from each other, so noticeable in Great Britain" ("The Australian Native-Born Type" 357). However, as Stephen Alomes and Catherine Jones observe, possibly the most influential of all of the contributors to the ongoing debate was Francis Adams who contrasted "the native-born population with the old Anglo-Australian generation [... and also] the Australian of the bush with the Australian of the cities" (*Australian Nationalism* 60). Adams eulogises the Bushman as the "one powerful and unique national type yet produced in Australia" (*The Australians* 165), and indeed it was this model that the war correspondent Charles Bean later glorified as the Anzac Digger (D. Cole 520).

The proliferation of these images demonstrates a certain ontological anxiety about the mutability of the human body, as well as concerns about the colony's relationship to Britain. In particular the discourse of the Bushman attempts to construct the proper image of the Australian people which was proved at Gallipoli — the body politic cleansed of the convict stain and "at home" in the nation. But notably, in all of these historical models of the Coming Australian it was the environment that modified the British body, materially and ideologically.

Hall exemplifies this influence of the environment on the body in the first two parts of *A Dream More Luminous Than Love* where his characters undergo various kinds of physical and social transformations as an effect of their grotesque degradation. In *The Second Bridegroom*, the convict, Felim John, escapes the captivity of being a labourer on Athol's farm and is taken into custody by a group of Aborigines. During the time he spends with them his body is transformed as he becomes accustomed to their lifestyle in the bush. In a similar manner, the free immigrants in *The Grisly Wife*, Catherine Byrne and her companions, flee to Australia to escape the ideological and economic restraints of their native culture, and although they maintain their former beliefs to a limited extent while establishing a new life for themselves on their isolated mission, without the support structure of a social network their cultural borders fragment and their community breaks down. In the historical context, another disaffected group that departed from the dominant social structure were the emancipated convicts who fled the oppression of the colonial law to establish their own smallholdings in the country,[2] and it is these people whom Hall represents in *Captivity Captive*. Whereas the two previous texts establish the natural environment of the Australian bush as the plane of immanence to which the dejected (British) body returns and de(re)generates, the final part of the trilogy, *Captivity Captive* — which in fact was the first of the three to be published — problematises this notion by representing the bush as the site of unambiguous physical and moral decadence. In *The Second Bridegroom* and *The Grisly*

Wife the narrators gain an insight into the material nature of their identities through their experience of abjection, and in *Captivity Captive* the reader is presented with a bewildering portrait of the Australian national character's grotesque genealogy.

In many cases the former convicts in Australia had been alienated from society by the brutal penal system, and those who migrated to the remote areas of the colony rejected further relations with the outside world. Deterritorialisation "is not a necessarily positive process" (Bogue 105), however, and life on these isolated bush properties could become another form of imprisonment, just as morally corrupt as the penal institutions. As Henry Lawson writes in his sketch about life on remote smallholdings

> [t]here are things done in the bush (where large families, and sometimes several large families, pig together in ignorance in badly-partitioned huts) known well to neighbours; or to school-teachers — mere lads, going through their martyrdom in such places — and to girl-teachers too, God forgive us! — or even to the police; things which would make a strong man shudder. Clean-minded people shrink from admitting the existence of such things, until one, bolder than the rest, and with the certainty of having his or her good name connected with, perhaps, one of the dirtiest cases known to police annals, speaks up for the sake of outraged nature and reason, and "horrifies" Australia. ("Crime in the Bush" 212)

Lawson goes on to describe some of the less familiar elements of the marginal bush reality, such as physical and moral degeneration; the belief in witches and "the evil-eye"; the preservation of "national, religious and clan hatreds" from "old-world countries"; sexual crimes; the "brutally selfish parents in the bush who regard and work their children as slaves — and worse" (214); and the "unprovoked, unpremeditated, passionless, and almost inexplicable bush murder" (215). From these descriptions it appears that the bush territory was in fact an abject region outside the boundary of the colonial civilisation. However, these aspects of life in the country appear to have escaped the nationalists' discussion of the Australian type formed by the environment

— or perhaps they were blinded by their ideological prejudices — but Lawson's descriptions could be applied to *Captivity Captive* where Hall constructs a portrait of a fictional family, the Malones, whose rejection of society leads to a moral degeneration that culminates in incest and murder.

In *Captivity Captive* Hall partially inscribes the different family members into the various mythic images and cultural narratives of identity produced by nationalist ideology to demonstrate how the human body is fragmented by discursive practices. Furthermore, the narrative builds on the idea of the continuity between living bodies that are divided by notions of "race", family, and class, for example, that Hall established in both *The Second Bridegroom* and *The Grisly Wife*, and instigates a category crisis by revealing the "degenerative" aspects of this abject family on the margin of society to be present also in the clean and proper body of the "civilised" European nations. In particular, *Captivity Captive* illustrates how the barbaric practices of the grotesque Other — the so-called primitive societies of the past — have been transcoded and re-valorised as festive rituals and tests of maturity in the modern world. As a result Hall problematises the reliability of representation by showing the clean and proper body to be always already contaminated by that which it rejects — its own construction of the grotesque other.

Captivity Captive is a fictionalised account of the unsolved murders of the Murphy children which occurred at Gatton in Southern Queensland in 1898. On Boxing Day Michael, Norah, and Ellen Murphy went to a dance at the local community hall. When they arrived they found that the ball had been cancelled but they failed to return home. The following day their brother-in-law, William MacNeil, discovered their dead bodies at an isolated bush clearing off the main road. Michael had been shot in the head; Norah had been strangled with a hames strap; both women had been bound and sexually assaulted; and all three had their skulls bashed in with a piece of timber. Their horse had also been killed. Despite an extensive investigation the identity of the killer(s) was

never discovered. The only "witnesses" to the crime were those who had passed the group travelling back home in their sulky, and the two women who heard the victims' screams during the night — the historical persons, Catherine Byrne and Louisa Theuerkauf whom Hall fictionalised in *The Grisly Wife*.[3]

As Desmond and James Gibney reveal in their account of the murders, *The Gatton Mystery*, neither of the two main suspects, Richard Burgess and Thomas Day, were indicted because they could not be identified to the satisfaction of the investigating officials. According to the Gibneys' descriptions of the two men, they were "nomadic" bushmen who could figuratively have stepped out of one of Lawson's bush stories. Like the cunning swagman who filches stock and harasses lone women in the bush, Burgess was an anti-social character who drifted about the country, relying on handouts to survive (123), and Day was like the stereotypical itinerant taciturn bush worker with a "mysterious" past (194). In particular, Burgess' identity as a "known character" with previous convictions (195) diverted the investigators' attention from Day who, despite being a "very powerful man", was perceived to be "a mere boy" because he could not grow a full beard (196). The murderer(s) eluded punishment because the officials' inquiries were biased by their preconceptions of character types, and so it is quite fitting that Hall should use this historical narrative which is riven by questions about the identity of bush characters as a pre-text to explore the liminal area of colonial life and trouble the nationalist idealised representations of the solitary pioneers. The truth about the historical crime is unknowable but Patrick Malone, the grotesque narrator, constructs a narrative which supplements the "official" archive and reveals the limitations of rationalist inquiry.

It is also worth noting at this point that since the publication of *Captivity Captive* Merv Lilley has written an account of the crime, *Gatton Man*. Lilley acknowledges that when he read the Gibneys' book "everything began to fall into place" (109), and now that fiction writers are "beginning to draw blood from the mystery" (62), he claims to be

the only person who knows the identity of the killer: his father who used the name "Thomas Day" as an alias. Interestingly, Lilley's description of his brutal father and his own family life is not unlike Hall's portrayal of the barbaric Malones.[4] As Brian Edwards observes, *Gatton Man* is a "strange mixture of anecdotal roughness, sentimentalism, anger, pride and opportunism" (193), which does not conclude the case by any means. When Lilley met with the Gibneys to discuss his theory they dismissed it as a "good story" but without proof (*Gatton Man* 110).

Captivity Captive opens in 1956 with Barney Barnett's death-bed confession to the killing of Ellen, Norah and Michael Malone — the same crime that Inspector Arrell was investigating fifty-eight years earlier as the police sergeant in *The Grisly Wife*, when he asked Catherine Byrne and Louisa Theuerkauf about the screams that they had heard on the night of the murders (*Grisly Wife* 468–70). As Barnett hangs on to the last threads of his life, he hooks a finger through a hole in the lace border of the blanket covering him (482), and tries to weave himself into this gap in the historical tapestry. However, Arrell rejects Barnett's account of the murders because he appears to confuse the facts (620), and the surviving members of the Malone family who are present at the inquiry, William, Jeremiah, Pa's ghost, Patrick, and Polly's husband, Bill MacNeil, are outraged by what they see as Barney's attempt to claim notoriety for himself (664). In order to preserve their place in this perverse history and claim the murders as the family heirloom, Patrick relates the events of the fateful day and reveals the identities of the three murderers to be Barney, William, Norah, and himself as an accessory, although he produces some specious arguments to justify his own actions. More interestingly though, Patrick's anatomy of this skeleton in the family closet paints a grotesque portrait of his dysfunctional family which may be interpreted as Hall's comment on the discourses of "race" and difference that produced the various constructions of the Australian character.

The Malones live on a remote property called "Paradise" where Pa rules with an iron fist over his wife and ten children. He believes that Australia is "going soft", and because he wants to keep his family "hard" he has made the farm self-sufficient, and independent of the outside world (582). In addition to being complete in the production of food stuffs, as Patrick observes, somewhat ironically, "Paradise" also contains

> the full variety of human richness. Not its fullest possible extent, of course, no single life can offer that; but whatever one may conceive as valuable and contributing to the majesty of mankind's unique opportunity in the world had its expression in some or other particular within our family. (670–71)

Whatever traits Patrick might value in the diversity of humanity, the Malone family also manifests hatred, violence, madness and incest. Pa's isolationist philosophy frees them from the "sea of possibilities" and the "choice of corruption" (582) in the outside world, but their home hardly provides them with a "secure place" (562) from moral degradation. He may have wanted to keep his family strong and pure, but those children whom he succeeds in confining to the farm degenerate precisely because they have not been permitted to integrate with their social surroundings and so are ultimately trapped in the fold of their own desires.

From an historical viewpoint, their abject "Paradise" also contains the various representations of the Australian character, such as the convict, pioneer, and bushman. The property was originally established by Pa's father, Daniel Malone, when he migrated from Tasmania (489), and although not specifically indicated in this text, it is apparent that Daniel is the emancipated convict to whom Mrs Athol refers in her 1838 letter to Governor Gipps in the first part of the trilogy (*The Second Bridegroom* 214). His journey to the mainland bush may be read figuratively as a deterritorialising line of flight from colonial society and its harsh criminal laws, but despite rejecting the larger community, Daniel and his wife propagate its ideologies by repeating its colonising strategy of dispossessing the Indigenous people. As Patrick's older brother, Jeremiah,

points out, from his grandparents' perspective the new land was "filled with enemies: trees, men, women, kangaroos" which they had "chopped down one by one" (515). The Malones were as "relentless as a cancer" eating away at the primal forest "so thick you worked in it by intuition" (595) to carve out their own space in the landscape. It is worth noting at this point that the figure of the "white plague" which devoured the human body in *The Grisly Wife* has metastasised to be refigured as the "white" body devouring the land and Indigenous people in *Captivity Captive*, and in both narratives this metaphor of disease represents the insidious functioning of ideology and colonisation. While they eschewed contact with the settlement, the Malones were still influenced by the imperial centre's discourses of the human and civilisation. In other words, even though they broke away from the dominant social formation they remained captive to its ideologies.

They slaved at the task of rooting themselves in the land for forty years, "hair falling thick over their shoulders, eyes sparkling alive and ambitious, they cleared a hundred and eighty acres" (595), and then Pa took over the project "with his grand plan of beef" (595) and expanded his father's "subsistence scratching" into a land of "meat and honey" (554). Apart from Polly, Pa's children have no recollection of their grandparents but their deeds are commemorated "on ritual occasions, such as the renewal of fenceposts" (493), albeit in Pa's begrudging fashion. "'My own pa split these posts,' Pa might say, and look them over critically. 'Not a bad job,' he'd observe, 'for a clumsy bloke'" (493). This image of the ancestral Malones opening up the land and being "mythologised" by their descendants, although in an ironic way, inscribes them into the discourse of the pioneer legend which represents the early settlers as heroes who battled droughts, floods, fires, the bush, and Aborigines, in order to establish a property, and more importantly, to generate a line of successors who became the true Australian character.[5] At the same time, by endowing this family with a convict ancestry Hall

foregrounds the contamination of the pioneer legend with the abject body which has plagued "white" Australia's history.

When this founding narrative first developed around the 1880s to 1890s it only included free immigrants (Hirst 16). Convicts were ostracised from the genealogy of the national family until the early twentieth century when there was "a heightened concern for racial strength and purity and a new awareness of the vulnerability of the nation" (Hirst 30–31). The "low-Other" — the British criminals — had been rejected as rogues and incorrigibles, but contradictorily were later mythologised as wronged innocents and the stoical founders of the nation as part of Australia's desire to eliminate the "convict stain" and construct a clean and proper body for the nation. In his discussion of the Bushman legend, Russell Ward for example, suggests that the convicts and emancipists were "the first and most influential bush-workers" (*Australian Legend* 2) and that it was they who imbued the bush society with the values and attitudes that have become known as Australian character traits. Ward argues that these values were the effects of life in prison, and more particularly, he equates the penal experience with isolation in the bush to suggest that the "material conditions of outback life" produced the same character qualities of the ex-convict in the pastoral worker (2).

Although Ward's thesis has been rejected by innumerable critics[6] who claim that the figure of the bushman is in fact "a figment of the fretted urban imagination" (Goodman 49), and that the ideologies of egalitarianism and mateship which it embodies did not originate in Australia (Carroll, "Mateship and Egalitarianism" 147), as Joy Hooton remarks, the myth has been perceived as a "master script" (70) by many, and while there may be very few people who practise its customs, its continuing influence on Australian culture is demonstrated by the popular success of narratives such as *Crocodile Dundee*,[7] *Gallipoli* and *A Fortunate Life* (Facey) which articulate its values. The legends of the bushman and the pioneer are different narratives, as Hirst observes (14), however it may be suggested that the abject criminal body functions as the

supplement which once having been admitted to the story takes over and threatens to displace the free immigrant from the Australian cultural myth.

While there is insufficient evidence in the text to indicate the kind of values that Daniel Malone might have held, it would be fair to say that he carries traces of the prison mentality with him when he sets up his enclave on the fringe of Cuttajo, and his son, Pa, appears to have absorbed his father's attitudes and beliefs in as much as he preserves the isolation of "Paradise" from the rest of the world. His own battle with the land has also affected him, and in some ways he appears to embody the mythical bushman[8] who looms giant-like in the Australian Imaginary. Pa is a formidable man of inordinate strength and over-sized proportions. He stands "six feet ten inches in his socks and weigh[s] twenty-six stone of solid graceless strength, everything about him being dense and thick" (489). He is taciturn and stoical, he rejects authority and religion, and dismisses society as shallow. At the same time though, this character also troubles the nationalist stereotype because, as Patrick explains, he is also prone to irrational attacks of rage when "[h]e'd beat you to the ground, then strap you on a bed-end and flog you for no reason he could explain through the froth filling his mouth" (487).

Hall paints a similarly bleak portrait of Pa's "giant consort" (672), Mum, who is only two inches shorter than him (674), and his equal with "bones on a big scale overlaid with fat" (492). Unlike the more traditional image of the bush woman represented by the figure of the "Drover's Wife", for example, Mum is cold and gloomy, bereft of maternal warmth, and she steers "her darkness before her, ready to stifle the least sign of joy in the family" (521). The kitchen which is traditionally represented as a place of physical and emotional nourishment governed by the mother, is a black hole in the Malone's home. Although she absorbs the smells of the larder and breathes out "the tender air of bread and old cloves" (527), Mum "exhaust[s] everything sunny and alive" (504). Together, she and Pa breed the "tribe of the savage paradise" (584) at the

extremity of the colony's reach where they rule according to their own beliefs, "even though they contraven[e] the laws outside" (673), and they inculcate their children with their solitary values so that while they try to escape colonial authority, "captivity" becomes the family heritage. By locating the eccentric Malone family who refuse the values of the national stereotype in the so-called originary historical site of the myth, *Captivity Captive* problematises the representation of the legendary pioneer.

If the narrator of *The Second Bridegroom* physically degenerated during his time in the bush, over the course of several generations the Malone's have turned positively savage. Although Pa says that he does not want any of the children to leave home and he "rage[s] against [anyone who] trie[s] to skip the farm" (488), with the possible exception of Patrick who appears to be their favourite, he and Mum feel no tenderness for their ten children once they "gr[o]w out of the baby stage" (492). When the eldest child, William, wanted to leave home to work on the railway line, Pa "crushed him [...] smashed his ribs and collarbone, took him by one leg and growled, 'I'll break it now if you like, or wait till you try giving me the slip and break it then'" (488). Like Barnett in his death bed figuratively trying to hold on to his place on the edge of history by clinging to the unravelling white thread, Mum and Pa desperately want to preserve their domain in the outland against the decaying society. The males are "welcomed as free labourers" (539) but the females are unloved and, contrary to Pa's claim, the children whom they see as useless are treated indifferently and driven from home when they mature (539). For example, Polly fails to appreciate the benefits of "Paradise"; she thinks it is "just a little farm where she happened to have been born" (582), and Pa "couldn't see the back of the goose fast enough" (539).

In order to create a new, pure "race" for their abject state the Malones select which children to keep at home like breeding stock (539) and assign each child a particular role. Jeremiah, for example, the second eldest son whom the narrator describes as being "enthroned in flesh sufficient to be its own warrant" (639), is the apparent successor to

Pa's throne, "an apprentice to the trade of tyranny" (639). While his parents treat him with respect because he is "a giant like themselves" (521) and has the "proper gloom" (548), the other boys are routinely abused, and paradoxically, it seems that the more Mum and Pa want a particular son to stay on the farm, the more he is beaten (538). Patrick is the "clever child" (504) whom Pa selects to become the "historian, law-man, clerk and accountant" so that he can "celebrate" their world (605), but even his status as the chosen one does not spare him from the beatings. And Norah, the eldest daughter, who is trained as the housekeeper (537), acts as comforter and surrogate mother to the children. When Pa bashes one of the boys to the ground, she "move[s] in with a cool clean cloth and gentle fingers [... and] healing words" (540), but he hates her for keeping them human (522) in the face of his brutality, and "as her warmth gr[ows] too strong to be stifled", Mum also treats her more harshly (504).

According to Bakhtin's theory, the grotesque body destabilises the class hierarchy by strategies of inversion. In Hall's text the Malone parents' selection process which establishes a patriarchal community based on the use value of the children, inverts the familiar social strategies which reject the "aberrant" individuals. While they eject the children who have failed to adopt Pa's peculiar beliefs, they "de-humanise" those whom they wish to keep — in other words, they eliminate the "normal" children. Pa's strategic reversal also mimics Australia's rejection of Britain and the institution of its own values in opposition to the imperial ruler. As Ward suggests, the construction of the national character valorised the customs and practices of the people who had been rejected by the colony — the convicts — and transferred them to the bushman. Consequently, Pa's rejection of "normal" society as "inferior" may be read as Nietzschean *ressentiment* in which the oppressed group valorises the qualities and customs for which the more powerful sectors have condemned them (*Genealogy*).

The name of the Malone's farm, "Paradise", is a wry comment on the various constructions of Australia as an antipodean utopia since their home is more like

perdition. Mum and Pa are the victims of an "unnatural fertility" (546) for which they blame God (549). They stumbled upon the "Eden of the sexual act [...] in innocence" and their ten children are the unwanted "monstrous growths" of their attempt to recover the ecstasy of that original moment (549). Their excessive sexual activity is not like a grotesque celebration of the body's procreative powers: rather, they are slaves to their carnal desire and despite the risk of producing more unwanted children, they continue coupling "not as consummation or joy, but as a despairing admission that the flesh is doomed" (546). Like a resentful Adam and Eve, Mum and Pa have populated their own "Paradise", and in the process become captive to their children's dependence on them. It seems to Patrick that their violent behaviour towards him and his siblings is, consequently, a protest at their condition and an attempt to break away from the captivity of their parental roles. "It is possible our parents had the idea that if we could only fight back we might drive them out of their morbid tomb and, vulnerably, into each other's arms again with a young passion" (548).

Moreover their desire and violence are conflated as they both derive a sadistic pleasure from mistreating the children. For example, after slapping the girls Mum would retreat to the larder to savour the satisfaction of her abuse (547). Similarly, the beatings Pa inflicts on his sons arouses their hatred, but he accepts their "hating as a measure of his strength" (540), and both he and Mum grow more gigantic through these displays of "mastery" (539). The closest Pa comes to intimacy with his sons is when he wrestles them two at a time and defeats them (487), but they hate this perverse physical contact which is "made stranger still by sensuousness" (487). In this parasitical relationship between victim and torturer, or master and slave, the monstrous parents feed off their young to sustain themselves. The children are, in a sense, the abject body of a grotesque desire that abuses what it loves. Pa bashes William "into an idiot because he couldn't bear the idea of living without him", and likewise Mum "rolled her scorn"

over Patrick "in order to stifle [his] spirit" because she "hungered for [him] to remain a child and dependent" (538).

Pa's attempt to build a "paradise" for his children only succeeds in creating a primitive brutal world on the periphery where the bashings perhaps represent his failure to inscribe his children with his peculiar ideology. Ironically, Jeremiah claims that the beatings are necessary to keep the children "up to the mark" (515) but, as Patrick explains, although they are well aware of the punishments they do not know the transgressions (644). He had thought his parents were silent people because they were "filled with a wisdom they had no ability to pass on" (673), but after the murders he realises that they are just "homespun giants" who are "so reclusive as to [... be] almost in hiding" (673). While the Malones' isolation is an act of deterritorialisation from the mainstream, it seems that they have nothing to replace the values that they reject. Although they share "inherited prejudices" (492) and have a "healthy scorn for any superstition brought out here from the old country" (482), Pa knows "nothing other than cruelty in his powerful ignorance" (521). Consequently Mum and Pa adopt society's most primitive form of control — corpor(e)al punishment — to make the children obedient "beasts" (522) and maintain order in their domain. William's body, for example, is distorted by Pa's beating when he tries to venture into the world, and afterwards his "flesh hung heavily on him and his spirit went a separate way" (488). Ironically, his body is made abnormal by this violence but the deformation renders him similar to his parents who are also described as "lumps of unwilling flesh" (548).

This motif of violence may be compared to Moloch's disciplinary techniques in *The Grisly Wife*. Like Pa, he tries to protect his utopian community and its ideological practices by physically punishing those who transgress against his rules, and both men ultimately turn their "paradise" into a barren hell — a dystopia. While both *The Grisly Wife* and *Captivity Captive* relate tales about pioneering families, or their descendants, both texts also echo the historical convict narrative, which is ironic because Felim John,

the convict in *The Second Bridegroom*, escapes the violence by fleeing to the bush. The Malones' disciplinary practices may be related to the element of violence that has been traditionally associated with the grotesque body. In terms of ethnocentrism, the Other has been figuratively distorted by the centre's discursive (mis)representation of it as hideous and depraved. Furthermore, as critics such as Davis, Bernstein, and Chartier have pointed out, violence was a frequent aspect of carnival — the primary location of the grotesque body during the middle ages — and it was often (mis)directed against minority groups. The so-called "low-Other" turned on itself, and reiterated the kind of hierarchical oppression that the upper-classes had instituted to contain them. In *Captivity Captive* Pa preserves his domain against what he sees as the decadent influence of the outside society but his violent strategy figuratively debases his children by reducing them to metaphorical "beasts", which in turn inscribes him and his family more deeply into the traditional representation of the peripheral body.

Patrick appears to have embraced his subjection to captivity when he declares, paradoxically, that his childhood at "Paradise" was

> filled with happiness, with flights of swans and hailstorms at night when the clouds were lit like giant flowers overhead, heavy with honey and rooted to the soil by lightning. Life was, in its unrepeatable way, perfect. You could say it stayed like that. Even to the murders. (490)

It seems that he equates the beauty of nature's violence with his parents' conduct, in the same way that Ellen sees their brutality as "one of the ways the human animal is in the habit of behaving" (539) — it is a "natural" part of life. Despite the beatings, the children accept their parents as "fairly typical and conforming to the general rule" (488) which reveals the relativity of the concept of the normal, since the Malones have a reputation for savagery and are ostracised by the community because of their apparent deviance.

Contrary to *The Second Bridegroom* and *The Grisly Wife* where Hall problematises the traditional grotesque associations of physical difference with immorality by showing the Aborigines to be human, in *Captivity Captive* he strategically aligns moral degeneration with bodily aberration to problematise the stereotypical representation of the national character. The Malones all look remarkably similar: in fact, Mum and Pa "could have been identical twins, their likeness was so remarkable" (520), and it is rumoured among the people of Cuttajo that their relationship may be incestuous. While there is little mention of Mum's familial history, the narrator does refer separately to her father (491), and says that she had a life before she married Pa (586), which may refute the community's implication that they are brother and sister. However, the Malones' monstrosity may be interpreted as the effects of some genetic "abnormality", and this explanation would be in accordance with Hall's strategies in the two previous texts where he presents unusual phenomena such as Gabriel Dean's revivification in *The Second Bridegroom* and the air battle at sea in *The Grisly Wife*, as extraordinary though naturally occurring events. By employing occurrences which are marginal to common experience in these "realist" narratives, Hall defamiliarises the known reality to produce grotesque effects which challenge accepted histories and myths, and to suggest that the grotesque is little more than the unfamiliar located in an alienating discourse. For example, in *The Second Bridegroom* Felim John recalls the European grotesque descriptions of the monstrous animals in Australia (16), yet when he encounters these creatures he recognises them as being unusual but within the bounds of normality. Similarly, genetic "deviations" are a feature of the familiar world, but because the affected people are often marginalised they appear to be "unnatural". This grotesque figure of genetic contamination or "abnormality" may also be related to the metaphor of the "white plague", since both motifs represent invisible forces — ideological "illnesses" — which threaten the integrity of the proper body by transforming it. Through this metaphor of corporeal distortion Hall reveals the construction of the

"fixed" dominant reality to be unstable since it may be shaken by uncovering the body of the Other in its foundations.

In terms of the narrative's historical context, the motif of degeneration may be related to the nineteenth-century plague of racist ideologies which engendered anxiety over the future of the European body in Australia. Based partly on Darwinist ideas about the "survival of the fittest", it was feared by some that the white "race" would deteriorate in the hot climate, or more perniciously, that it would degenerate through cross-cultural sexual connections with the Indigenous people whom the Europeans believed to be an inferior variety of the human species. To preserve the integrity of the British body it was deemed necessary to isolate it from the Aboriginal body. During the same period, cultural evolutionists typically equated foreign Indigenous people ("savages") with their own (European) children and adult neurotics, whom they considered to be all mentally undeveloped (Pace 129). While this strategy erected a racist hierarchy, it simultaneously and subtly contaminated the self with the body of the Other.

Sigmund Freud also used this conflation of children and Indigenous people in "Totem and Taboo" to align the Oedipal phase of the subject's development with the primitive stage of European civilisation's evolution, and consequently to hypothesise that society and religion originated when the ruler of the primal horde was murdered by his sons in order to have his women. According to Freud's fable, the sons were stricken with remorse and to prevent future patricide they instituted the incest prohibition which also founded the practice of exogamy (202–06). In some respects Hall's narrative of the Malone family echoes Freud's mythical scene. Their brutal life in the bush represents a rudimentary form of communal organisation in which the dominant male maintains order by force although, unlike the primal patriarch, Pa prohibits extra-familial connections.

Claude Lévi-Strauss rejects the ethnocentric alignment of child-primitive-native (Pace 131) and, following Marcel Mauss' theory of the gift, proposes that social order was established when incest was proscribed in order to ensure the circulation of women within a community (*Structural Anthropology* 60). Notably, both Freud and Lévi-Strauss demonstrate that the incest taboo in totemic cultures is not predicated on genetic links, since different societies permit sexual relations between consanguineous males and females. The prohibition may be universal but the definition of incest varies across cultures, which points to its status as a social construction rather than an absolute "law of nature". Transgression of the cultural taboo produces figurative monsters rather than aberrant human bodies and, in *Captivity Captive*, the citizens of Cuttajo demonise the Malone parents with the insinuation of incest, although it is the children who eventually break the prohibition.

In *The Powers of Horror*, Kristeva accepts Freud's fable of the primal horde and Lévi-Strauss' theory of the circulation of females as necessary to preserve kinship structures, but she reads the incest taboo which guarantees the exchange as a repression of the maternal body through abjection (70). She traces the various religious prohibitions on the mixing of pure and impure categories — sexual, dietary, husbandry, and marriage — and argues that they are metaphors of the incest taboo whose underlying logic aims to preserve the integrity of identity. In the case of mother-son incest, for example, the child's self risks being reabsorbed by the parent because the son fails to separate from the mother's body and establish a discrete identity. Paradoxically then, where incest — which mixes the same with the same — might be assumed to produce the purest form by prohibiting extra-territorial connections, it figures as contamination since it disrupts the category borders of the self. Moreover, it is through this figure of extreme purity that the subject risks slipping away from the boundaries of the containing norm, as incest can transform the body. Ironically, any degeneration from the "normal" comes from within the proper body's own genetic resources rather

than external "pollution". Consequently, "purity" is a relative concept which in fact demands heterogeneous extra-familial connections, and so the norm may be said to be the middle ground on the human continuum lying between the theriomorphic hybrid, and the monster produced by inbreeding. In terms of *Captivity Captive*, Pa's attempt to create a "pure" race of "hard" people by isolating his family from the outside world results in their moral degeneration, and ultimately the possibility of physical deterioration through the children's (il)licit sexual activities.

Regardless of the facts concerning Mum and Pa's parentage, Hall uses the scandal of incest to exemplify the kind of demonising strategies that have been employed in ethnocentric discourses to distort the image of people inhabiting the social periphery by exaggerating their "faults" and making them figurative monsters. From the earliest times of European settlement in Australia, free immigrants had discriminated against the convicts and emancipists by representing them as licentious and depraved.[9] In *Captivity Captive*, for example, Grandfather Malone's crime is not known, but it is possible that he and his family were ostracised by other people's prejudices such as evidenced by Mrs Athol's indignation when she complains to Governor Gipps that

> the matter of keeping felons in control becomes especially urgent here, as I hear that a convicted person, having a ticket-of-leave, has arrived to take up the neighbouring property, an Irishman with the confidance [sic] to call his selection "Paradise", if you please! (*Second Bridegroom* 214)

Similarly in *The Grisly Wife* Moloch's missionary group left Yandilli because of the rumours about their promiscuous sexual behaviour on the mission (271–72). As a group of women with only one man among them they also do not conform to the traditional western definition of the category of family, and are denigrated as morally perverse. The institution of the family has been represented as fundamental to the integrity of Western culture since it conserves the proper bodily form by normative sexual practices, and any deviation from the traditional form of the unit is seen as engendering

a corresponding deviation in the individual which also threatens the purity of the body politic.

This form of category crisis may be read as a metaphor which highlights the ambiguous position in the Australian historical narrative of the convicts who fled to the bush. Although they contributed to the founding of the colony their criminal status initially rendered them illegitimate as pioneers. In the case of *Captivity Captive*, even though the Malones are marginalised to some degree by the community, like the emancipists their solitariness is also partly the result of their own rejection of society. Similarly, in terms of the historical bush folk, it may be suggested that the proverbial independence and stoicism of the selectors which was lauded by the writers of the 1890s was to some extent the effect of their alienation rather than any altruistic or heroic pioneering spirit. However, the discursive re-incorporation of the excreted body into the national figure by the urban writers who projected their own romantic notions about life in the country onto the people in the bush compromises the notion of the clean and proper body in terms of the Australian national character. It has been noted earlier in this chapter that the inclusion of the convict body in the pioneer legend was based on a fear of racial degeneration (Hirst 31) but, as Hall argues through the narrative of the Malone family in *Captivity Captive*, a pure "race" must have limited genetic resources and ultimately be incestuous, whether it is the pioneer family isolated in the bush or the nation constructing and preserving its "essential" difference by severing ties with the outside world.

By refusing to resolve the uncertainty over the Malones' genealogy the narrative enacts an undecidability which is akin to the moment of bewilderment produced by a confrontation with the grotesque. Theorists such as Philip Thomson insist that this sense of crisis should remain unresolvable (*Grotesque in German Poetry* 16), although this effect may be difficult to sustain once the reader becomes familiar with the narrative. However, Hall's aporetic tropes such as incest, and figures of strange natural

phenomena, cannot be so easily negotiated. The undecidability in these instances is generated by the failure of familiar categories to contain the foreign experience which in turn challenge the authority of the "official" culture's epistemologies. When the narrator of *The Second Bridegroom*, for example, first encounters the Aborigines he is unable to decide if they are human, vegetable or animal because they appear to combine categories that are usually separate (*Second Bridegroom* 32). Similarly, in *Captivity Captive*, when the Malones go to the Yandilli races the local children spy on the "monsters at their picnic" and clap their hands over their gasping faces in "gestures beyond words" (674). But, as Patrick observes, it is Mum's "colossal size" which distorts the "most ordinary behaviour" and renders it "freakish" (673–74). Like the Indigenous body, then, which escapes the generic borders of the normative European model, the Malone parents' overgrown bodies exceed the boundaries of the ideologically constructed category of the human: hence they are "monstrous".

It has been argued that distortion of the normal body represents either the writer's or society's dis-ease over a possible threat to the established order (Jennings 24). While this notion primarily correlates fictional figures to material cultural events, it may also be applied to a narrative's historical context. In *Captivity Captive* the Cuttajo community's demonising of the Malones as "savages" may be referred to the contemporaneous British fear that the Anglo-Saxon body would physically degenerate in the Australian environment (R. White 70–71), and that the convict heritage would produce a morally corrupt society. As Jeffrey Cohen observes, monsters appear at times of cultural upheaval and they incorporate the society's fears, desires, and anxieties ("Monster Culture" 4). Certainly the founding of the antipodean colony was a disruptive period in the lives of the migrants and transported convicts. More than physical degeneration, however, the nineteenth-century colonialists feared that the body proper would slip away from its category borders due to its distance from the institutions which inscribed it with discursive norms. Consequently, it would return to an

unmediated relationship to the environment where it would develop new cultural practices. (It was this kind of anxiety that contributed to the instigation of discourses about the national Australian type.) The monstrous Malone family of giants who exceed the categories of the norm not only represents the decay of law and order through their meaningless violence, but the beginning of a new order since they live by their own rules which contravene those outside their property (673). Indeed, as Jeremiah informs Norah, their fences "are just a sign" that any "intruder" who crosses the boundary enters Pa's kingdom and "has him to deal with. [...] Even death itself" (515).

Hall's portrayal of the family as giants to emphasise their outsider status is hardly original. At least since Herodotus produced *The Histories* monstrous figures have been used to represent the communities on the periphery as marginally human, and the centre has just as often attributed the abject behaviour of its own "low-Other" to those cultures. In other words, the grotesque other is made to display openly those fragments of identity that the self conceals — aberrant appearances and unethical practices — in order to condemn them as "uncivilised". Though violent disciplinary techniques pervade the social structure generally, when they are practised by someone on the cultural edge it is viewed as excessive, irrational and monstrous. In the case of *Captivity Captive*, the grotesque body becomes an exaggerated reflection of the self's own abject conduct when Hall reverses the centre's strategy and defamiliarises its own disciplinary strategies by enacting them through the Malone parents' enormous bodies.

Similarly his discussion of border positions may be seen to focus on the liminal point at which the normal is perceived as abnormal. While Mum's colossal body attracts ridicule from the community, Pa's own enormous size is not seen as a problem, a fact which also highlights the biases of patriarchal gender discourses and reveals how judgement is informed by ideology. The perception of the monstrous depends on the scale by which it is judged, and both parents are really only giants when compared to other people in town, but not on their farm — their proper place — which underscores

the importance of context in the perception of the grotesque. This point is made clearly by Charles Bailey whose photographs construct exactly these kinds of disjunctions.

This itinerant photographer, who also threads his way through the bush in *The Grisly Wife*, proposes to take a portrait of the Malones together with the O'Donovans who are "shorter people than average" (673). Hall uses this episode in the narrative to show how natural phenomena can be constructed as monstrous (unnatural). Bailey's picture would have brought the two poles of the scale of human height into contiguity and produced a grotesque image that Patrick suggests may have been entitled "*Ogres and Gnomes*" (673). As Rosemarie Thomson observes in her study of the genealogy of freak discourse, in the nineteenth century souvenir cards from freak shows "juxtaposed giants with midgets [...] or fat men with human skeletons to intensify by contrast their bodily differences" ("From Wonder to Error" 10). In *Captivity Captive*, Bailey's strategy similarly aims to produce the Malones as giants by emphasising their disproportionate dimensions. The exclusion of any norm by which to determine either family's excess or deficiency of height exaggerates their difference in size. Given Hall's linked narratives it is not surprising to discover that this same kind of juxtaposition features in a photograph that appears in Hall's co-authored book, *Australia: Image of a Nation 1850–1950* (Moore and Hall). The illustration [fig. 7] shows "Chang the Chinese Giant" posed alongside a "fellow citizen in Ballarat" (125), and Hall's caption reads: "To get sufficient space, even the urn on which [Chang] leans has been pushed off-centre" (125). It would be possible to read this image metaphorically to argue that the Oriental giant metaphorically pushes at the frame formed by the "normal" man and the phallic Grecian column which metonymically symbolises western civilisation. And yet, like the proposed portrait of the Malones, nothing in this image can be taken as a reliable indication of scale. Perhaps Hall had this picture in mind when he constructed the image of Bailey photographing the Malone body that burgeons on the periphery. As the descendants of convicts, the Malones are simultaneously part of, and not part of, the

Figure 7. Chang the Chinese Giant
La Trobe Picture Collection, State University of Victoria

centre's text and like Chang they push at its boundaries. Their huge size represents the figurative failure of the centre to contain them, but it is only by the artificial "rule" of law that they are judged to be abnormal. Furthermore, the migration of this motif from one text to another may be compared to the convict stain seeping through the pages of history. The grotesque body cannot be expunged from the colonial archive and it continually returns to discolour the clean and proper self of the Australian national identity.

Bailey's intention to photograph the "bizarre life of the district" (673) may be read through Jennings' argument that "a feeling of sovereignty" is gained "when the monstrosity is removed from the main stream [sic] of life and is placed before us for the purpose of our contemplation" (*Ludicrous Demon* 11–12). Capturing the giants photographically, for example, potentially extracts them from their social context and supposedly disarms their threatening aspect by making a curiosity of them. The artist's choice of subject and his arrangement of the scene before the camera lens may be compared to the operation of the gaze which Patrick Fuery and Nick Mansfield describe as "something that impacts on, shapes and contorts the body/subject" (70). The photographic gaze captures the subject on film, and simultaneously forces it into the frame of the photographer's ideological beliefs. By posing the Malones adjacent to the O'Donovans, Bailey's intended photograph would have constituted the Malones as giants and inscribed them into the colonialist discourse that represents the edges of civilisation as the natural habitat of the marginally human body. As Susan Sontag observes, although "there is a sense in which the camera does indeed capture reality [...] photographs are [...] an interpretation of the world" (6–7). Bailey views Cuttajo through the colonialist spatial metaphor as the border of the colony and he reproduces and reinforces this notion in his own text. Contrary to Jennings' thesis, it may be said that representation does not extract the grotesque from its context, but instead that the photographer or artist inscribes the grotesque onto the subject; and yet, as this example

suggests, while the subject of this representation — the convict body — is trapped metonymically by the centre's frame, it continues to resist definitive containment.

Although Bailey in fact does not take the photograph of the *Ogres and Gnomes*, he constructs a similarly misleading scene at "Paradise" in which a prospector is ambushed by Aborigines. As Patrick describes the *mise-en-scène*, a "fellow in a white shirt with his back to us [... was] tightening the surcingle on one of his horses" (497) while

> some Aborigines were creeping up quiet as cats. Most of them had nothing on that I could see. One must have been wearing trousers, though, because later he took a stone out of his pocket. [...] Their spears were sticking out a long way in front of them, each spear maybe twice as long as the hunter who held it. And all aimed at that white shirt. (498)

Bailey constructs the Indigenous people in terms of the colonial discourses which represent them as the treacherous savages who inhabit the wilderness of the Australian bush. According to the narrator, "the picture was the kind of thing you purchased in those days for sending home to Ireland, to show what pioneers you were, and snakes not the worst of it by any means" (500). Patrick and his siblings watch this performance from the safety of the bush but, although the scene is "acted out by native people with no harm left in them" (500–01), he is seduced by the realistic effects of this tableau and shouts a warning to the prospector whereupon the Aborigines erupt in laughter. It appears that the narrator is deceived by the scene in the same way that the people in Ireland would be, which further problematises Jennings' suggestion that the fear of the grotesque body is conquered by removing it from its context. Rather than diminishing the terror, this kind of photograph is intended to produce fear in the observer.

Hall highlights the ambivalence and ambiguity of the grotesque by foregrounding the absences in this frontier scene and, as a result, he disrupts the realist discourse of mimetic representation and interrogates authorial reliability. The photographer does not capture the object — the colonialists' grotesque other — but by figuratively contorting

the subject he produces a grotesque image which in fact may be described as a simulacrum.[10] Through his choice of theme and distorting techniques, this artist of the grotesque constructs an imaginary realm on the edge of the imperial reality similarly to the way that Herodotus and Ctesias, for example, created a monstrous domain on the periphery of the classical world.

In his prejudiced perspective, Bailey is not unlike the myopic Felim John who is metaphorically blinded by ideology and unable at first to distinguish the Indigenous body from the bush (*Second Bridegroom* 11). In *Captivity Captive* the photographer displaces the Aboriginal body as the signifier of Australian Indigenous culture and substitutes in its stead the racist European ideological representation of the grotesque body. Like the official investigators of the Gatton murders who apparently failed to indict the culprit(s) because they were blinded by their prejudices, Hall's character is unable to perceive the "true" identity of the Aborigines, and consequently in an uncanny moment of colonial mimicry the Aborigines are made to imitate the Other of the European Imaginary rather than the colonial self when he constructs them as "savages". Furthermore, the photographer's project functions as a metaphor for the nationalist writers who tried to force their ideas about the Coming Australian onto the peripheral white body. Their romantic notions blinded them to the kind of "savagery" that Lawson described.

Many years after witnessing the staged scene at "Paradise" Patrick discovers Bailey's photograph in a shop in Bunda. His description of the scene in this picture, which is entitled "*Caught Unawares 1880. From the Studio of Charles Bailey*" (499), bears some resemblance to yet another photograph [fig. 8] in *Australia: Images of a Nation*, which is captioned: "An unwary settler, 'taken by surprise' near Kalgoorlie, WA. *W. Roy Miller, c. 1895*" (45). This is a relatively terse statement compared to Hall's other captions in this text, but in *Captivity Captive* Patrick's description of Bailey's photograph in the Bunda shop accurately describes Miller's entire scene. More

Figure 8. Roy Millar. Aboriginal attack "taken by surprise" Kalgoorlie, W.A.
Photograph in: Album 283. National Library of Australia

interestingly, his comments also draw attention to the deceptions in both the fictional and the material artefact.

> Sure enough, the print shows black men with spears poised, only a few steps behind their unsuspecting victim, who is not doing up a surcingle at all but unloading a tent and gold-fossicking tools. The horses are too fresh to fool anybody but a rookie. Even the gold pans and sieve, even the shovels, don't look as if they'd ever seen dirt till that moment of being propped artfully against a heap of tentpoles. (499)

The similarity between this description of Bailey's photograph and the scene he staged at "Paradise" is readily apparent but, in fact, as the narrator observes, the picture on display is not the one that he watched the photographer arrange on his family's property: "This could not be our twenty, not with that big spotted-gum just to the right. No spotted-gums left there at all [...] because Grandpa had laid down the rule that they were treacherous" (500). If the Malones' holding represents the antipodean paradise of Australia, then it may be said that Hall underscores the artifice of the colonialist discourse through this displacement of Bailey's generic "factual" image to an unknown location. The setting at "Paradise" frames the Indigenous people but it fails to capture the real savages — Pa and the children who watch stealthily from among the trees on the border of the scene. When Mum sees the photograph in Bunda she fears that the Aborigines will "get ideas" from it and begin spearing people (501). Ironically, the image may well have given her own children ideas about ambushing the brother and sisters who were murdered eighteen years later, as suggested by the fact that Patrick, like Bailey, arranges the scene of the crime to deceive the observer.

The figurative "incorporation" of Miller's ambush scene from the "historical" archive, *Australia: Images of a Nation*, represents the bleeding of the historicised body into the fictional text, possibly adding "authenticity" to the *mise-en-scène* of *Captivity Captive* but also illustrating the constructedness of the "factual" record. Paradoxically, Hall alleviates the fear of the demonic natives that Bailey and Miller produced by

"lifting" them from the original text and "humanising" them with laughter. At the same time, he contaminates Miller's photograph with his own grotesque text by identifying the spotted-gum tree as the one where Norah's violated body was found (500), which implies that the grotesque body — the murderous Malones — has escaped containment again and only the trace remains in the form of the dead tree that contains the murder weapon. It is significant that the Gibneys' account of the Gatton murders also includes photographs of the crime scene showing the spotted gum where the actual Norah's body was found (pl.s 7, 17). Since Hall cites their text in the "Historical Note" to *Captivity Captive*, he would be aware of the illustrations used to add veracity to their text. While the tree in Miller's picture is not the same one in the Gibneys' text, Hall's strategy draws them both into his grotesque narrative.

Just as the Malones elude being contained by Bailey's colonial gaze by remaining in the bush on the edge of the frame, so they spill from their living domain on the margin of civilisation. Houses traditionally offer refuge from the environment and separate the "socialised" body from "nature", but the Malones' dwelling is not completely delimited from its surroundings. As it ages the wood of the unpainted home grows "silver-grey, decorated with swirls of weatherworn grain" (517) and blends with the bush, its dilapidation perhaps paralleling the family's own decline. In fact, the house "never truly had an outside" since the Queensland-style verandah gave it the appearance of "a house whose walls had been taken down" and it remained open to the elements with the mists penetrating it in the mornings (517). This structure does not completely contain them nor protect them from the intrusion of the outside, and while the imbrication of their home with the environment suggests that their mode of living belongs to the "naturalised" body of the pioneer legend which has become part of the land, it could also be argued that they have not risen above the "state of nature". Their home seems more like an animal enclosure in a zoo with the family members "sprawled or squatting on the verandah in the spaces between the posts" (517) which hold up the roof of this

skeleton house. In fact, Patrick describes them as "the real pigs" living amongst the "squealing squabbling piglets" that share their house (549). In the world of their overcrowded "sty", Patrick says,

> [y]ou could easily imagine us (in love) as a family of pigs, thick with bristly skin and hard round meat, bouncing off each other if we collided, our short thick legs and knobbly knees, our eyes of the captured always on the lookout for a hole in the fence, a way out of the world. (549)

This comparison draws attention to the fragmentation of the boundaries of their personal space, and reveals the family's social devolvement as the category borders between the human and animal are figuratively and materially erased. Hall adopts a traditional grotesque figure in his representation of the family as pigs, one which has been particularly associated with carnival and the inversion of hierarchies to celebrate the lower terms of binary oppositions. But the family's similarity to the pigs may also be read as a figure of un-becoming — the flight from socially repressive inscriptions that Deleuze and Guattari theorise as "becoming-animal" (*A Thousand Plateaus*).

As symbols of the abject, pigs are particularly appropriate because they resist "full domestication" (Stallybrass and White 45). Like the abject body which hovers on the border, the Malones are simultaneously part of and not part of the colonial society: they are marginalised by the people of Cuttajo, but as they also reject society's values, they may be said to resist domestication. The similarity in appearance between the parents and children may be read metaphorically as the fragmentation of the collective Malone body which foreshadows the disintegration of their family unit. Pa's law is the organising principle that keeps the chosen members of the family together, but his disciplinary practice fails to contain their lascivious urges. Their becoming-animal is a return to the undifferentiated grotesque form of the body which, unlike the classical or proper body, is not isolated from the world. Furthermore, if their similarity is due to genetic "degeneration", then the Malones may be seen as hybrids who threaten the

dominant terms in the binary representations of self/other, civilised/primitive "white"/Aborigine.

Hall uses this complex grotesque porcine metaphor to problematise the traditional binary representation of European practices as "civilised" in contrast to Aboriginal culture as "primitive". At the ritual slaughter of the Christmas pig, for example, Patrick remarks on the similarity between the bound animal struggling on the Kilkenny frame and his drunken brother being beaten and chained by Pa. "The pig knew what was happening. He wriggled and clenched, thumping the frame the way Michael thumped his body against the bed when he had misbehaved. But the pig did not have words to curse our house of a tyrant like my brother did" (601). This link between the human and animal is reinforced when Father Gwilym instructs Patrick in the historical connection between butchers and priests, and Patrick again compares the sacrificial animal to Michael.

> In the first book [Gwilym] laid open on my lap was a lithograph of a pagan priest holding a long knife over a lamb tied to an altar. Then, some pages later, another sacrifice — this time, if I remember aright, in the Americas, where the victim was human. His finger wiped a few specks of dust from the page so I could see more clearly the healthy man chained to a grid, much as Michael had been chained in sight of us all on his rowdy occasions. This priest brandished a cleaver. (574–75)

Through Gwilym's narrative of the butcher, which makes a subtle connection between the slaughtering of the pig and human cannibalism, Hall constructs a history of the evolvement of civilisation by locating this "barbaric" practice within the genealogy of the civilised body. In addition, Patrick's figurative combination of Michael with the sacrificial animal implicates his own family in cannibal practices and disrupts the borders of the binary opposition which constructed European customs as "civilised".

The kinds of illustrations of religious human sacrifices in the Americas that Gwilym displays are commonly represented as cannibal rites, even though in this case they do

not actually portray the consumption of human flesh. In this way, Hall imitates the metaleptical leap in logic that has been practised by many historians and anthropologists. Marvin Harris, for one, describes the Aztec priests as "ritual slaughterers in a state-sponsored system geared to the production and redistribution of substantial amounts of animal protein in the form of human flesh" (109), and notes that the priests' most important role was that of butcher. However, while Harris claims to base his argument on "eyewitness accounts" (108), Heidi Zogbaum argues persuasively that the reports of so-called explorers and discoverers which attribute acts of cannibalism to foreign indigenes exemplify European demonising strategies, and that there are no reliable eyewitness accounts. Although there has been "a long line of [...] chroniclers who reported on cannibalism in the New World", she observes,

> [i]t was only recently that scholars have began [sic] to scrutinize these accounts and examine the context in which they were created. It has emerged that practically none of the chroniclers claimed to have observed acts of cannibalism at first hand. The only notable exception is Hans Staden, but there is still debate about the veracity of his account. (734)

When Gwilym extends the history of priests to include the present-day kosher butcher who is "charged with draining the blood from all meat because the Orthodox Jew must not take blood into his body" (575), Hall demonstrates how the primitive cannibal rites that have been used to denigrate the Other have been recoded into acceptable practices, and simultaneously reveals how civilised religion — one of the structuring institutions of society — is contaminated with heathen practices and beliefs. It appears that customs may not necessarily alter substantially but the way they are represented changes in accordance with the culture's beliefs about itself.

In *The Genealogy of Morality*, Friedrich Nietzsche points out that

> the judgement "good" does *not* emanate from those to whom goodness is shown! Instead, it has been "the good" themselves, meaning the noble, the mighty, the high-placed, and the high-minded, who saw and judged

> themselves and their actions as good [...] in contrast to everything lowly, low-minded, common, and plebeian. (12)

In other words, particular practices are represented as civilised by the people who consider themselves to be civilised. In *Captivity Captive* the Malones' neighbours look in "during that quarter of an hour of bedlam" (604) when the pig is being slaughtered as if observing a religious ceremonial spectacle but, in contrast, the Aborigines who also congregate to watch the killing appear to be puzzled (602) by the apparent barbarity of the act. The Aborigines do not understand why the "whites" treat their victims so cruelly because they are unfamiliar with the ritual's cultural significance, in the same way that their own customs appear incomprehensible and barbaric to Europeans. Hall uses irony in this scene to reveal the relativity of perception and cultural values, by representing the practice as "heathen" and ascribing it to the colonists. In Patrick's words, the Aborigines

> couldn't work out why we seemed unable to kill it outright, why it had to go on crying, moaning and sobbing for ten minutes or quarter of an hour. Perhaps they couldn't even see such a simple thing as why we needed to tie the animal on a frame to do the job properly. (602)

This scene inverts the Eurocentric binary hierarchy of civilised and primitive by showing the Aborigines to have a more humane regard for life than the Malones whose slaughtering process prolongs the pig's suffering. Moreover, this custom could even be read as the remnant of a fertility ritual, particularly as it is associated with the religious festival of Christmas. The survival of these practices in the present reveals the persistence of the primitive in the so-called civilised culture, and connects the proper body to its grotesque social evolution.

Patrick extends the porcine metaphor to characterise the family as cannibals because they eat the pigs they raise, and consume each other sexually. In the house which is "so crowded we f[a]ll over one another" (529), the children are like the piglets which

squirm on the floor with "lascivious snufflings and nips" while the family eats on the table above them (550). They consume each other's personal space in their bedrooms at night, "breathing each other's snores, turning together in our separate sleep so our bed-springs made harmony or screamed in someone else's nightmare" (552). Patrick and Norah enjoy some sexual pleasure when they spy on each other through the hole in the adjoining bedroom wall (563), and Michael performs wild masturbatory acrobatics, "forever arcing, and humping under his blanket, gasping, grunting, letting slip eels of satisfaction" (553) in the next bed. The formation of the clean and proper body demands the negation of certain modes of sexual practice which are consequently coded as immoral and perverse. As Kristeva demonstrates in her reading of Leviticus, the incest taboo is related to dietary prohibitions (105) which in turn forbid the mixing of certain categories because they compromise the integrity of identity. The prohibitions on the sexual consumption of siblings may be considered as a dietary taboo which forbids the practice of cannibalism that has always been attributed to the border dwellers. In order for these prohibitions to hold, alternative socially sanctioned avenues are opened for the conjugation of the body's biological impulses. In the case of the Malones however, the children are alienated from the rest of the community and are unable to satisfy their sexual desire with heterogenous partners. Consequently, Norah, Michael, Ellen, and Patrick join with each other to form a morally incompatible combination.

The figure of desire that Hall produces in this text does not readily accord with either of the traditional models as represented by the work of Jacques Lacan, or Deleuze and Guattari.[11] Specifically, in Lacan's Oedipal scenario the Law of the Father prohibits incest with the mother and as a result the child is inaugurated into the Symbolic Order which means becoming a socialised subject. In other words, the prohibition produces a desire which leads the subject to break away from the family and enter the wider cultural territory to seek satiety through sanctioned alternatives. In *Captivity Captive*, Mum and Pa reject the children when they are quite young, however, Pa's interdiction

prevents his chosen children from deserting the family property — the imaginary wholeness of the abundant "Paradise" — and rather than discouraging incest, he and Mum are aware of the sexual dynamics developing between the children but apparently do nothing to prevent it. According to the narrator, they "felt the little piglets" — their children whom they have reduced to "beasts" — "butting around them, caught thick complications in the air, they smelled the stench all right" (551). In fact it seems that they allow this incestuous play to develop because of their own desire to perpetuate their kingdom.

In contrast to Lacan, Deleuze and Guattari read desire as an elemental flow which always exists, and links every object in the world in an infinite series of "binary machines" (*Anti-Oedipus*).[12] Lack is produced when the flow of desire through these machines is blocked by repressive functions such as the "incest taboo", which is a social construction, and then the flow channels into a different direction. For Deleuze and Guattari, lack is not the fundamental element of human sexuality that Lacan proposes, but rather it is produced by a repressive strategy designed to constrain the body, and produce the proper subject. In *Captivity Captive*, the Malones have been isolated by the community's normative discourses in order to preserve its own corporeal integrity, and with the route to the outside world blocked the children's (sexual) desire channels through another already existing connection, the sibling bond. In other words, the community's norms have alienated the Malones and created the grotesque body on the periphery.

Even though Lacan's theory may be correlated to Bakhtin's description of the classical body which is cut off from the wholeness of the world, and the interconnecting assemblage of Deleuze and Guattari's desiring machines may be seen as representing the promiscuous vectors of the grotesque which continually mutate in response to social prohibitions, Hall's narrative resists being contained by either of these two traditional models of desire. The incestuous children are not driven from "Paradise" so there is no

material lack, but nor is their desire productive because ultimately none of their children survive (527). Pa's repression is only partially effective since Michael continues to go to town drinking and womanising in spite of the inevitable punishment that follows. He was "the most handsome man in the shire and all the girls [were] crazy for him", but although he has the opportunity to leave home, "[s]omething stronger than the disgrace of beatings [holds him] long after he had grown beyond boyhood" (506). A clue as to what this "something" might be lies in the attention that the boys receive from their sisters. For example, on one occasion Pa abandoned

> the horses to their own company, swung the whip on his own sons for having fouled up the job of gentling a new stallion; the healing attention of the girls worked their erotic balm on wounded flesh, and our taciturn speech was offered merely as punctuations in the flood of what could never be spoken because it was too intense, too complex, too intelligent for anyone to talk their way out of if once they got into it. (550–51)

Pa's violence actually cultivates a perverse intimacy between the children; in particular the boys appear to be conditioned to accept the girls as sexual objects. Ironically, Jeremiah says that Pa beat Michael because he could see the enemy in him (515), as if desire itself would lead to the dissemination of his family so that he is forced to eradicate it from the children. The bond that Pa's punishment creates between the children disrupts the law at "Paradise" and finally fragments the family. The girls' erotic attention provides the boys at least with an ineffable masochistic satisfaction that they cannot find elsewhere, and their incestuous desire culminates in the murders. This perversion possibly explains why Michael continues to return home to be bound and beaten after his debauchery. The violence is a pleasure that he cannot find outside "Paradise". In fact Pa's brutal discipline makes the children anti-social to the point where everyone else seems too conservative to interest them. As Patrick says,

> [w]hy should we need anyone outside the family? We had a full-time job playing the games we did. Pigs are well known as cannibals if they get the chance. The outsiders we did meet seemed pale and too simple. They said

> yes if they meant yes, they said please, and when they expected you to say thank you they also expected that you intended thanking them. They teased us with tentative sex, the passes of men wearing boxing gloves, of women who will blush if their fish-eyes so much as slip to notice your body. With their mechanisms of work and play, unearned loyalty and fatuous opinions, how could they imagine we would have patience to suffer their childish advances twice, let alone with enjoyment? (550)

Pa's disciplinary practices have rendered the outside unattractive in comparison to the "forbidden" pleasures available to them on "Paradise". It may be reiterated at this point that it is not the children's desire for each other that leads to incest but rather their isolation from the community. While they do go to town and have limited contact with other people, Pa's indoctrination has interrupted this "natural" flow of their desire and as a result they turn inward toward each other. Rather than striking new roots outside the family ground the separate branches of the family tree become grotesquely entwined.

The full extent of this perversity is perhaps revealed through Patrick's reasoning when he tries to rehabilitate the image of his family as murderous deviants by arguing that their crime was impelled by an ineffable love rather than a pedestrian desire for sexual gratification, or worse, "squalid butchery" (628).

> The sort of person the authorities put in a magistrate's chair is he who imagines a plain man may copulate with someone tied up and helpless, and ask what sort of hell that would be.
>
> The answer might be heaven, of course; as you will know if you have ever dared refuse to be woken from the enchantment of your free mind, from the sublime superiority of your solid body achieving flight, from capitulating to a new harmony nobody dreamed about before ... taking fresh gulps of it, gazing in at irises wide open as the body's orifices to receive you, measuring your finest minutes by her breath spurting hot against your shoulder; while down there, in an ocean's upheaval, profounder secrets lip you with hunger — hunger for the defeat you bring by your self-sacrifice, the ultimate victory of the victim, the arousal of a

> yearning for cruelties which are beyond the human body's capacity to perform, until you come to understand that the deepest insecurity lurks in our physiological ability to receive more than we can give ... what then is left to do but kill? (626–27)

Contrary to the "official" knowledge represented by the magistrate in Patrick's argument, he tries to convince the reader that masochism and murder are the ultimate expressions of love, which draws attention once again to the relativity of perception and representation. His description of this illicit climax assumes that the "yearning for cruelties" is somehow innate, but as argued earlier these sado-masochistic impulses have been produced by Pa's brutality, and perhaps represent the sublimation of an intense desire to escape. Such destructive sexual emotions are normally restrained by the conservative social forces which maintain the clean and proper body, since to capitulate to such all-devouring desires would annihilate the subject and threaten the body politic with disintegration. Patrick's perverse logic is grotesque because it shows desire as ultimately climaxing in death rather than an orgasmic "fainting desire" (627). In this instance the climactic point where love and the womb become death and the grave is the negative, non-regenerative pole of the grotesque that Bakhtin denounced. Unlike the movement of degradation which lowers the body into the grave/womb to be regenerated, this abject desire raises the body to a destructive sublime. Like Bakhtin, who made a distinction between Rabelaisian grotesque realism in literature and the violation of the material body (34), Hall recognises the limitation of grotesque violence.

On the day prior to the crime that Patrick is defending, he, Norah, Ellen, and Michael, go for a picnic at Black's Creek. As they follow the creek from its drought-diminished flow amongst dried reeds, through the lush growth that curtains the disorder of its log-strewn upper reaches from the outside world, and on past rocky outcrops to the head spring, they are "swallowed by the land" and overtaken by "a powerful urgency" that drives them on toward "the grotesque world" whose forgotten forms still engender fear (641). As in *The Second Bridegroom* when Felim John flees from Athol

and encounters the strange antipodean landscape as a swirling mass of vegetation (*Second Bridegroom* 30), Hall represents this primal bush zone in *Captivity Captive* as a disorienting fluid space unregulated by human law. In Patrick's words, as he and his siblings pressed ahead through the bush,

> we [...] seemed to be standing still while the land itself slid towards us complete with timbers and thickets, the creek foaming free at twice its speed, birds gathering close in deafening excitement over our intrusion. The foliage fluttered with eyes and fingers, a flicker of white feathers, a dash of ochre paint, whole trees gliding by and ridges of veined rock gliding too. (639)

They trace the watercourse back to a primaeval world of ancient macrozamia palms (640), where "[a]ny rules which might apply [...] were so alien" as to be unrecognisable "as rules at all" (637). Yet as Patrick observes it is the water from these "wild springs" that they drink from their own "peaceful creek" (642) on "Paradise". This figure of the life-sustaining water flowing from past to present and linking the primordial with the "civilised" reinforces the idea of the continuity of the body that Hall has previously established. The Malone children have been estranged from the natural world by human laws, but in this "uncharted territory" (633) civilisation's inscriptions are erased and Patrick's perception of his sisters changes. Rather than seeing them as familiar comforters, he recognises Norah as "a woman making a delicate gesture of alarm at how her skirts might suffer among so many snags" (633), and Ellen as a "mature creature with unpredictable eyes, bosom already heaving inside her bodice" (634). Despite his subjection to Pa's law, a long repressed emotion surfaces within him. Like the metaphor of the white plague (consumption) which destroys Moloch's missionary group in *The Grisly Wife*, desire is the plague of the (white) body in *Captivity Captive* which fragments the Malone family. In the bush they are beyond their father's disciplinary gaze and they revert to the body's "natural" behaviour.

When the children happen upon a sacrificial rock "disfigured by smears of blood [... still] drying around the edges but quite fresh" (641), the very bush itself seems to come alive with a primordial presence, or "Holy Spirit" as the narrator describes it, either malignant or benevolent "(who is to dare judge?)" (643). Patrick believes this spirit of the bush speaks to him and reveals the "vanity [...] of being one among the damned, the supreme opportunity for making [his] claim on God's personal wrath [...] a sublime glory second only to the glory of claiming His personal love, which is the exclusive lot of the saints in paradise" (642). Patrick may well be suffering delusions of grandeur: he has harboured a sense of greatness for most of his life (509), and he sees this moment as his destiny because he is gripped by a sense of power over Michael, Norah and Ellen (642). This feeling of ascent to the position of ruler over his siblings may be interpreted as him becoming like his father, and figuratively usurping Jeremiah's inheritance of Pa's throne.

Norah flees from the scene in fear with Michael in pursuit (642), but Ellen, who could never distinguish between right and wrong (540), stays with Patrick and when they hear Norah's "stifled shriek" and Michael's soothing voice, Ellen tastes the sacrificial blood and the bush breaks into a protest of bird cries, "a cacophony of screeching and tinkling" (643), which implies that the blood laws (kinship) and natural laws have been transgressed. Patrick takes this naive sister into his arms to protect her against the consequences of her sacrilegious act and as he does so, the trees "tossed wild heads above us while the undergrowth flashed and flickered" (643). At this point nature appears to be reified by the trees thrashing about, as if it is condemning their action, which is both cannibalistic and incestuous. While the bush is simultaneously the site of untrammelled activity, a place hidden from the reach of the law, nature seems to have its own laws (against illicit sex). In this representation of the incest taboo as a "natural" prohibition dictated by the "Holy Spirit" of the bush, Hall echoes the strategies of the German Romantics who invoked the supernatural to subvert rationalism. Likewise the

narrative avoids being co-opted into traditional theories of desire by representing the sexual prohibition as the interdiction of a supernatural spirit against the mixing of categories. At the same time however, this perception of the supernatural may be a figment of Patrick's fevered mind: he interprets his lust as the affect of a force which he can not resist.

However, Patrick says that they "knew a terrible lot about God's program for punishing us if we did begin to sin seriously, but nothing at all about how to incur this punishment" (644), and he insists that their embrace is "nothing more than the salaciousness of those who were too young to know" (644). In a sense, he and Ellen repeat their own parents' original transgression, but his representation of himself as the self-sacrificing protector of his sister is perhaps compromised by his acknowledgment that he had learnt about sexual matters in the school playground (644). However naive Patrick may claim to be, his brother Michael appears to have no such problem. After embracing Ellen, Patrick looks down the ravine to see him and Norah emerge "as a couple" (670) from the bush below and gaze back up at him. At the time he thinks that they are trying to discern him against the background, but later he realises that when they apparently fled from the ominous sacrificial site they were, in fact, eluding him and Ellen in order to be alone together.

The narrator argues that desire is more than the "monster known only by its appetite" (626). It may begin in the "remote babyhood predating our conscious recollections", but it is strengthened later "while being lifted by some parent who has the arrangement of the world at his or her mercy" (625). This association of physical contact with strength and mastery connects sexual desire with the lust for power, and Patrick suggests that his determination to have intercourse with Norah is kindled when he realises that Jeremiah has become a man and he is humbled by his brother's phallic display.

> His carved form, heavy as marble, glimmered in lamplight. He could overpower me with one hand, and insisted I should know it. But he didn't

> even need that one hand: he didn't need to move. His genitals hung, turning slightly on an axis, the balls shifting against one another in their firm bag. Jeremiah, who had never laughed, any more than Pa, began to smile. By this I knew he knew what I was thinking. He stood a long time with nothing happening apart from his smile and that slight but terrible business setting his limp parts shifting ever so gently. I could not prevent myself thinking it was as thick round as Norah's waist. Then I prayed she did not have her eye to the crack, as I sometimes did from my side. I dared not stop looking, because his silence forced me to what he wanted, forced me to study everything, from the huge shapely feet to a mop of curly hair flopping round his ears. Maybe half an hour he stood in the hot night, maybe an hour, while he watched me lose every confidence I had in myself; he watched the questions of my virgin anticipation and courage rise and subside, my hairy Irish limbs stiffen and sag. He stood in my room till he was sure he had driven me back into adolescence by crushing my self-respect. (563–64)

Patrick's humility and sense of disempowerment are exacerbated the next morning when he realises that Norah had in fact been watching Jeremiah's performance, and he plans to reclaim his manhood by having intercourse with her, because only she could save him "from hollow impotence, from the inadequacies [he] suffered as a consequence of Jeremiah's claims on power the previous night. Only she as a woman could restore [him]" (649–50). He implies that he does not particularly wish to have sexual contact with his sister since he has opportunities with other women in the outside world (660), and it appears that his intention is to claim some power for himself by proving the strength of his phallus. Nevertheless, this attempt to exonerate himself from breaking the incest taboo is specious. He confessed earlier to the reader that he was in love with Norah, and had been since he was eight or nine when he dreamed about "lolling on her naked breasts" (632). Furthermore, when he was seventeen he had naively arranged a match between her and Artie Earnshaw but when he realised that he might lose her, Patrick "swore [Artie] would not win her off [him] so easily, because [his] claims on her had been precious long before [they] ever heard of [Artie]" (542).

His decision to consummate his love for Norah now is similarly based on the fear that he might lose her — to Jeremiah.

On the way home from the cancelled Boxing Day dance Norah, Michael, Ellen, and Patrick depart from the main road and go into a bush clearing on Earnshaw's property to repeat their transgression of the previous day (648). Patrick and Norah leave Michael and Ellen and wander down to the cliff's edge to watch the moonlit sea. Here Patrick "proposes" that they should make love by telling her that he is going to commit suicide (649). She agrees to have sex with him, although he believes that she does so in her role as healer rather than a lover (650), which is a way of preserving his own "romanticised" image of his sister as a virtuous woman. Contrary to Patrick's opinion though, Norah may have been satisfying her own carnal desire rather than practising any kind of altruism, because she also had sex with Michael the previous day at the picnic, and had been watching Jeremiah through the crack in the bedroom wall that night. She is a sexually mature woman engaging with the only men who are available to her; after all it was she and Ellen who suggested the outings to Black's Creek and the dance.

After making love Patrick intends shooting himself and Norah (651) since he believes that incest is the ultimate act of love and should end in death. "I had seized my chance to surrender to the supreme pleasure [...] I accepted that its brief release could never be repeated" (668–69). It may be that he imagines himself and Norah to be like their parents, "lost in each other just once" and "forbidden to repeat the same experience twice" (546–47). At first he tells the reader that he didn't know why he brought the gun, but then he says that he planned a suicide pact so that all four of them could escape their misery (649). Now it is only himself and Norah he wants to kill to complete their love, because according to his perverse reasoning, love and art demand a conclusion if they are to have any meaning (627). More pragmatically, Patrick may think that killing Norah is the only way he can keep her for himself since she is involved with Michael and perhaps interested in Jeremiah too. But she suddenly seizes

the gun and races back to the clearing where she finds the other two "engrossed in one another" (651) and she shoots Michael. At first Patrick surmises that Norah killed her brother because he was unfaithful to her, but later when he is strangling her dead body with the hames strap, he suspects she killed Michael to revenge herself on him (671). Nevertheless, Norah had also promised to protect Ellen (513) so possibly she was acting to "save" her younger sister from Michael.

When Patrick returns to the clearing and finds his brother dead he sets about arming his sisters with "an alibi so convincing not even a court of law would question it" (653) by binding them both and leaving them at a position from where they could not have witnessed Michael's murder (653). When he goes to fetch the sulky, however, he is suddenly confronted by William aiming the revolver at him. As he moves towards his lame brother to disarm him, he turns his back on Norah and Ellen who are "leaning together for sheer human survival, wrists and ankles bound by satin and linen, invested with helplessness as a plea before the full fury of the law, tottering poles of women bedecked for some pagan festivity" (656). This grisly scene which recalls both Michael's being chained and beaten by Pa, and the pig being slaughtered on the Kilkenny frame, is like a cannibal ceremony in which the sisters have been sexually consumed by their brothers. Suddenly, while Patrick is negotiating with William, Barnett appears and kills Ellen, his fiancée, by bashing her over the head with a piece of timber, and when Norah hysterically accuses Patrick of raping her (659) William rushes at her and bashes her to death. In a sense the women are sacrificed to male desire, and ironically, their incestuous romance does climax in death as if fulfilling Patrick's perverse idealisation of love.

The abject characters of both Barnett and William are revealed in this scene as they emerge from the margins of the clearing and behave contrary to their "roles". Barnett is the cowardly lover who kills his fiancée, and William who is brain-damaged displays an uncharacteristic guile. But Patrick is shown to be the more grotesque of the three men

because he violates the dead bodies of his brother and sisters. In order to conceal the identities of the murderers, he decides to "provide the girls [...] with a second death" (669), such as he has already given Michael by bashing his skull in to disguise the bullet wound. After he deposits the murder weapon in the spotted gum, he carefully arranges the corpses, placing Norah's body at the foot of the tree and laying Michael and Ellen together with their "good sides" up. Then he binds Michael's wrists with the cord that he had used to repair the sulky (668), and likewise fits the hamestrap to Norah's neck (670). Patrick is like a grotesque artist arranging the dead bodies to produce a bewildering scene for the investigators to discover. Just as Bailey constructed his deceptive tableau of the Aborigines attacking the prospector, he deliberately sets "The Mystery" by adjusting "one or two" of the facts to make the three bodies appear to be victims (667–68), and to "raise the crude brutality of evidence to the realm of the inexplicable" (668). Then he "smooth[s] such footprints as [are] visible at night [and] attend[s] to the details of leaving nothing incriminating" (669).

Patrick's continual dissemination of culpability for the murders foregrounds the problems of reliability in representation and exemplifies the way the grotesque body prevents recovery of a single "truth". He offers multiple reasons for his actions as well as some spurious justifications for his feelings, such as his defence of masochism and incest as the highest form of love, which suggests that he is unstable and unreliable as a narrator. In fact he says that he is only telling this story now in order to claim his position as a man, not to set the record straight or fulfil the function of historian that Pa had assigned to him (629). Perhaps, like Felim John, the grotesque narrator of *The Second Bridegroom*, who professes his love for Athol's wife in his journal while simultaneously incriminating her with her husband's murder, Patrick dissimulates in order to work around the strictures of the law and reveal the "truth" while avoiding capture. His elusion of punishment serves as a metaphor for the failure of the law which demands "truth" in representation. In the Gibneys' account of the Gatton mystery, the

abject body — the murderer(s) — escaped retribution because the investigators were unable to establish the true identity of the killer(s). Figuratively speaking, the law is a structuring principle in society which "arranges" the grotesque body to simulate the clean and proper body, and when it fails, or is deceived, the grotesque body is released.

Patrick's artistry may also be compared to Hall's whose re-construction of the historical murders in this grotesque narrative, in a sense, also provides the victims with another death since he rearranges the facts. In the "Historical Note" to *Captivity Captive* Hall lists the Gibneys' text, *The Gatton Mystery*, as his source, and acknowledges his use of the "given names" of historical people, the details of the murdered bodies, and the scream heard by Louisa Theuerkauf and Catherine Byrne. "All else is my invention" (692), he claims. This declaration still gives rise to questions about Hall's fictionalising process. In 1972, according to the Gibneys, an unidentified man confessed to the Murphy murders but he was mistaken about the facts (202). In the opening of *Captivity Captive* Barnett similarly makes a confession but like the actual person he also confuses the facts (620). It appears that in some respects, Hall himself, as an artist of the grotesque, is also unreliable about his representation of facts since he has incorporated more from the Gibneys' account than he acknowledges. Moreover, as Edwards points out, "there was no suggestion of incestuous activity either as part of or preceding the acts of rape and murder" (185), but according to Lilley the idea of incest, "ruled out by the police at the time, surfaced again as folklore when no killer was found. It didn't add up to what a connoisseur of detail might require in this particular case, but eventually it suited the common palate — some explanation was needed" (*Gatton Man* 155). By adopting incest as the motive for the murders, Hall can be read as narrating the "people's" truth which in Bakhtin's theory of the grotesque reveals the limitation of the official "truth". Hall's account of the murders supplements the legal archive and while suggesting answers, continues to raise questions.

These motifs of unreliability and deception, which may be read as part of the duplicity of the grotesque, also extends to William. While Barnett murders Ellen out of jealousy (646), Patrick says that William is much more subtle. He had been seen lurking near the scene of the massacre by many witnesses prior to the murder, so he could have intervened at an earlier stage, but he refrained in order to "exact some payment" from the murderers (655), and the fact that he found his brothers and sisters at their secret place suggests that he had knowledge of their plans. Indeed, from his present perspective in 1958 Patrick theorises that William had engineered the event in order to gain power for himself (686), since it is quite likely that he followed them the day before and observed their illicit embraces (686). In hindsight "Willie's suspicions were obvious, even though [Patrick] had not then glimpsed the possibility of his subterfuge, the complexity of his revenge against authority" (646). William could not leave "Paradise" but rather than claim power for himself through the sexual mastery of his sisters, he obtains the kind of dominance that Pa has over the family by manipulating the others' weakness. He takes Pa's captives captive, so to speak, with his knowledge of their transgression, and like their parents they become the slaves of their own desire. But William's strategy also represents the conjugation of power from overt physical domination to subtle mental control of the subject.

When Patrick returns from the war in Europe he sees in William the image of "the new man" who sits in "tranquil offices, signing yet another promise with his executive pen, speaking by telephone or buzzing secretaries" (687). This new man who "created a modern order out of nothing more than his lameness" (688), manipulates people from a distance by words rather than engaging them directly with brute force. In other words he is the invisible force of ideological control. To the narrator he represents the passing of an era when physical strength was required to rule, as if verifying Pa's belief that Australia was declining (582). However, Patrick's opinion of this "new man" as insidious and effete is contrary to the nationalist discursive construction of the "New

Man" who, as the fulfilment of the "Coming Man", was represented as independent, manly, honest, curious, wholesome and decent (R. White 128). While Patrick appears to have internalised his father's values, his perspective offers an interesting ex-centric comment on the development of the depurated body. The "new man" is removed from the scene of violence by this discursive hygiene, but he still participates vicariously in the bloodshed. There is a disparity between the image presented to the world and the material artefact. The portrait of the national character represents a discourse about the people rather than the people themselves. In other words, the Wild Man within has been given a new skin to wear, and Hall reinforces this point through the reasoning of the vigilante group in Cuttajo.

When no perpetrator is discovered for the murders, a motley group of men decide to punish the local Aborigines for the massacre, because finally the crime seems so monstrous that no "civilised" person could be responsible for it (675). Through this ironic strategy Hall shows that barbarism is not a "racial" characteristic, but rather that it is an aspect of human behaviour which society attempts to repress and labels primitive. Nevertheless it persists within the civilised self and Hall draws a parallel between the horror of the massacre and the atrocity of war as the exploitation of those primitive instincts. The decay of civilisation on the continent results in World War One which Patrick describes as a family devouring itself:

> The Germans and British had turned on each other, the Bulgarians and Russians, cousin against cousin, clan against clan, using weapons which included fear and rape as well as bullets; nothing to do with their declared motives, but all with the ferocity of a closed family for whom there is no future, no self-expression, beyond carnage. (618)

According to the narrator this conflict is a consequence of the inter-national hatreds which are generated by the contemporaneous "doctrine of pure blood-lines, a polite name for witch-hunts against any intermarriage with aliens" (617). The divided international family may be compared to the Malones who also distrust outsiders. Like

the European powers, Pa's desire to maintain his own kingdom results in his children consuming each other in incest and murder. It is as if the Malones' degeneration has been writ large in the world's madness.

In this way *Captivity Captive* raises questions about the model of the civilised human which is supposedly elevated above the brute world, and Patrick notes the irony of Australia proving its maturity by participating in the barbarity of war, which may be read as a criticism of Bean's glorification of the Anzac Digger. While the customs and beliefs of the Other have been rejected and separated from the self, Hall's comparison of the degenerate Malones to the European family suggests that those barbaric practices have been repressed by transcoding them into other modes of behaviour. The emergence of prohibited behaviour such as cannibalism in the form of incest reveals the self's connection to the so-called grotesque body, and challenges the metaphysics of presence which informs the construction of the clean and proper body since the characteristics which are supposed to have been eradicated are not absent and can erupt. By delineating the connection between cannibalism and incest and locating this transgressive sexual desire within the convict body, the ancestor of the national character, Hall produces a grotesque effect which fissures the category borders of the depurated body and forces the self towards an ontological crisis.

Furthermore, since the family's genealogy can be traced back to grandfather Daniel Malone serving time in Van Diemen's Land, it may be argued that their line of descent represents the historical development of the construction of the Australian national character from the convict origins through to the Anzac legend when Patrick and his brother Daniel serve in Gallipoli. In the late nineteenth century many writers in Australia represented the Bush[13] as the domain of the true national character. Following the Enlightenment belief in the importance of environmental influence on the formation of character, they argued that it was the unique Antipodean landscape which produced the qualities that set them apart from their British forebears. Hirst has correctly pointed

out that the legend of the Bushman and the pioneer are two separate narratives (14); nevertheless the bush became the womb for the embryonic national character and the grave of European ideologies and practices. The more remote the location was from the coastal cities with their European influences, the more authentic was the character deemed to be. However, the isolated lifestyle could also lead to degeneration as Hall demonstrates in *Captivity Captive*. As Henry Lawson describes the situation in the bush in the 1890s,

> there are hundreds of out-of-the-way places in the nearer bush of Australia [...] where families live for generations in mental darkness almost inconceivable in this enlightened age and country. They are often in worse condition mentally than savages to the manor born; for natural savages have a social law, a social intercourse. ("Crime in the Bush" 211–12)

Following Lawson's contemporaneous observation it may be suggested that Hall's familial biography also represents the rise of humanity from the primitive struggle in the wilderness to modern warfare, and while he interrogates the apotheosis of the pioneer, he simultaneously deconstructs the image of the margins as the habitat of monsters by locating the Malones' perversities within the proper body. That is, by equating warfare metaphorically with cannibalism and incest he foregrounds what has been culturally suppressed and re-establishes the severed root that joins the grotesque body to the amputated "classical" figure. Consequently Hall challenges the veracity of the discursive constructions of the clean and proper body by revealing the presence of the grotesque body in its genealogy and charting its re-emergence.

In *The Second Bridegroom*, Felim John becomes like the Aborigines through his partial reterritorialisation on their cultural terrain, and it could be argued that his transformation constitutes a rebuttal of the nineteenth-century fear that the British body would degenerate if it came into contact with the Indigenous body. It was believed that the way to preserve the integrity of the British body was to isolate it from the Other, yet John's very survival depended on the skills he acquired from the Aborigines. In a

further rejection of the invaders' racist anxieties, Hall demonstrates in *Captivity Captive* how such isolation from the world can result in physical and moral degeneration. Whereas the narrator of *The Second Bridegroom* figuratively disintegrated by connecting to heterogenous elements, in *Captivity Captive* the Malones' integrity dissolves due to a saturation of the same — physical and moral incest. In other words the potential for "uncivilised" behaviour is inherent in the human. In the context of Australian history, for example, the convict narrative indicts the British for the monstrous treatment of transported prisoners, yet *Captivity Captive* shows their barbaric behaviour to be part of the Australian descendants' character and therefore perhaps a (primitive) part of human "nature". It would be fair to say then, that the grotesque is a function of representation within a particular historical social formation.

In *Nietzsche and Philosophy* Deleuze writes that "the history of a thing [...] is the succession of forces that take possession of it and the co-existent forces that struggle for possession" (3). This observation applies to *Captivity Captive* where it may be argued that Hall outlines the struggle of social forces to control the Australian body through the imposition of various discursive images of the national character onto the colonial body. The body of the convict — the "low-Other" — in particular, is crossed with a network of ideological inscriptions, as represented by the various figures of disease and degeneration which infect and affect it, and whose scars remain forever etched on its surface. Similarly the geographical body of Australia and its people was inscribed with grotesque images of monstrosity and utopian desire well before the Europeans discovered the country.

In *A Dream More Luminous Than Love*, Hall constructs colonial Australia as a grotesque liminal site where the various characters escape the restrictions of the social structure. Not only do the respective narrators of *The Second Bridegroom* and *The Grisly Wife* gain enlightenment when they are confronted with the Aboriginal Other and see the disjunction between the European representations and the material entity, but

they both become hybrid figures as they negotiate the strange environment through their familiar cultural practices. In contrast, Hall interrogates the "official" representation of the Australian national character in *Captivity Captive* by revealing the discrepancy between the discursive image of the bushman figure and the "pioneering" Malone family who become moral degenerates through their experience in the bush. In both *The Second Bridegroom* and *The Grisly Wife* the characters are transformed by external influences, which suggests a contamination of the depurated body, but in *Captivity Captive*, the source of the Malones degeneration is internal. In *A Dream More Luminous Than Love* Hall compromises the concept of hybridity, and through the gender transformations of the women in *The Grisly Wife* begins to work towards the model of cultural androgyny that he develops more fully in *The Island in the Mind*.

Where *A Dream More Luminous Than Lov*e challenges the "official" representation of Australian colonial history by articulating a marginal perspective, *The Island in the Mind* displaces the originary moment of Australia's history from the nineteenth-century invasion to the seventeenth century and shows how European capitalist forces invested it with images of their repressed desire. In *Captivity Captive* Hall compares the European nations to the Malones, as a debilitated family devouring itself (617), and in *The Island in the Mind* he revisits this idea to portray seventeenth-century Europe as a corrupt group of nations turned against the individual members, and fighting for dominance. At the same time he foregrounds the role of capitalism in the age of discovery, by showing how it is recoded as male heterosexual desire which is played out through the body of the Other. Like *A Dream More Luminous Than Love*, this second trilogy is a grotesque history of Australia's discovery which supplements the "official" story.

Notes

1 See P.D. Marchant, "Social Darwinism", for a succinct history of the development of Social Darwinism; Ann Mozley, "Evolution and the Climate of Opinion in Australia, 1840–76", for the influence of Social Darwinism in Australia; and Mark Davis, "Social Darwinism and the Construction of Institutionalised Racism in Australia", for an interesting critique of contemporary writers' mis-use of the theory of Social Darwinism.

2 Not all of the ex-convicts took to the country of course. As G.C. Mundy reported in 1852 many of the emancipists established themselves in the city and were highly affluent, but remained a class apart. "It seems almost incredible that, living in the very midst of this community [Sydney] — in many cases in equal and even superior style to what may be called the aristocracy — possessing some of the handsomest residences in the city and suburbs — warehouses, counting houses, banking establishments, shipping, immense tracts of land, flocks, and herds, enjoying all the political and material immunities, in common with those possessing equal fortunes, of the more reputable classes — they are, nevertheless a class apart from the untainted" (excerpt of *Our Antipodes* in Evans and Nichols 90–92).

3 This paragraph is a summary of Desmond and James Gibney's description of the events (*The Gatton Mystery* 3–5). Hall acknowledges the Gibneys' text as his source in the "Historical Note" (*Captivity Captive* 692).

4 Lilley refers to *Captivity Captive*, obliquely at least, when he says, "If you are an author who sees the Gatton tragedy as the work of a great love, it is not for me to contradict the concept of what love might be, or might be capable of" (*Gatton Man* 161). See the discussion of this episode in *Captivity Captive* later in this chapter.

5 See J.B. Hirst, "The Pioneer Legend", for a useful account of the origins and permutations of this nationalist legend.

6 See Graeme Davison, "Sydney and the Bush: An Urban Context for the Australian Legend"; John Carroll, "Mateship and Egalitarianism: The Failure of Upper Middle-Class Nerve"; and Marilyn Lake, "The Politics of Respectability: Identifying the Masculinist Context", for writers who identify the urban context and European influences as the origin of the Bushman Legend. See "The Australian Legend Revisited" for Ward's defence of his thesis.

7 While Meaghan Morris argues that the traces of *Jungle Jim*, *Davy Crocket*, and *Tarzan* in Mick Dundee construct him as an inter-cultural frontier figure rather than a specifically Australian bushman, she also notes that the American models are upset by Dundee's mock-heroics. This parody of cultural icons, it could be argued, accords with the egalitarianism/anti-authoritism of the mythic Australian bushman ("Tooth and Claw: Tales of Survival and *Crocodile Dundee*" 248–49).

8 See *The Australian Legend* (1–2) for Ward's full description of the bushman's characteristics.

9 In a refutation of the moral contamination of the colony by the convicts, David Burn writes in 1840, that "The line of demarcation — the gulf between the bond and the free — is too strongly defined not to be carefully avoided" (excerpt of *Vindication of Van Diemen's Land*, in Evans and Nichols 197); and similarly in 1848 William Westgarth reports that "Colonial society is divided by a well defined line, which marks off the criminal from the unconvicted population, and is particularly adhered to on the part of the upper classes" (excerpt of *Australia Felix*, in Evans and Nichols 202).

10 Jean Baudrillard defines "simulacrum" as a copy without an original (*Simulations*).

11 See Elizabeth Grosz, *Sexual Subversions*, xv–xvi.

12 Deleuze an Guattari's notion of machines describes the interrelationship of discrete parts working harmoniously together (Massumi 192), whether it is a technical machine, a social structure, or a biological organ, which ultimately are all linked in the process of continual production.

Brian Massumi offers a useful explanation of Deleuze and Guattari's distinction between the "mechanical" and the "machinic". "The MECHANICAL", he writes, "refers to a structural interrelating of discrete parts working harmoniously together to perform work; the organic is the same organisational model applied to a living body.... By MACHINIC they mean functioning immanently and pragmatically, by contagion rather than by comparison, unsubordinated either to the laws of resemblance or utility" (192).

13 Graeme Davison has observed that the new "Australian" values bore a remarkable similarity to the sentiments that were being imported from Britain by the intellectual immigrants ("Sydney and the Bush" 119).

6 Doubling Back in the Web of Becoming: *The Island in the Mind*

> Australia has rightly been named the Land of the Dawning. Wrapped in the midst of early morning, her history looms vague and gigantic.
> (Marcus Clarke, "Adam Lindsay Gordon" 646)

> The fallacy that Sydney was founded as a convict prison has blinded us to the obvious truth that the British invasion was the last in a series of similar invasions, completing a lifeline of ports to the eastern ocean to carry the spice and tea trade. [...] So the history of colonial Australia connects with Africa and India.
> (Rodney Hall, "New World Order" 23)

> The trail of business is over the whole story; indeed the whole story is nothing but a trail of business.
> (G.A. Wood, *The Discovery of Australia* 223)

While Marcus Clarke was referring to the primordial quality of Australia's landscape when he wrote that its past "looms vague and gigantic", his remark might equally be applied to the country's pre-British contact history. Since classical times the possibility of a large southern continent had haunted the imagination of philosophers, geographers, and adventurers, but according to one school of thought it was not until the early seventeenth century when mariners in the employ of the Dutch East India Company were driven onto the west coast of Australia by the Roaring Forties that it came to have any kind of factual existence (Richardson, "Latitude and Longitude" 76).[1] Other evidence suggests that Europeans may have visited Australia much earlier. For example, when Captain de Gonneville returned to France in 1505 from his voyage bound for the East Indies he took with him an "Austral Indian" — perhaps the first Aborigine in Europe — and claimed to have landed on the shores of the great south land.[2] But on his homeward journey his ship was raided by an English privateer who stole his journal, so like many others he was unable to locate the country he claimed to have discovered (Wood, *Discovery of Australia* 345–46).

More substantial than de Gonneville's claim is the evidence which suggests that Portuguese navigators charted sections of the Australian coast in the sixteenth century,

but that they kept their discovery secret in order to protect their trading interests in the East from their Spanish rivals and other interlopers. Kenneth McIntyre, for example, argues that one of the Dutchmen, Frederick Houtman, had been following "clandestinely obtained" Portuguese charts in 1619 when he "discovered" the Houtman Abrolhos Islands off the coast of modern day Geraldton in Western Australia (87).[3] Portugal's *Policia de Segrêdo* (Policy of Secrecy) of 1508 demanded that all "Portuguese navigators engaged in voyages beyond the Cape of Good Hope must, on return to Lisbon, immediately hand over to the Maritime Archivist in the Casa da India all maps, charts, logbooks and journals, on pain of death" (McIntyre 88) — which explains why Houtman possibly obtained his maps illicitly. Of particular interest is the silence surrounding the voyage of the Portuguese captain, Cristavão de Mendonça, in 1521 when he was instructed to "search the Isles of Gold", which lay beyond Sumatra. Whether these orders intended him to intercept Ferdinand Magellan, who had been commissioned by the Spanish crown to circumnavigate the globe, or to discover gold in the island south of Java, is open to interpretation.[4] No records of his journey exist after he called at Malacca, possibly because of the efficacy of the *Policia de Segrêdo*, but it has been argued by some that during his absence he charted the section of the east coast of Australia which appears on the Dieppe maps.[5] Unfortunately, any records he may have deposited in the archive would have been lost in the earthquake which razed Lisbon and utterly destroyed the Casa da India in 1755.

Secrets, silences and erasures such as these have rendered the chronicle of Australia's "discovery" prior to the seventeenth century uncertain and "vague". With only fragmentary evidence surviving, the truth about this early period in the history of the grotesque Antipodes remains unknowable. Moreover, as Hall suggests in "New World Order", the amount of attention devoted to Australia's origin as a convict settlement appears to have elided the fact that, like many other countries, it was caught up in the web of European colonial expansion (23) well before Britain invaded the

country. The Portuguese dominated trade in the Pacific region throughout the sixteenth century, but in 1600[6] and 1602 respectively, the British and Dutch formed their own East India Companies, and made inroads into the Portuguese monopoly. In Europe this period was characterised by war, shifting political alliances, and the concomitant fluctuation of national boundaries. While Britain and Holland, for instance, had acted in concert to defeat the Spanish in the sixteenth century, with their common enemy out of the way they became fierce rivals for trade in the Far East, on occasions engaging in piracy and open warfare for colonial possessions. Indeed it has been argued by several historians that the establishment of the British colony in New South Wales in the late eighteenth century was also linked to the British East India Company's trade in Asia.[7] K.M. Dallas for one argues that "a settlement on the east coast of Australia commanded an entrance to the Pacific superior to those controlled by the Dutch and the Spaniards" (40), and he concludes that the convict problem was a secondary consideration since "[t]ransportation was a mercantilist device for providing any likely colonial venture with a sufficiency of unskilled labour" (49).

Whereas the three novels of *The Yandilli Trilogy* combined to form a counter history of colonial Australia, the tripartite narrative of *The Island in the Mind*, which was published as a single volume, shifts the locus of Australia's origin from the convict colony in New South Wales to the seventeenth century when the country was little more than a rumour, more imagined than real in European consciousness, to reveal how the southern continent was entangled in political corruption, international rivalry, piracy and the spread of colonialism. As in *The Yandilli Trilogy*, Hall uses vision as a central metaphor in *The Island in the Mind* to problematise the European perceptions of the "undiscovered" southern continent. The historical period of the text is conventionally represented as an age of renewed interest in scholarship, scientific investigation and geographical discovery, but in *The Island in the Mind* Hall portrays Europe as a decadent community which seeks renewal through contact with the East, and by linking

the political instability of the era to the uncertainty about Australia's existence he shows how Europe projected its own fears and anxieties on to the unknown continent. At the same time, his fictional treatment of this period degrades the "official" history and suggests its relativity, or provisionality, as one particular narrative, but not the whole "truth". As discussed in chapter two, prior to its discovery, European mariners and cartographers represented Australia as a land of cornucopian plenitude in order to persuade governments to invest in exploration. In *The Island in the Mind* Hall uses this aspect of the Antipodean myth to construct Terra Incognita as a figure of wholeness. While Australia was constructed as a source of wealth and as an avenue of escape from an oppressive society, it also came to represent the unconscious of Europe — the utopian repository of the unsayable.

The first section of *The Island in the Mind*, *Terra Incognita*, is set in an unnamed European country which is ruled by an anonymous king in the mid-seventeenth century. The palace, with its international and domestic, political and personal, intrigues and conspiracies, is a microcosmic analogue of the alliances and conflicts amongst the nations of Europe. With the constant shifting of political boundaries the weaker communities are being consumed by stronger bodies, and the king of this minor nation hopes to form an alliance with France by being "the first nation to glorify" the newly ascended monarch, Louis XIV, "in his own right" (60). The main feature of the festivities is to be an opera, "Terra Incognita", composed by the king's low-born companion and palace musician, Orlande Scarron. The production of the theatrical presentation portrays the European vision of the "unknown" land, and foregrounds the political interests invested in its "discovery". The success of the sovereign's plans would mean that the minor nation would become "a diplomatic player with modest territorial hopes and enough residual wealth to make an independent mark in the East Indies" (145). The Lord Treasurer, however, who is also known as the Sneak, is opposed to the king's plan. He wants the nation to invest in stocks and property, and

become a banker to the expansionist countries rather than commit its own resources to the risky business of exploration. Consequently, the courtiers are divided according to their loyalties, and the network of deceit is compounded with sexual intrigues to reveal the corruption in the palace. While the narrator is commissioned to record the progress of Scarron's opera, he is also enlisted by the Sneak to spy on the king. However, he remains loyal to the sovereign but he cannot be seen openly reporting to him, so the two men communicate via their shared "mistress", the cosmetics artist Marie. In figurative terms this "unspeakable", secret information is written on the abject female body.

The second part of the narrative, *The Lonely Traveller by Night*, takes the form of a journal composed by Isabella Manin a few years after the events of *Terra Incognita*. Manin is the daughter of a Venetian merchant who, she discovers, is trafficking in the illicit trade of human "freaks" — dwarfs, albinos, hermaphrodites and other aberrant bodies. When the bishop comes with soldiers to her family home to collect "the priceless article" — an Aborigine named Yuramiru who has been sold to the Duke of Palma — Manin challenges the clergyman's authority. She believes that Yuramiru will be murdered for his skull and argues that he is human and therefore to kill him will be a mortal sin. Consequently she is taken with him on the pretext of acting as his translator and companion, though it seems more likely that she is being removed because of her opposition to patriarchal authority. On the journey from Venice to Naples their ship is captured by Turks who hold them prisoners at Brindisi for several months until the Muslim ruler, Sultan Mehmed, is ready to receive them both as priceless gifts. Yuramiru, whose character may have been inspired by the story of de Gonneville's "Indian", cannot speak Manin's language, but while they are confined together he uses the language of dreams to communicate to her a vision of his homeland, Ikara. As in *Terra Incognita* where the "unsayable" is inscribed onto the abject female body, in *The Lonely Traveller by Night* Yuramiru projects what he cannot articulate — images of the "unknown" land — into her mind. Arguably, Yuramiru's narrative provides an

Aboriginal vision of Australia. On the final leg of the voyage Yuramiru commits suicide in order to escape captivity and mutilation, but first he entrusts two of his teeth to Manin to deliver to Ikara so that his soul may return to his ancestors. With him dead Manin is of no further use to her captors and she is sold to a Persian who takes her to Isfahan (309), presumably to join his harem.

The final part of *The Island in the Mind*, *Lord Hermaphrodite*, draws the two foregoing narrative threads together. Richard Godolphin, the narrator, and his son Richard and cousin Denzil, are sent to the East by Richard's uncle, who holds joint-stock in the English East India Company (314), to track down three notorious pirates, Marsiglio Fontana, Joshua Shilling, and Lord Hermaphrodite, whose exploits have been "causing trouble" (314) between the Company and the Mughal Emperor. The Godolphins' mission is to offer these pirates lucrative employment with the company as an alternative to pillaging its warehouses and raiding its ships. In the course of the narrative it is revealed that the three pirates are in fact one and the same person, Orlande Scarron, the musician and friend to the king in *Terra Incognita*. He went into exile after staging the opera, and several years later obtained a ship from Louis XIV for the purpose of raiding "merchants trading under Dutch protection" (319), but within a few years he had turned pirate (321). Some time earlier in his adventures, the Mughal emperor of India, Aurangzeb Alamgir, held him captive in Delhi where he met Isabella Manin. Ironically, she had become the keeper of Aurangzeb's freaks, and she gave Yuramiru's teeth to Shilling to return to Ikara in the fabled south land. The vision of the unknown southern continent still beckons Scarron/Shilling, and after leading the Godolphins on a wild-goose chase about the East and settling a vendetta, he abducts the narrator and sails off the map of the known world to discover Terra Incognita, which proves as illusive as the island he depicted in the opera.

Throughout *The Island in the Mind* Hall uses the patriarchal gender binary to examine the relationship between self and Other as an expression of repressed desires.

Shilling is also known as "Lord Hermaphrodite", a name which signals the embodiment of both male and female sexes. The grotesque combination of these culturally opposed categories generates instability by collapsing the bodily distinctions which structure patriarchal society. While the hermaphrodite body includes both sexes and is therefore a figure of wholeness, it is also a signifier of duality which represents the presence of the Other and its marginalised practices in the self. Recalling Kayser's definition of the grotesque as the limitation of language which results in the inability to describe experience, it may be said that the grotesque body gives form to the unsayable. While the hermaphrodite body is positioned as abject because it lies on the borders of the two dominant sex categories, it also represents an escape from the constraints of the social order and, moreover, it becomes the repository of repressed desires: the unsayable. The freedom that Richard Godolphin desires, for example, is embodied in Shilling, who is figuratively the "island in the mind" that he and the people of *Terra Incognita* seek.

Furthermore, as Ann Williams for one notes, according to Freudian psychology the civilising process sublimates sexual desires into socially acceptable pursuits (77), and in *The Island in the Mind* Hall reveals how these repressed desires continue to flow through the legitimated channels in recoded forms. Cannibalism, for example, which western ideologies conventionally attribute to the "savage" body, is refigured as the political and capitalistic consumption of the Other's body. Resuscitating the theme he began in *Captivity Captive*, Hall uses a series of reversals and inversions to show how the so-called "savage" — the Wild Man within — is re-dressed rather than repressed. In *Terra Incognita*, for example, the female body is cannibalistically consumed by males. In this way Hall draws attention to the problem of re-presentation, and connects the "civilised" body to the grotesque Other to demonstrate how the self/Other and West/East are mutually contaminated by each other. In *Lord Hermaphrodite*, Hall shows how the West projects its repressed desire onto the East and the Orient becomes a site of "licensed transgression" rather than an exotic source of revitalisation. Like the

carnival period which Bakhtin theorised as a suspension of the everyday reality and the usual codes of behaviour which allows the low-Other to emerge in the self, the Orient becomes the exotic space where the European body can indulge the desires and behaviours that are prohibited at home. But this projection of repressed desires onto the Orient constructs the Other as part of the self and so the European body remains trapped in the imperial structure. By contrast, Hall represents Australia as being beyond the West/East binary structure, and consequently beyond the reach of "civilised" languages. It is a utopian land of uncorrupted grotesque plenitude.

In *Terra Incognita* and *The Lonely Traveller by Night* Hall produces Gothic narrative structures to reveal the dark interior of the European mind which reflects the society that the characters want to escape. In *The Gothic Tradition in Fiction* Elizabeth MacAndrew points out that the Gothic genre appropriates grotesque images for its symbolic purposes. "Gothic fiction", she writes, "looks inward at man's [sic] mind" and uses the grotesque

> to create a doubtful murky atmosphere. Through it inner evil is projected outward, but in such a manner that it will ultimately be apprehended as lurking in the shadows within us. It adapts the grotesque devices, which create a sense of alienation, to symbolize related mental and physical states. (157)

In *The Island in the Mind*, the Orient becomes the embodiment of the grotesque — the locus of repressed desires which have been projected on to the Other and return as the object of colonial acquisition. Hall uses the motif of unreliable maps as metaphors for uncertainty, and the reader's voyage from the obscure European nation in *Terra Incognita*, to Venice and the Orient in *The Lonely Traveller by Night*, and through the East to the fabled southern continent in *Lord Hermaphrodite* becomes a journey through the European unconscious — the "island in the mind".

Terra Incognita

The world of the palace in *Terra Incognita* is one of spectacle and luxury where life is conducted according to political and social rank, as exemplified by the opening banquet scene. While the anonymous narrator, who has recently been appointed to the position of Gentleman of the Royal Bedchamber, oversees the poison-tasting of the twenty-five course meal of "roasted pheasants, succulent little squabs, pigeons and partridges [...] whole pike [...] pickled crab [... and] roasted kid" (3), the "maze of passageways" in the palace comes "intensely alive" (5) with four hundred diners who "converg[e] at the banquet hall entrances, [and] jostl[e] through" (6) to take their seats according to "strict precedence" (5). First the lower nobility, then the counts, barons and marquesses, followed by the life-dukes (5), foreign princes and ambassadors, the nation's own princes and princesses, and finally the queen and king (6). After the food has been delivered to the hall the common folk are admitted (8) to observe the spectacle of the "bejewelled throng of wagging heads" (6).

In the first of several instances in the text where descriptions of grotesque background scenes are employed to comment on the action, the narrator compares the banquet hall swarming with "living figures, seated nobility and circulating servants" (7) to the grotesque artwork on the ceiling which

> swarmed with gods and goddesses mounted on clouds and being handed garlands, while other garlands trailed in loops to mingle with the wreathed marble carvings undulating from capital to capital of the supporting pillars. Up there the immortals in their agitated draperies, showing naked heels and dimpled elbows, colourfully though they swirled about a luminous sky, did so in utter silence and (what was more affecting) stillness. (7)

The interconnecting lines formed by the mingled garlands are a feature of grotesque artworks that represent complexity, excess and chaos. Additionally, these decorative chains of flowers which link the figures suggest a concealed restraint. The analogy

between the banqueting assembly and the painting signals the complicated relationships of family, class and wealth that links the guests but, unlike the multitude of deities who are dignified by their silence, the courtiers chatter incessantly (8). As the narrator explains, "gossip takes first place among the pastimes of court life" (148), and despite the guests' high titles and rich costumes much of their conversation is about the less noble matters of scandal (6), intrigues (9), secret plots and clandestine love affairs. More than their familial and social connections, it is the thread of collusive political alliances and covert personal relationships that links the royal guests.

Orlande Scarron, the king's musician, is the abject body who disturbs the social hierarchy of the court. He sees life "as a piece of theatre" and takes "the petty connivances of court" and turns them into "a comedy for the stage" (18). Disdained, admired, and envied by the gentry, the narrator describes him as

> that hub of energy, that viper, that inexhaustible seducer, that schemer, that inhabitant of a body so hard and comely it lent his irregular face an odd beauty, that violent brawler, that cold bystander who never offered praise and was never drunk, that inheritor of a mind fecund with music — music which, despite his ignorance of elementary mathematics, poured from him in the most glorious stream of invention — that canker of state, that genius. (8)

Scarron is an enigmatic figure, a man of many parts like the fragmented grotesque body. He is in fact French, and was brought to the court as a boy of sixteen. Despite his low-born origins (8) he enjoys a "favoured position at court [which has] given rise to powerful jealousies" (74). At one time an assassin was hired by another courtier to kill him (559).

Hall's construction of the palace society may be compared to his portrayal of England in *The Grisly Wife* where he showed the upper classes to be contaminated with the low-Other through their connections to the tannery where bodies were metaphorically processed into pliable subjects. In *Terra Incognita* Scarron has arranged

a novel performance for this particular festive occasion: a group of "savages" arrayed in "paint and feathers" are to entertain the assembly (10). Surprisingly, they dance a *gavotte*, "advancing and exchanging exactly like ladies and gentlemen, with the most comical dignity, faces screwed to an exquisite pitch of concentration" (10–11). Their performance is a parody of the folk at court which comments on notions of "civilised" behaviour. Manners discipline the body to conform to accepted cultural practices, but Scarron's performance suggests that even so-called "savages" can be trained to perform according to the rules without necessarily becoming "civilised". As discussed in chapter three, Homi Bhabha describes this kind of rehearsal as "mimicry" which ambivalently constructs the colonial Other as "*almost the same, but not quite*" ("Of Mimicry and Man" 86). According to Bhabha the excess, the "not quite", is a "partial presence" (86) which metonymically preserves the Other's difference, for example, in terms of racist stereotypes (90). Colonial authority simultaneously "civilises" the "savage" body while constantly (re)producing it as Other in order to preserve its own identity. But as the "partial presence" coexists in the disciplined body, if only metonymically, it may also be seen as the abject which hovers on the border and threatens the self's integrity. In *Terra Incognita* the "savage" is recoded temporarily to behave like the civilised body, which demonstrates how the grotesque Other can be made to appear "normal". Hall's strategy reveals the instability of the relationship between signifier and signified since the signified may be displaced by an Other one. "Civilised" behaviour is just a façade, and he goes on to show how the self's "primitive" desires — its carnal impulses — emerge through the discursive constraints as illicit liaisons and rumblings in the belly.

Unlike the gods and goddesses painted on the ceiling, the courtiers have fleshly bodies and the ostentation of this royal affair is undercut by the physical discomfort that they are forced to endure. Their meals turn cold before they are consumed (10) because as the narrator explains, not only are the first people to enter the hall the last to be served, but "[e]tiquette obliged us to watch while His Majesty finished each course —

whatever it was — before we could start" (7). And indigestion (6) is not the worst of it: "for those above forty years, bladder and haemorrhoids played havoc with their tempers" (10). Like the two official poison-tasters who are nauseated by the richness of the food they constantly have to sample (4), the guests are bored with the proceedings and would prefer to be in the comfort of their own homes but, like the king, who is also contemptuous of the routine at court (18), they are imprisoned by the demands of their social position and so they suffer the rituals with "that age-old lassitude of the elect who acknowledge their subservience to the privileges for which they are envied" (6). They are decaying in the prison of formality, and their civilised façades are giving way to their bodies' primal demands.

Whereas the grotesque body is said to be duplicitous, Hall's text suggests that the clean and proper body is equally so, since its civility is a performance which re-dresses the low-Other in the same way that the "savages" are made to wear the clothes of civility. Ceremony has repressed the nobility's corporeal urges but, as suggested by Bakhtin's work on carnival, the body demands relief from social constraints. Like the narrator of *The Grisly Wife* who is trapped by the rules of decorum, the people at the palace desire to escape the duties and restrictions imposed by their positions, but there are few opportunities for relief in this society of ceremony and spectacle. Paradoxically, one of the places that they are able to enjoy release is on stage where it is customary for the audience, including the royals, to participate in a scene. "Ladies", for example, perform the roles of wanton shepherdesses and they seize "the opportunity for showing themselves, décolleté [...] despite frequent objections from the bishop (suffered because ignored) who charge[s] them with bringing shame on their husbands by these licentious displays" (166). Regardless of the bishop's disapproval, the women's wantonness is a licensed transgression, which accepts this form of expressing the body's sexual drives. While the "natural" body is constrained by discourses, its fleshly impulses cannot be

eliminated, and the Ladies slip their class constraints by culturally cross-dressing and performing in the role of the low-Other.

The women's immoral conduct is a result of the unvarying "sameness" of their lives. In *Captivity Captive* Hall argued, through the example of the incestuous Malone family, that the isolation of group purity results in degeneration. In *Terra Incognita* he presents a similar kind of disintegration of the body politic but in this text he figures the corruption through male homosexuality. The unnamed country has not been at war for twenty years, but the prolonged interval of peace has led to the deterioration of society and has "spawned a taste for frivolity" (12). The Lord Treasurer, for example, has developed a penchant for fine wigs, which according to the narrator reveals a certain corruption of his character. Even though it was fashionable for men to wear finely styled hairpieces and ornately decorated costumes in this period, Hall figures this "effeminate" behaviour as a form of depravity, one which is also reflected in the furnishings of the Sneak's private residence. When the narrator is invited to his home to attend a private fitting for a new hairpiece, he notices the "[c]urious pictures hung in the salon [...] pictures presenting subjects drawn mainly from the battlefield and relishing horrible wounds and men in submissive postures" and he is disturbed by the "effeminacy at the heart of this choice" (86). It seems that the Sneak's blood lust has been transformed into a sadistic homosexual desire for dominance which is also expressed in his private competition against Scarron for better quality wigs (88). Moreover, his displaced homosexual subjugation of male bodies represents the kind of cannibalistic sexual consumption of the self that the Malone family practised in *Captivity Captive*. In other words, the Sneak's primitive "appetite" had previously been channelled into combat, but now it emerges in the recoded form of (displaced) homosexual desire.

Hall extends this argument to suggest that male combat is an excessive form of sexual engagement. While Scarron is opposed to the Sneak, he shares his enemy's taste

for submissive males as he reveals in a letter that is discovered after his disappearance at the end of *Lord Hermaphrodite*. It appears that this perverse desire was kindled in Scarron when, at the age of eighteen, he was forced to kill a would-be assassin. "*He hung on like a lunatic*", he writes.

> *And then I knew I would kill him and relish the killing. At that moment I welcomed him, embraced him truly, felt his heat, his weight, measured myself against him, suffused with his being — I could not get enough of him to satisfy the fullness I desired.* [...] *Just as I turned his blade against him and forced it in* [...] *even while he collapsed under me I felt his sex as something so abhorrent it set me shuddering violently. I leapt off him, almost out of my wits, only to watch him twist and thrash against nobody, far more dangerously violent than he had been against me, babbling obscenities, oaths and sly things, little slippery spillages of truth. It was my last innocence, perhaps, the last great thing I should do for the first time. Let us not deny death its greatness. It was lust beyond lust, lust that knows itself by the name of repugnance.* (558–60)

This overwhelming repugnant lust may be compared to Patrick Malone's description of the ecstatic pleasure to be enjoyed by "copulat[ing] with someone tied up and helpless" (*Captivity Captive* 626–27). For both Malone and Scarron it is a pleasure beyond pleasure which exceeds the prescribed outlets for passion and cannot be legitimately satisfied. The sadistic desire to dominate other men in combat is translated into sexual engagement, and in this instance the climactic moment of the assailant's death ends in a linguistic ejaculation, just as the heterosexual intrigues at court produce gossip and rumours. The seminal flow is figured as a spillage of abject language. Like the "savage" dancers — the grotesque Other — whose foreign identities are preserved beneath the "civilised" behaviour which they mime, the illicit desire persists within the clean and proper body and may emerge at moments when the law fails, such as the attempt to assassinate Scarron. For the Lord Treasurer the repressed homosexual desire is sublimated into his collection of violent artwork, as if the re-presentation somehow

cleanses his corruption, and Scarron similarly valorises this violent physical engagement. In his words, "*by taking me out of myself, it was art*" (560).

There is also some question about the sexual relationship between Scarron and the king which is largely left unspoken. Early in his life when he was on a "goodwill visit" to France (15), the king formed an affinity with Scarron and asked his host, the Duc du Ventadour, to give him the fourteen-year-old boy as a gift. His request was denied but two years later one of the king's cousins brought Scarron to court as a young flute player (16). Within ten years he became "Monsieur Scarron, Master of the King's Music, and Monsieur Scarron friend of the hunt, but Monsieur Scarron enemy of the queen" (17) since the king was more interested in him than her (145). The king's marriage to an English princess — a union that was urged by the Sneak (48) in order to open up important foreign ports for trading purposes and to forge defence agreements (15) — has not provided him with an heir (16), and the queen is alleged to be barren (9). However "most sovereigns seldom consort with their wives at all — having married them solely for political advantage — and seek solace from commoners" (158). The fact that the king has "never been seen with any amusing girl who might be thought the object of his designs" is attributed to the queen's being a beautiful woman (15) but, as the narrator eventually discovers, the sovereign is apparently impotent (172). Presumably the sporting activities he engages in with Scarron, such as hunting and particularly duelling which may be seen figuratively as phallic play (169), are a sublimation of the sexual activity which he cannot perform. At the same time though, given the king's earlier interest in Scarron when he was a boy, it can be argued that the sovereign's marriage to the queen is a charade to conceal his homosexual preferences. Hall argues then, that homosexuality is an inherent element in the body but it is repressed by heteronormative practices, and he equates the emergence of homosexual desire in the depurated body with degeneracy of society.

In *Captivity Captive* Hall links physical aberration to the peripheral body's moral perversity, and in *Terra Incognita* he aligns corporeal corruption with the centre's cultural decadence to indicate the way the demands of the grotesque body — the "repressed" carnal self — inform political practices. In "Women on the Market", Luce Irigaray argues that the commodification of the female body in which the personal is subjugated to the political is foundational to the patriarchal social order (170) and, moreover, that the value invested in the female body is predicated on male desires (171). She describes this economy as "hom(m)o-sexual" since the exchange of women involves the circulation of masculine desire among men (171). Heterosexuality, she explains, is "just an alibi for the smooth working of man's relations with himself, or relations among men" but she also notes that the "exchange of women as goods accompanies and stimulates exchanges of other 'wealth' among groups of men" (172). The "hom(m)o-sexual" transaction embodies political alliances, for example, by forging familial bonds. In *Terra Incognita* the political desire for colonial possessions is mediated through the female body. Portugal's gift of Bombay to Charles II to mark his marriage to Catherine of Braganza (46), the daughter of John IV of Portugal, illustrates this link between the commodification of the female body and male power relations. The alliance is a surprise to everyone (112), but the gift heals the rift between the Catholic king and the Protestant monarch (46–47) and also brings benefits to the British East India Company. The female body is used to mediate power relationships between masculine bodies.

In *Rabelais and His World* Bakhtin argues that degradation is a process of degeneration and regeneration which takes place in the figurative grotesque female body. The gaping mouth consumes and the womb gives new birth. This transformation process can also be thought of as a recoding of rejected social practices. With regard to Hall's use of the female body in *Terra Incognita*, and Irigaray's theory of hom(m)o-sexual exchange, the female body functions like the grotesque body since it recodes the

forces of capitalism and male political relations as heterosexual desire. The object of desire, however, is not the female body but the power invested in it through its male kinships. In this context, the ambivalence of the grotesque is figured through the female body as a Derridean supplement. In *Terra Incognita* the king's union with the English queen is intended to strengthen his political position in the world, but instead it reveals his weakness by showing his sexual impotence, although this is not public knowledge. As the queen is invested with phallic power through her familial connection to the English throne — which means she is potentially more powerful than he is — she represents the threat to the king of (homosexual) castration, and there is an understated struggle for dominance between them. Even though the queen is the object of exchange between male sovereigns, she occupies the space of the grotesque body and functions as the (uncontainable) supplement. The court physicians are bleeding her to cure the illness she contracted shortly after the "savages'" performance (36), but it seems likely that she is being bled to death (154) — literally drained of (phallic) power — since the same "imposters, purse-cutters, dotards and thieves" (35) do not attend her husband: he has superior German physicians (36). In this vampiric relationship the queen is being sacrificed to preserve the appearance of integrity, at least, of the king's corrupt body.

On a different level, the decadence at court is also figured through the king's grotesque collection of oddities which is housed in the Cabinet of Art (19). The exhibits include ornate and exotic items like the "fantastical astrolabe with radial pointers of chased gold" (20) and stuffed animals (24), but also macabre specimens such as malformed eggs (21) and bottled babies — stillborn children painted to appear life-like and preserved in fluid (20). Just as the female body is invested with male desire, the abject bodies of the pickled babies and other deformed creatures are invested with value as "oddities". The foetuses are processed for a type of specular cannibalistic consumption by this decadent society in the same way that the "savages" are "processed" to perform a *gavotte* for the amusement of the nobility. Hall uses this

attraction to the grotesque, which reveals the decadent taste of the age, as a metaphor for the corruption of the body politic and the return of the repressed "savage" in the "civilised" self. The courtiers "mime" their roles as civilised subjects, but their primitive desires — cannibalism — manifest in their consumption of "art" and "curios".

The Cabinet of Art is located in the barbican gate which is "part of the original fortifications, built into the modern palace as a curiosity" (19). If the palace may be read as representing the body politic in the same way that Gothic fiction uses castles and ruins to represent their owners' repressed desires and guilty pasts, then this vestige of the old building can be said to reveal the residue of the "savage" that is repressed in the "civilised" body. At the same time though, this grotesque ambivalence signifies a desire to escape from the familiar ordered world to the unfettered margins since, in addition to the ornate artefacts and deformed specimens, the taxidermist has invented some "fabulous beasts, including a miniature dragon artfully constructed of bat wings grafted onto a lizard [... and] a plump little mole with webbed feet for swimming" (24). These imaginative constructions exceed the categories of the known world and, as the narrator explains, "[e]very nation in Europe ha[s] been bewitched with the lust to know unknown secrets, to discover undiscovered places" (73). Moreover, the narrator claims that the prospect of a colonial campaign presents

> such dazzling opportunities, such wealth, such novelty, such empires of knowledge, such fascinating horrors and curious religions, such silks, such diamond mines, such myriads of strange beasts and multiplicities of flowers without name we lived in the impatience of longing to test our courage against the hazards of these remote regions, as we longed to bring glory to our families by carrying home the barbarous wealth awaiting us — opportunities requiring only that we stretch our ingenuity to master a knowledge of the winds and the ocean and then risk our lives at the boundaries of imagination. (75)

While the remote regions of the world appear to hold equally the twin grotesque promises of encounters with monstrous life forms and the discovery of riches, the

acquisition of knowledge of the unknown is in fact underwritten by the anticipation of wealth. In other words, there is a certain duplicity figured in the narrator's enthusiasm for the project. Just as the historical European explorations were impelled by the desire for riches rather than the benign will to "discover" the unmapped regions of the world, in *Terra Incognita* this imaginative realm is also tinged with moral corruption in the form of mercantilism which will commodify and consume the foreign bodies, fabrics, gems, and knowledge alike. Similarly to the way in which hom(m)o-sexual politics are recoded as "legitimate" heterosexual desire for the female body, the lust for wealth is recoded as the pursuit of knowledge of foreign lands.

Hall uses the motif of trade to represent Europe as a decadent community. Like the king who draws power from the queen's foreign body, Europe looks to rejuvenate itself by siphoning the life blood — the wealth — from other countries. The young people at court who are "shackled [...] with obligations and manners" (75) view the colonial project as "an undeclared contest for honours" (75) and wealth. As the narrator explains, they want to rebel against "life's orderliness, against the boundaries we had reason to be proud of, against the artificiality which was our nation's glory, against the layers of suspicion that made the world of the court so wearisome and so fascinating" (75). Under the guise of a "legitimate" enterprise the young people are lured by horror and beauty — the two contradictory aspects of the grotesque — onto a line of flight from the stifling palace to the unknown regions of the remote world. For them, the grotesque holds the promise of regeneration, but it also ambivalently entails the consumption and destruction of Indigenous societies. This doubleness which lies at the heart of the grotesque may be understood by Ruskin's theory that grotesque artworks reveal the corrupt morality of the artist or society that produces it (*Stones of Venice* 112–65). In *Terra Incognita* Hall shows the "civilised" Europeans who collect grotesque "oddities" to be like the "savages" they would conquer. The immorality attributed to the other is actually found in the self, and this cannibalistic society which

consumes its own children will also devour the foreign body in order to invigorate itself. The desire to dominate that infects both Scarron and the Sneak, for example, is recoded by their society as a "respectable" mercantilist enterprise.

This "third rate nation" (209) does not have the resources necessary to initiate a colonial project alone, but when Scarron returns from a trip to Venice he unveils his scheme to form an alliance with France that will enable the obscure little country to embark on a trading venture in the Far East. The musician plans to entice Louis XIV to the palace by producing an opera of unprecedented quality which will set "the whole vision of empire on stage" (18), and persuade the French sovereign to form a coalition by presenting "a way for the imagination into the wildness of a kingdom as yet unmade, a challenge beyond all other challenges, a passion for the new" (18).

Hall uses the "unofficial truth" of Australia's discovery by Portuguese mariners to embody Scarron's vision of the mythical island of Terra Incognita in his opera. No country has claimed it, but in the narrator's words,

> [n]obody doubted there was an undiscovered land out there at the edge of the farthest ocean. People constantly speculated about what would happen the day some sea captain chanced back on that shore, visited many years ago by the Portuguese but never found again, where the natives were reported to live free from war, free from rulers, free from God — even as Adam and Eve themselves had been free from God until tempted by the serpent. (74)

This conjecture about the mysterious southern continent reveals the people's discontent with their own homeland. Ironically though, because the fabled land is undiscovered its representation on stage also provides a challenge for Scarron, and like the classical writer, Pliny, who produced the *Natural History* from various fragments of knowledge,[8] the musician gleans what little information there is about Terra Incognita from various sources such as stolen Portuguese maps and hearsay (43). He questions the Portuguese Ambassador, the Bishop of Cabo Verde, for example, after hearing his remarks to the

king about Eden being "an unknown continent in the south" (48). While the bishop has never seen Terra Incognita, he does know that it is "reputed to be the largest, flattest island on earth" (125), and he claims to have seen the map drawn by the Portuguese mariner Fernão de Barros who sailed there "more than a hundred years ago" (126). Before de Barros passed away on Praia, he gave his papers to the priest who administered last rites, and told him "among babbled confessions, a few intriguing details of the wonders [... he] claimed to have discovered" (126), including his recollections of the island of Terra Incognita which he described as "coming upon the traveller by stealth — the island appearing to move while the ship itself stayed still" (126). De Barros' account of the illusive land is similar to Felim John's description in *The Second Bridegroom* of the Australian bush as a deceptive, "counter-circling maze" (30). As the bishop reports,

> [t]he ocean glittered as empty as ever all morning ... yet by afternoon they ran aground. And not until finding himself beached did [de Barros] realize the land stretched far away in both directions. Indeed his map [...] shows him sailing south recording bays and headlands. And his logbook comments that the entire shore, despite appearing various enough when charted, was consistently flat and uniform at eye level. [...] The place was like a ghost of land. Utterly bare. Utterly calm. (126)

Scarron also asks the Ambassador about his see, the Cape Verde Islands — "[t]heir shape and colour. How far off the African coast. And how he felt the first time he saw them from his ship" (124). He appears to combine the bishop's description of the islands with de Barros' report of Terra Incognita when he tells the renowned Venetian theatre architect who assists him, Primo Tranquilli, that the island on the stage must be "only just visible above the level of the sea" (55). Like the historical cartographers who compiled their maps of Java La Grande from various navigational records, Scarron pieces together his construction of the mythical island from the shreds and scraps of evidence from other people's reports. In doing so, he repeats the historical travesty

which infested the undiscovered land with European categories of representation before it was discovered.

Scarron uses the uncertainty of the mysterious continent as a metaphor for the civilised European body's inexpressible emotions. As he explains, "opera is not a drama of action set to music [...] but a new metaphor, a metaphor for the secretive soul. 'Opera is a drama of what is felt but may not always be seen [...] an inner drama of passions, which is not so much set to music as revealed through music'" (146). His production is set on a cloud-covered (57) desert island: the scene is figuratively enshrouded in the vapour of mystery since nothing definitive can be said about Terra Incognita, and the performance begins with an unearthly chord, so strange that "[n]o such music can ever have been heard before" (30). The strange music appears to sound a resonant note in all who hear it, representing the return of something from the past which may or may not be beneficial. The narrator, for example, claims that the "*Island of Clouds* touche[s] a deep and unnameable resonance in [his] memory" and he is "strangely affected by music which so directly dramatises the passions" (64). The opera appears to evoke the residual echo of repressed desires: the unsayable returns in a recoded, acceptable form to penetrate society's barriers of repression. In other words, Scarron produces ambivalent grotesque images to construct Terra Incognita as the signifier for those desires which have been repressed by the civilising process such as the lust for adventure, domination and novelty.

Hall uses Scarron as a distancing device to articulate the views and beliefs of the historical period in the novel without endorsing those opinions, but this strategy only succeeds to a point. While Scarron attempts to represent something "original" in the opera, he employs a familiar convention in the form of the "beautiful and horrific" (106) female beast, the spirit of Terra Incognita, which presides over the island like a mother-goddess. In this instance he produces a patriarchal representation of the female as duplicitous since Scarron insists that although the beast "is a guide and go-between,

she is a misleader as well [... and] a guardian of mysteries" (70). The co-presence of contradictory qualities which simultaneously entice and repel, guide and deceive, points to the anxiety that is inherent in the negative pole of the grotesque. The Beast is a collection of ambivalent images which, like the monstrous body in the Gothic cellar, represents the depurated body's psyche. "The Beast", Scarron says,

> is in the mind. The island is in the mind. [...] Only in the head's darkness may we be free of what we have been, free of history, free of constraint, free of comfort, free of enlightenment, free of poetry, free of our victories. [...] Only in here can we find ourselves among new risks that are truly new, and new meanings which do not mean what the old meanings meant, or among people so unfamiliar we scarcely recognize them as human at all. Yet they are human. (33–34)

In *The Grisly Wife* Hall constructed the Australian bush as the grotesque female womb where the narrator gained release from Moloch's control, and similarly in *Terra Incognita* the unmapped land is also a female domain which offers release from the corrupt society. The society of Terra Incognita is the inverse of Europe's which is restricted in speech by political forces, and notably it is ruled by a grotesque female. In Bakhtin's theory the "official" culture is restrained by laws and prohibitions, but in the domain of the grotesque body there are no restrictions on speech. The island in *Terra Incognita* is represented as an originary Eden where the natives "still have converse with their ancestors. They even enter into dispute with them, much as the Greeks did with the gods of Olympus. Likewise their language contains the language of animals and omens" (42). Contrary to Freud who argues that animism is a primitive belief system that has to be overcome in the course of social evolution ("The Uncanny" 393), Hall uses it as a motif to portray the inhabitants of Terra Incognita as uncorrupted and connected to the natural world.[9] The Europeans had long speculated about the unknown land as an

> Eden in which [the natives'] sole possession was a language, a complete language at that, since no one could share the task of remembering it. For,

> just as the language known to Adam and Eve had to be so comprehensive it included a word for every item in creation and a grammar to encompass subtleties, so theirs must too. Children on such an island may perhaps discuss the issues which stretch our philosophers and engage our scientists in irresolvable disputes. A language uncorrupted by doubt, allowing them to converse with the beasts and birds, might even be known to the stones of that place. (74)

From the time of the New World discoveries in the fifteenth century Europe looked to the foreign cultures in order to understand the nature of human society and its origins. In this period, as Symcox points out, Europeans "projected their own views of human nature and society onto the unsuspecting indigene" (225) and turned the Wild Man into a symbol of the New World which they saw as a primitive and earlier stage of their own societies' development. The Wild Man was purged of his barbarity and turned into the Noble Savage who was held up as "a mirror [...] to the depravity of European morals and institutions" (Symcox 225). In *Terra Incognita* Scarron constructs the undiscovered land as a place of prelapsarian plenitude which is uncorrupted by acquisitiveness and repressive structures, where even the "lowliest savage [speaks] nothing but the language of sages" (167) and can converse openly. In this European utopian reverie, speech functions as the connecting agent across time and between different life forms, like the linking threads in the originary grotesque artworks, and the garlands in the mural on the ceiling of the banquet room. In metaphorical terms Terra Incognita lures with the promise of regeneration by returning the body to the natural environment where there is full speech.

Conversely, the Europeans' dream of a perfect language also implies that in their own country which is ruled by the paternal authority of an impotent male sovereign the language is corrupt. The negative mechanics of identity construction "civilises" the grotesque body by separating it from the natural world, which means figuratively limiting the kind of open communication that the people of Terra Incognita have with

animals and gods — the death of animism. Kristeva argues that the phallic order is a "universe of socially signifying performances where embarrassment, shame, guilt, desire, etc. come into play" (74). In *Terra Incognita* the social gaze isolates the individual bodies of the palace courtiers with the threat of being denigrated by scandal, gossip and rumour; consequently they communicate periphrastically and surreptitiously by hints, innuendoes and circumlocutions. Paradoxically, the "civilised" body is forced to become duplicitous by the social constraints which police its speech, and so, like the "savages" who perform at the banquet in the opening scene of the narrative, the people at court mimic correct social behaviour.

The exchange of secret messages connects all of the characters similarly to the way that the guests at the banquet in the opening scene are linked by gossip and rumour. They are like vampires feeding on the blood of information to maintain their positions of power. The narrator is also caught up in the "perpetual game of intelligence" (42) at court. He is enlisted by the Sneak to spy on the king, although he remains loyal to the sovereign and acts as his agent against the Lord Treasurer. Furthermore, in this unnamed country personal relationships are contaminated by diplomatic secrecy and political subterfuge. The narrator's sister-in-law, Adelaide, who is concerned that her husband Nicholas is unwisely investing money in the incipient South Seas Company (39), requests that he record everything that he hears and sees (39). In fact Adelaide is working behind her husband's back and has formed an alliance with the Sneak. The exchange of messages between Adelaide and the narrator, with all of its political implications, becomes entangled in the personal when he decides to protect his own position by seducing her, even though intercourse with her is "near to incest" (98). If her secret notes were intercepted they would reveal him as a traitor because although they are "part of a perfectly impersonal intrigue" they are ambiguous and no-one could "disprove insinuations to the contrary" (98). This "unsayable" aspect of Adelaide's writing is revealed to be true when the two of them have a spontaneous sexual union

and she confesses her long-held lust for him (117). The exchange of messages, the semiotic, is contaminated with the transfer of semen.

As discussed earlier, in Irigaray's theory of the hom(m)o-sexual economy, the female body mediates male power relationships, which suggests that women play a passive role. While the women in *Terra Incognita* appear to be subordinated by the patriarchal society, Adelaide does have some power since she influences the seminal flow of information. Although the narrator does not agree to her proposal, she compromises his position by secretly sending him messages regarding Louis' activities abroad which may impinge on their own plans. Like Felim John, the grotesque narrator of *The Second Bridegroom* who uses his body to overpower Gabriel Dean, Adelaide uses her body to gain power over these men. She seduces the narrator and then manipulates him for information about the dealings at court (118), though she is reluctant to give him the knowledge that he desires in return. There is a hint that she is also sexually involved with the Sneak when she reveals she has formed an alliance with him and describes him as "really very sweet" (120).

The narrator's mistress, the cosmetics artist Marie, also becomes entangled in this web of sex and espionage when the king takes an "interest" in her (93). At first the narrator assumes that the king is "determined to have Marie" because "the queen had proved [...] barren" (94) but, as he later realises, the sovereign does not want Marie for his own personal gratification. Rather, the king wishes to share her with the narrator (94). In fact, he wants to visit her while she is "at her juiciest" (96) and he orders her "not to wash before he arrive[s] — not even to stand up" (94) after the narrator has sexual intercourse with her. Sometimes the king rubs his face in the soiled clothing that the narrator leaves behind (94), which indicates that he is more interested in the young man than in Marie, particularly as he does not visit her while the narrator is absent from the palace (144). Yet the king gives no sign of the least bond being established between the narrator and himself. It seems that he is using the female body to mediate his

homoerotic desire through a heterosexual relationship because, as the narrator explains, the king is impotent: "My love was not simply my own, but part of his. I completed what he attempted. And, thanks to my discretion, I had become essential to him" (172).

Moreover, the narrator realises that Marie may be used as a conduit of information to the king, when he observes that a "shared mistress has one inestimable value that you may rely upon: anything you tell her in bed she will repeat in bed" (95), and likewise the king uses her to communicate with him (121). In contrast to Adelaide who uses her body to exploit men, Marie occupies a less powerful social position and is used by these two men. The exchange of seminal fluid represents a semiotic exchange; the seme is lodged with Marie at the same time as the semen is deposited in her body. Since the two men are restricted by protocol, and the palace is full of the Sneak's spies who listen at doorways and can "tell by the creaking of a bed who [is] visiting whom" (49), Marie becomes the figurative envelope for their communication. As with the king's marriage to the English princess which was designed to increase his political potency, so his "intercourse" with Marie is intended to strengthen his position at court. He is not interested in either woman's body, but feeds off the phallic power that flows into them both from their male relationships. In this patriarchal society, sexual potence is linked to political strength as the seme is mixed with the semen in the female body.

It is difficult to determine whether Hall constructs this sexist dichotomy of male and female to represent the gender politics of the historical period in the narrative, or if it is a manifestation of his own patriarchal gender ideology. However, his use of the female body would seem to attract the kind of feminist criticism levelled at Bakhtin for his misogynist representation of the grotesque body as female. As Ruth Ginsburg for one points out, images of the female body constitute Bakhtin's theory of the grotesque body, but women do not participate in it (169): he obliterates the female body and then raises it up as a sign (167). For the narrator in *Terra Incognita* the position of trust he enjoys as a participant in the king's *ménage à trois* is an indication of his maturity in the court

(123), but Marie's position is one of submissive subjection. Her body is degraded and opened — ears, mouth and vagina — to the king and the narrator whose verbal intercourse inseminates her with phallic value. As the sem(en)ic medium her interiority as a subject is figuratively annihilated and she only participates in this arrangement as a sign-bearing body which is circulated amongst these men.

Scarron also turns Marie into a sign of male desire when he casts her in his opera. In her role of the Beast she represents the embodiment of the myth of the Antipodes which symbolises the Europeans' desire for rejuvenation by escaping the constraints of their own morbid culture. In the official performance of the opera before Louis, the Beast is a horned creature

> with body swaddled in garments somewhat between a corpse's bandages and a wedding gown: a woman in certain respects and a stag in others. The mixture of this creature's parts [is] as strange as those curiosities in the Cabinet of Art, diverse forms yet all one whole. (198)

The creature is a grotesque assemblage of abject images: human and non-human, male and female. Like Bakhtin's construction of the grotesque body, Scarron's Beast represents an androgynous wholeness. The combination of cerements and nuptial garb signifies the end of one life and the commencement of another, such as the death of virginity and the birth of a fruitful married life. The theriomorphic amalgamation of human and animal, which echoes the historical discourses of Antipodean monstrosity, represents the continuity of becoming and also signifies the repressed desire for the body of the Other which has been isolated from the self by civilising strategies. Furthermore, the Beast's phallic attributes foreground the contradictory nature of patriarchal desire. While the female body is represented as the desired object, the politics of the hom(m)o-sexual economy indicate that it is the power invested in the female through her relationship to males that is desired rather than the body.

The Lord Treasurer is opposed to the king's plans for colonies and Scarron's opera, and he and his group of traitors seek to undermine the preparations for Louis' visit. In this age of duplicity and colonialist aggression, nobody wants the French to have "access to Portuguese knowledge of the east" (96), so when his spies report seeing the musician in conversation with the Bishop of Cabo Verde the Sneak imprisons him for conspiring with the Jansenists (61). As in *The Second Bridegroom* and *The Grisly Wife* where Hall uses the motif of confinement as a grotesque device for suspending his characters from the usual flow of life, in *Terra Incognita* he uses Scarron's incarceration in the crypt-like cell beneath the Cabinet of Art (66) to release him from the imprisoning "civilities of life at court"(67). As the musician tells the narrator,

> [i]t refreshes me to be back in contact with the universal struggle. [...] Survival itself a struggle. In here I have it again. I feel less cut off. Less cut off from my childhood. From the excitement of it. The child's excitement [...] of throwing himself at life. [...] Of observing, for the first time, the pattern and colours on a butterfly's wings, ferns of frost blinding a windowpane. (67)

His senses are brought alive by the cold and hunger of his deprivation and, as he reconnects with his (natural) body and senses, his imagination is freed to work on the opera. The social degradation of imprisonment is a form of live burial which effects a Bakhtinian regeneration, and when Scarron is released he changes his attitude towards Terra Incognita. The Beast has always been a contradictory siren figure in the opera, but after Scarron's imprisonment he makes her more ambivalent towards the European explorers who invade her island of Terra Incognita. While discovery of the fabled land might be a boon to Europe, Scarron realises that it would be devastating to the foreign country. Whereas previously the opera aimed to entice the colonialists, now it rejects them. The chorus warns the hunters that

> though this is Terra Incognita, the land has no need of discovery, the land has no treasures to be plundered, no knowledge of wars or pomp, it is a land

> which enchants all who are not repelled by it. The unwary visitor may be taken up into the dream [...] and may never find his way home. (136)

Scarron's isolation in prison has given him a new appreciation of the advantages of the "uncivilised" society of Terra Incognita "free from rulers" (74) and their greed. When the narrator discovers Scarron has altered the script, he is concerned that the scene may offer insult (169) to Louis by making a mockery of trade (166). As he explains,

> how would the French respond to finding themselves openly offered an entertainment in which all mercantile speculation vanished among earthbound clouds, in which noble European hunters, fresh off their ships, were no more able to make progress than Moors or visitors from Cathay? (166)

When Louis does eventually arrive in the third-ranking nation it appears to be more like a military invasion than a state visit (180–83). His soldiers evict the king's guards from the palace and take over their quarters (183), and at the royal reception the French entourage forces the king's nobles into corners and takes up the "positions of prominence" themselves (182). When the two monarchs formally greet each other they take an "instantaneous [...] dislike to each other" (182), which seems to set the tone for the rest of the visit. The thirty course banquet which was intended to celebrate Louis' visit fails to resolve tensions (196) and consequently the success of the royal visit hinges on Scarron's critical opera.

Hall uses the final version of the performance to foreground the colonial project as a struggle for dominance in the hom(m)o-sexual economy. The opera is a paradigm of imperial invasion, which allegorically links Australia's colonial history to that of other countries ensnared in Europe's imperial expansion. On stage, soldiers dressed in uniforms "not quite French" (200) and not quite the country's own, march to Mercury's song and attack the savages who defend the Beast, the spirit of Terra Incognita, whom they revere. However, the Indigenous inhabitants' culture is devastated by the invaders

and in the final scene they are "entirely routed — dead in battle or driven out — and a convict gang arrive[s], mercilessly whipped by their own people and dragging blocks of stone" (202). Notably the image of the convict gang which has special resonances with Australia's supposed beginnings as a penal colony, seems to be understated in the opera. As Hall points out in "New World Order" the use of convict labour was common practice in the European colonial campaigns (23), and in *Terra Incognita*, the operatic performance symbolically displaces the convicts from centre stage of the official historical narrative. Hall uses the regenerated body of Scarron to articulate the "unofficial truth" which represents Australia as being caught up in the European capitalist venture.

Hall further criticises European colonialism for destroying the utopian vision by infesting the foreign land with capitalism. When the Beast reappears in the opera she tells the invaders to "[g]o back to [their] own country" (202) declaring that the royal hunters had made a "mistake to trust Mercury". The god of trade responds by calling "destruction on her head" and the royal hunter plunges his sword into her (203). The insertion of this phallic weapon into the female Beast ends the matriarchal order, and Terra Incognita becomes another commodity for exchange in the capitalist system. The uncertainty about the unknown on the margin of empire is resolved by incorporating the "savages" of Terra Incognita into the European phallogocentric symbolic order. They are divided from the grotesque mother-goddess spirit who presided over them, and their culture is fragmented in the same way that the European "civilising" process separates the "natural" body from grotesque wholeness of nature. At the conclusion of the opera, the vanquished savages reappear "hastily clothed as ladies and gentlemen" (205) and once again dance the *gavotte* as if Scarron wishes to emphasise the link between them and the courtiers. The trained "savages" are the civilised product of the colonial venture, but they are falsely empowered since their movements are orchestrated by the master musician, Scarron. Similarly, it appears that the only "benefit" the people of

Terra Incognita receive is to perform in someone else's frivolous ritual. Colonialism "civilises" the "savage" body, but in an ambivalent sense, the "ladies and gentlemen" at court are cannibals who consume Other cultures.

At the same time as the colonial conflict is being acted out on stage, a political struggle is being played out in the audience. The king's people see the opera as offering an insult to the French monarch, yet, as the narrator learns, while Louis is partially "intrigued as to the deeper meaning of the piece, not to mention the actual whereabouts of this unknown island" (201), he does not take the message, nor does he appear to share the king's ambition to embark on a colonial project. In fact, Louis is more interested in the diseased queen than the opera. During the course of the performance she emerges from her chamber, and he "converse[s] exclusively with [her], showing her the handsomest gallantry, even bringing colour to her cheeks" (201). As the narrator eventually realises, Louis had accepted their invitation, not in order to form an alliance with their third rank nation but "for the opportunity of putting [them] in [their] place" (209). France is already engaged in a program of expansion by swallowing its neighbours (121), and the purpose of Louis' visit is to consolidate his own country's political relationship with England by rescuing the English queen who has been languishing in this decadent foreign castle.

The impotent king married the queen to increase his power, but now he is emasculated by her as the French monarch raises her position before the courtiers with an overt display of attention (210). She had been isolated in the royal chamber and tortured by surgeons who drained her life's blood from her, but like the abject which cannot be eliminated, she returns to destabilise the social order. Although she is the object of exchange, the phallic power invested in her body makes her more important to Louis than the king. Like Adelaide who influences the seminal flow of power through her own body, the queen is also empowered by her position, and oddly it is her

connection to England which prevents Louis from invading the third rank nation. She functions like the grotesque supplement and displaces the king from centre stage.

In *Terra Incognita* the rivalry between nations is played out through the patriarchal battle for gender dominance. The female body is the grotesque site of conflict since the phallic power which infests it is both desirable and threatening: it may strengthen the male who possesses it, but it may also be turned against him. Similarly, in his opera Scarron represents the island of Terra Incognita as a utopia, but one ruled by a maternal authority. These contradictory images of the female signal the ambivalence of the grotesque and, as in the novels of *A Dream More Luminous Than Love* where Hall represents the Australian bush as a grotesque, female site of de(re-)generation, in *Terra Incognita* Scarron's island in the mind is a grotesque land beyond the structure of the known world, which offers asylum from the corruption of Europe. The grotesque body, however, cannot be touched without being contaminated by it and Scarron's vision of Terra Incognita is infected by the political power struggle. In the second section of *The Island in the Mind*, *The Lonely Traveller by Night*, the female narrator escapes the patriarchal society of her native Venice by joining with a male grotesque body, the foreign indigene, Yuramiru. He shows her a vision of Terra Incognita which is not corrupted by Europeans, but she herself is "contaminated" by him.

The Lonely Traveller by Night

While the second section of *The Island in the Mind* further develops the themes of *Terra Incognita*, the discontinuity of narrative action from *Terra Incognita* to *The Lonely Traveller By Night* textually enacts a disruption of the Eurocentric chronicle by figuratively inserting a marginalised Aboriginal voice into the record. The metaphor of the body as an object of exchange is literalised when the narrator, Isabella Manin, discovers her father is trafficking in freaks and foreign indigenes. The Aborigine,

Yuramiru, who is the most valuable of the exotic and aberrant bodies which he keeps in the basement of the family home, has been sold to the Duke of Palma. When the Duke's men come to collect his purchase, Manin intervenes because she believes Yuramiru will be murdered for his skull, and she appoints herself as his guardian and goes with him. While on their voyage to Naples, their ship is captured by Sultan Mehmed's forces and they are held prisoners for several months in Brindisi while the Turkish ruler is absent from his palace. Similarly to Marie in *Terra Incognita*, Manin becomes a repository for the unsayable when Yuramiru, who cannot speak her language, invests her with a vision of his homeland, Ikara — the fabled Terra Incognita. Her journal, which comprises this narrative, is a record of her journey into the East, and also of Yuramiru's map of Australia. As Europe's grotesque Other, Yuramiru's narrative is an "unofficial" truth, but conversely, as the Indigenous voice of Ikara, his story represents an "authentic" perspective about the "undiscovered" continent, and one which problematises the Europeans' "official" knowledge of the remote southern land.

Manin's journey to the East follows the trajectory of grotesque degradation: she is removed from her familiar reality and, like the narrators of *The Second Bridegroom* and *The Grisly Wife*, she is transformed by her contact with the Other. After this interval of isolation her ideas about "savages" and her perception of Venice is substantially altered. They resume their journey when the Sultan returns to his palace but along the way Yuramiru learns that his body is to be dissected and he commits suicide. Although Manin sees herself as his protector, it is in fact his presence which preserves her own bodily integrity and once he is dead she is sold at auction, like the "freaks" in her father's cellar.

Many of the historical documents which surround the European discovery of Australia in the period of *The Island in the Mind* have been lost, and Manin also disappears into the Orient with her secret about the Antipodes. The opening section of her narrative is a covering note to her journal addressed to Cavaliere Zuccarelli

indicating that she can never return to her native Venice (216). It is never made clear to the reader whether or not Zuccarelli received the letter, or whether the reader encounters this text as a "found" document, since Manin entrusts her journal to an unknown Portuguese mariner to deliver to Zuccarelli (308). Like the historical fragments of Portuguese maps whose discovery problematised the official European record of Australia's discovery, Hall uses Manin's letter to raise questions about Europe's grotesque representation of its many Others by querying the gap between the signifier and the signified.

In many ways *The Lonely Traveller by Night* bears comparison to *The Grisly Wife*, and it functions similarly to condemn the narrator's society by demonstrating how the clean and proper body is contaminated by the grotesque Other. The seventeenth-century Venetian community may appear to be highly moral because of its many churches and grand architecture but, like nineteenth-century England which, in *The Grisly Wife*, is infected with the lust for wealth, certain sections of Manin's society are corrupt. Her description of the city as "so evil, so used up, [and] so unbearably gorgeous" (218) hints at the moral poverty that the grandeur conceals. Her own family represents the Venetian body politic turned in on itself. Her father adores his mother, and his wife adores him but hates his mother. Manin's Grandmother pinches her in secret and her father takes "thorough satisfaction" in correcting her "lapses of decorum" (216). His business provides supplies to the music publishers of Venice (216), but he conducts a more lucrative and illicit trade in his locked "private room" at the bottom of the stairs (219) which the family is prohibited from entering (220). Like Catherine Byrne, the narrator of *The Grisly Wife* who was disciplined by society's codes of etiquette and decorum, Manin is imprisoned in "*dos* and *don'ts*" (235). She is obedient to her father's patriarchal authority but, also like Byrne who ventures into the underworld of the tannery, when Manin notices that the door to her father's private room has been left open she cannot resist the temptation of discovering what secrets it conceals.

> The price for finding out would surely be beyond anything I had suffered in all my life because this was the most important of all our rules. Nobody must ever touch that forbidden door. So when I tiptoed down I went just to try the handle, no more ... just to be certain that it was safely locked. It was not. My hand trembled. I had no intention of such wickedness but lifted the latch. Somebody needed warning. After all the next person to discover the way might be an intruder. [...] Perhaps Papa was still in there? I ought to see. I went in. Once the door swung shut darkness choked me. I crept along, using the damp wall to feel my way, a wall so slimy I hated to touch it. At last I reached the other end and groped about for a handle. (220)

The intestinal imagery of the dark slimy tunnel which leads to Manin's father's private room constructs this subterranean domain as the "lower bodily stratum" of society, just as the tannery in *The Grisly Wife* represents the bowels of the patriarchal social structure. When Manin enters the second room, which is "full of silent men" (220) she is horrified to discover her father is auctioning human freaks: a "naked hermaphrodite with pale hair, pale eyebrows and flaky skin" (227); "dwarves with bulging foreheads and horrible little legs"; and the "priceless article" (225), Yuramiru — possibly the kinds of "fascinating horrors" and "strange beasts" that the narrator of *Terra Incognita* anticipated finding in the new world (75). Like the Gothic structure in which the cellar conventionally contains the owner's secrets, this private male domain conceals the unconscious desires of these corrupt men. "Suppose the poor souls [the freaks] have lived in there, at the end of our corridor, during my whole life without me ever suspecting?" (222), Manin asks, and metaphorically speaking they have because these abject creatures embody the dark underside of Venetian society.

The aberrant body is marginalised by society's normative strategies because contamination may compromise the integrity of the clean and proper body. Perversely though, the prohibition may engender a desire in the depurated subject for the grotesque Other that can only be satisfied by illegal means. In *The Lonely Traveller by Night* Manin describes the hermaphrodite as "a monstrosity trapped between the two halves of

the human race", and she wants to put it out of its misery by throwing it in "the lagoon with weights on its legs" (227). But as her mother explains to her, "such freaks bring high prices among Spanish nobles who like variety" and once it is purchased it will live a life of "luxury and over-indulgence" (227). As Cohen argues, the "monster embodies those sexual practices that must not be committed, or that may be committed only through the body of the monster" ("Monster Culture" 14). This abject hermaphrodite which straddles the sexual borders is valued for its ambiguity because the combination of male and female bodies allows the satisfaction of latent homosexual desires which are repressed by heteronormative mores. The other "freaks" in Manin's basement are similarly contaminated by the subterranean stream of mercantilism which deposits them in society's immoral crevices for illicit exchange.

According to Leslie Fiedler the Renaissance inherited the Aristotelian tradition which argued that freaks were *lusus naturae*, jokes of nature which existed to amuse others (231). In the late Middle Ages and the Renaissance, for example, dwarfs were kept at court as "buffoons and pets" (48). In "Monsters in the Marketplace", Paul Semonin points out that while "dwarfs had always played a role in court society", during the reign of Charles II in England (1660–85) — the period of *The Lonely Traveller by Night* — there was an "increased demand for them, along with armless and legless performers, hermaphrodites, scaly boys, and many other performers with natural deformities" (69). This interest was not restricted to England of course, nor just to the royal courts. As Semonin goes on to say, the monstrous body also held an intellectual fascination for the naturalists of the period which was "engendered by Francis Bacon during the early seventeenth century" (71). By investigating the cause of monstrous births the naturalists sought to "naturalise" the exceptional body and separate it from religious dogma which viewed monstrous births as "ominous signs of God's displeasure with sinful behaviour" (71). Although as Rosemarie Thomson observes, the rarity of exceptional bodies made them "instrumental and lucrative to those who appropriated

them, even in precapitalist societies" ("From Wonder to Error" 2). With the expansion of European exploration in the fifteenth century the discourse on monstrosity aligned the malformed body with the foreign indigene (Fiedler 238–39) which was similarly exhibited at public venues such as the fairs discussed in chapter one.

In *The Lonely Traveller by Night* Hall uses the figure of Yuramiru as the grotesque body to challenge the Europeans' representation of the Indigenous people as monstrous, and to disrupt the dichotomous structure of West and East. In *Terra Incognita* he explored the European idealisation of the "primitive" body, and in *The Lonely Traveller by Night* he shows how primitivism ambivalently demonises it and produces it as an object of fascination. Furthermore, by characterising capitalism as a form of cannibalism which consumes the Indigenous Other, Hall troubles the civilised/primitive binary structure on which European identity is based.

Among the prospective buyers who visit Manin's father are a suffragan bishop from the Vatican (223), the Spanish ambassador, the princes of Naples (224), and three surgeons from the university who confirm that the right price is being asked for the skull of the "priceless article", and that "the creature is human" (223). As Manin's mother suggests, some buyers apparently want the freaks in order to satisfy their perverse sexual desire, but other purchasers such as the surgeons want them for the "legitimate" scientific purpose of satisfying their thirst for knowledge of the Other. But the two groups mingle at the auction and are mutually contaminated by the forces of capitalism which feed off their desires by commodifying the aberrant bodies. As in *Terra Incognita* where semen and semes are mixed in Marie's womb, sexual desire is contaminated with the desire for knowledge in the lower bodily stratum of Manin's home.

The grotesque body simultaneously attracts and repels because it represents socially prohibited desires. On one hand, sexual desire for the body which exceeds categories of

the normal is transgressive and threatens the social order. On the other hand, science represents conservative interests which safeguard society from the threat of the grotesque Other by dismembering it and containing the fragments in legitimate epistemological categories. And yet, both forms of desire are underwritten by the same capitalist forces. When Manin's father's corrupt business becomes public knowledge the family is "imprisoned by gossip" (226) — they close all windows and doors to hide their shame (221) — but despite this public censure which figuratively contains the threat to decency, he refuses to give up the business because of the profit he anticipates from the sale of the "priceless article". Despite being "nothing more than a simple savage" (232), Yuramiru is valued as "a curio from an undiscovered world" (222), and as Manin's father tells her family, the "creature's skull — just the skull — will be worth a thousand ducats when its head is cut off" (222).

It may be emphasised at this point that it is not the material body of the Other *per se* that poses the threat to the social order. The grotesque body is not a fixed entity but is constituted by the abject desires and modes of behaviour of a particular social group, which are projected onto the Other as part of the construction of the self. The monstrous or exceptional body, then, is a signifying body which is loaded with signs by the culture which produces it. Furthermore, if the grotesque is the repository of what is excess to language, "the storage-place for the outcasts of language" (Harpham xxi), then it can also be argued that cultural taboos render certain desires as excess to the "normal" body, and they become inexpressible — normatively "unsayable" in respectable social arenas. The illicit and covert traffic in "freaks" in Hall's text is an exchange of repressed desires which compromise the "civilised" identity by opening a space where the grotesque body can speak.

In *Terra Incognita* Hall shows how capitalism "commodifies" the female body for exchange in the hom(m)o-sexual economy. In *The Lonely Traveller by Night* he narrows the gap of difference between the construction of the civilised body and the

European representation of the Indigenous Other by recoding commerce as the "savage" practice of cannibalism. The cannibal figure threatens the European self with dismemberment and loss of identity through assimilation into the body of the Other. But as Peter Hulme points out in his interrogation of Columbus' representation of the Amerindians[10] as "man-eating people", the "boundaries of community are often created by accusing those outside the boundary of the very practice on which the integrity of that community is founded" (*Colonial Encounters* 85). This strategy of portraying the foreign indigene as abject constructs the binary of self and Other that legitimises the colonialist project: the Other must be conquered to protect the self — eat or be eaten, so to speak. Imperialism prepares the Other for its own consumption by encasing it in a grotesque image. As Jerry Phillips explains in his discussion of cannibalism and capitalism, "man-eating in the visceral sense of ingesting human flesh could be made to obscure man-eating as a morally instructive trope, whose real world referent is the colonialist extermination of people envisaged as 'brutes'" (194). While the Indigenous Other entered the European Imaginary as the cannibal body, the Europeans themselves figuratively devoured this anthropophage of its own making by commodifying it for specular consumption, such as at the fairs and through scientific investigation. In *The Lonely Traveller by Night* the indigene Yuramiru is threatened with very real dissection and distribution by his cannibalistic owners for financial gain. As one of the surgeons informs Manin later in the narrative, "the skull would be the specimen's most valuable part and next the hands. [...] the leg bones, which are unusually long and slender, might yield interesting results after examination — especially as regards the marrow" (240).

Furthermore, as the Manin family's own body is financially sustained by trading the "freaks" in the cellar, their traffic in grotesque bodies may be considered to be the mode of anthropophagy practised by the depurated body. In her discussion of religion and abjection, Kristeva argues that purification "is something only the Logos is capable of" (27). But the logos is culturally specific and although abject behaviour cannot be

obliterated because it is necessary to identity formation, it can be legitimated by a discursive re-working. The "unspeakable" fact, then, is that the "savage" inhabits the "civilised" body, and its practices are "cleansed" by the logos which recodes it in an authorised discourse, such as capitalism. But ambivalently, since the grotesque body represents what is repressed, its return via this "legitimate" channel attests to the power of the grotesque to disrupt (discursive) borders: in other words, it is the centre's own repressed "savage" desires which threaten its integrity, as the "Wild Man within" the civilised body continually risks breaking through the linguistic façade.

The threat that the grotesque body presents to the social order is uncontainable and in *The Lonely Traveller by Night* Yuramiru contaminates Manin even though he is a prisoner in her home. When the priests come with their soldiers to collect the "priceless article", he escapes from the cellar and disrupts the household order by appealing to her for refuge. Manin argues with the suffragan bishop, and turns his own beliefs against him in order to defend Yuramiru.

> 'Does he [Yuramiru] have a soul?' I asked. [...]
> When the bishop left that last question without an answer I asked, 'Is he a man, my lord, or a beast?' 'We believe he may be a man.' 'Then he must have soul,' I insisted. The priests appeared shocked. [...] I went on, 'Even if the Duke of Palma pays for his skull he will surely have to wait until the body dies in God's good time, won't he? Or else pay the price of eternal damnation for murder? [...] 'That will be for the Duke to decide, child, with the advice of his confessor,' the bishop snapped. (233–34)

By defying "a prince of the church" (233) and disobeying her father's prohibition, Manin transgresses patriarchal law and places herself "beyond reason" (247). She separates herself discursively from the clean and proper body of her community, and now stands between the male bodies and the fulfilment of their desires. She is apparently contaminated by the Other through her compassionate association with Yuramiru's abject body, and her father warns her that unless she recants she "will end

up wandering like a common prostitute" (242). In moving outside her society's discursive borders she herself will become abject as her own body is opened to the world and other bodies. Nevertheless, she disregards her father's advice and appoints herself as Yuramiru's guardian and teacher (234) declaring that her "task will be to go with him as a witness to his life and guardian of his soul" (234). Similarly to the narrator of *The Grisly Wife*, Manin is an innocent female "victim" of patriarchy, and she escapes her domestic prison by attaching herself to an abject male. Likewise also, her decision launches her on the path of degradation, as the officials remove her from home and transport her into the grotesque realm of the Other.

On the voyage from Mestre to Lesina, the surgeons continually examine Yuramiru for "scientific" purposes, observing "his skin and bones, his habits and behaviour", all of which "apparently affects his price" (238). Later Manin remembers her own training in "observation and classification" (254) and she offers a "scientific" description of Yuramiru: "his skin is deeply black. He has a somewhat skimpy beard and moustache, each whisker is glossy like wire. His arms and legs [...] are almost hairless. His neck, his wrists, and his ankles are finely moulded; strong but slim" (254). Like the scientists' fiscal evaluations of his skeletal parts, her categorical dissection reveals nothing about Yuramiru himself. The surgeons' scientific interest represents the rational destruction of the grotesque Other by dissecting and distributing it into familiar categories of knowledge, but paradoxically, this institutional practice is an homogenising strategy which forces all Others to conform to European stereotypes. The official vision is discursively blinded to the reality of the foreign Other. Yuramiru is represented by the forces of colonialism and capitalism which impose their preconceived ideas about the Other onto him rather than discovering knowledge of the present person.

As in *The Second Bridegroom* where Hall problematises the British representation of the Aboriginal body by relocating the "white" narrator to the Indigenous side of the colonial frontier, in *The Lonely Traveller by Night* he transports Manin to the Other side

of the West/East binary structure in order to provide an alternative perspective. However, while this strategy reveals the relativity of perception and allows Manin to question definitions of the Other, Hall leaves the stereotypes intact. It can be argued that it is necessary for him to reproduce those models in order to interrogate them, but even though he reverses the power relationships between the characters he does not allow them to act outside their expected roles. They stay within the categorical boundaries and the narrative is left open to charges of primitivism, Orientalism, and sexism.

On the way from Lesina to Spain the Duke's ship is attacked by Ibn Abdul Bey's men who capture Yuramiru and Manin and hold them prisoners at Brindisi. While they are incarcerated in the Turkish occupied city, they learn that their "heathen" captors are not quite as barbaric as the Europeans because they "do not intend cutting off [Yuramiru's] head" (262). Their guard, Kafur Bey, informs Manin that Yuramiru was captured because Bey's master, Abdul Bey, had promised Sultan Mehmed a "priceless gift to adorn his collection" (261). Yuramiru's body is still commodified in the Orient, but unlike the European Christians who intend to dissect him and sell the parts to the highest bidder, the Turks wish to preserve him as a curiosity (262). Consequently, Yuramiru no longer needs Manin's protection, though, in an ironic reversal, her own life now depends on him since their captors consider her "essential to [his] peace of heart" (252). In other words, their relationship is altered by their displacement to the Other side of the world and Yuramiru becomes Manin's protector yet she continues to position him as her inferior.

Through this reversal of positions Hall raises the question of who is whose other? Yuramiru has entered Manin's consciousness through the category of the "savage" Other, but when the two of them are imprisoned together she wonders just what is meant by "savage" since he does not conform to the stereotype she knows.

> People speak about savages as vicious animals, ignorant of manners and language. Yet never once, during the dangers we survived together these

> past few days, did Yuramiru offer me the least discourtesy, or make advances beyond delicately touching my arm — sometimes to ask what I was feeling, sometimes to show what he felt, and on one startling occasion to reassure me. (254)

While Hall contradicts the European representation of the "savage" by bringing Manin face to face with the material object — the grotesque body — his construction of Yuramiru as dignified and virtuous inscribes him into the discourse of the "Noble Savage". As discussed in chapter two, in the historical context this discursive image was employed as a standard to condemn the corruption of European society, and in *The Lonely Traveller by Night* Hall reproduces that discourse by using the figure of Yuramiru to destabilise the borders of the West/East dichotomy.

Orientalist discourse represents the East as the uncivilised Other of the West, and Hall portrays Moha Ou Youssef, one of Ibn Abdul Bey's lieutenants, as a stereotypical Eastern barbarian. In contrast to the courteous Yuramiru, Youssef regards Manin as a prisoner of war, and he would "not hesitate to use [her] as he wishes" (274). Violence is a way of life for Youssef. "War is beautiful", he says, "I have killed many. I kill for Allah. I hate and that is how I hate." (290). Youssef's pleasure in killing implies that he is more primitive than Yuramiru, though he himself positions Yuramiru lower on the scale of humanity. Ironically, Kafur Bey protects Manin by imprisoning her with the "savage" because Youssef will not "stoop to be seen by a primitive in any act of intimacy" (274).

The ambivalence of the grotesque body that primitivist discourse articulates as the contradictory images of the Indigenous Other — as both the Noble and Ignoble Savage — is similarly manifested in Orientalism's portrayal of the Eastern Other as both sexually perverse and alluringly exotic. In *The Lonely Traveller by Night* Hall uses this ambivalence to trouble the stereotypical constructions of the self and Other. Manin describes Youssef as

> [k]illingly handsome to any girl with a taste for desert bandits from Africa. Not much more than my own age, he has dark brows, dark lashes, dark eyes, full lips and a soft little moustache. Swishing around in his striped robe, which he manages with debonair gusto, and being evidently a very perfectly-made youth, he is the soul of agility. (270)

The Oriental body holds a romantic attraction for the European Manin that the body of the "odious savage" (259) apparently does not. She cannot bear "the intimacy suggested by [the] signs and smiles" (268) that pass between her and Yuramiru in their attempts at communication. But despite the threat that Youssef presents to her virtue, Manin is drawn to him, perhaps because he holds the promise of fulfilling her repressed desires.

The narrative aligns femininity with Christianity and Islam with masculinity as binary opposites, but the borders of this construction are blurred when Manin imagines herself as a male.

> I am the opposite [of Youssef]. If I were a man I could imagine setting sail for Yuramiru's country to wage war and conquer it by crushing its clans — whereas I believe I should wish to embrace Youssef's people and try through the most earnest prayers to show them a way to the true faith in Jesus Christ our Lord. (291)

Manin reveals the ideological conflict between European colonialism and Christian beliefs when she endorses war against innocent people such as Yuramiru's clan. It seems that her European standards are more "primitive" than those of the Orientals whom the West condemns as heathen, because Youssef "would never for an instant contemplate going to war against primitives" (291) as they are not his equal. Through Manin's reverie Hall demonstrates how the West's strategy of identity formation projects its own abject qualities onto the people of the East. In comparison to the Oriental and the Aboriginal, Hall represents the European, Manin, as the more barbaric of the three. But while he alerts the reader to the problems of these stereotypes, he does not challenge them through any textual enactment.

Yuramiru's concern for her causes Manin to wonder just "what makes a primitive primitive" (289). "One might easily imagine being embraced by Youssef", she says,

> if he would only behave less ferociously; whereas one could never imagine being embraced by the other, no matter how tenderly he might behave.
>
> For this reason there can be no attraction. I have observed that when people are attracted they take on each other's manner. If you ask me to look as proud and cruel as Youssef I can make a fine attempt. But I would only make a fool of myself trying to move like Yuramiru. (289)

Just as the hermaphrodite in her father's cellar embodies the dark unconscious and transgressive desires, Youssef represents the "primitive" values and emotions that the Venetian "civilising" discourses of respectability and femininity have repressed in Manin. She would be comfortable imitating Youssef because she imagines that the Oriental Other "contains" at least some elements of her self as she revealed when she imagined being male and going to war. But she perceives Youssef through the Eurocentric discursive construction of the Oriental Other, and she would be imitating this image of Youssef, not him. She could not inhabit his position so easily as she believes. However, Hall compromises the distinction between the Occident and Orient, which are traditionally represented in terms of the self/Other dichotomy, by blurring the borders of difference between Youssef and Manin, and constructing Yuramiru as the Other of them both. Like the anomalous grotesque body which lies between categorical borders, the Antipodean indigene functions as a third term which disrupts the binary equation and demonstrates the relativity of Otherness. Yuramiru cannot be accommodated by Orientalist discourse as easily as the surgeons would distribute his dismembered parts into their epistemological categories. This visitor from the "undiscovered" country is the excessive Other which disrupts their familiar world order.

Though Manin is troubled by Yuramiru because he does not conform to the category of savage, her own behaviour towards him constantly produces him as the "primitive" Other. She attempts to teach him Italian, some of which he picks up surprisingly

quickly, as if "the lessons [are] something he expected [...] to have" (239), but she complains that "his progress [...] is not satisfactory" (269). Although he "can use the names of a good many objects", Manin says "he has no idea how to link words or make them work together, so the furthest we progress is stringing them in pairs: subject followed by object with nothing in between" (269). Yet she does not reflect that Yuramiru's lack of progress may be due to her inappropriate teaching methods. For example, she says "I have also taught him *Credo in unum Deum*, though it will be a long time before I can help him to understand what he is claiming" (240). Teaching him abstract concepts which he cannot readily understand, and which he cannot generally apply to his immediate situation, only serves to reinforce her notions of him as the stereotypical ignorant "savage". Consequently she sees him as an inferior and her attitude towards him becomes patronising and condescending, which reveals the unconscious ideological conflict between her racism and her humanitarianism which prompted her to save him from execution in the first place.

With his little knowledge of her language, however, Manin is able to explain certain things, and Yuramiru is eager to learn, like an "explorer who came here from his unknown world just to find out" (269). But she says it is odd that

> we use these bits of Italian for me to explain things to him, but never for him to explain things to me. He answers none of my questions about his homeland or how he ended up in Venice. Though I talk a lot to encourage him and give him practice, I have no idea how much he understands. (269)

In fact, Yuramiru appears to understand more than Manin is willing to admit. Speech is not the only medium of communication between people and even though he has a limited knowledge of Italian, he laughs at appropriate moments, such as when he observes Manin mocking Youssef about the irony of a city in a dry area being named "Hydra" (288). His refusal to answer her questions may be read as his resistance to European linguistic colonisation of his country. Notably Manin makes no attempt to

learn Yuramiru's language, and it could also be argued that possibly he cannot tell her about his homeland because Italian does not have the words to describe it.

Hall, however, uses the dream device as a means for Yuramiru to overcome Manin's ethnocentric deafness and the limitations of speech. By taking over her mind while she sleeps Yuramiru is able to show Manin his "memories" first hand, as it were, in her dreams. In *Of Grammatology* Derrida reiterates Saussure's phonocentric argument which privileges speech over writing because the spoken word supposedly provides access to the present consciousness, and is therefore more truthful. The written word is less reliable because there is a gap between the signifier on the page and the object or concept it represents. Derrida goes on to argue, however, that there is also a gap between the thought, or image, and the spoken sound which refers to it. Both spoken and written communication suffer from this absence between the word and the object or event. In *The Lonely Traveller by Night* when Yuramiru draws a representation of his homeland, Ikara, Manin fails to see it as either writing or artwork. "Of course what he draws is infantile nonsense", she says, "and, like a child, his concentration is absolute. I never saw such beautifully careful scribble — lots of tiny circles, themselves in a ring, with fan-shaped lines at the edges" (271). She does not see his marks as a form of communication because she has no conception of the material object his picture represents. By contrast, Yuramiru's language of dream communication takes her mind to the event, so to speak, and in the process he collapses the gap between the signifier and the signified.

In *The Rise of the Gothic Novel* Maggie Kilgour observes that many Gothic writers claim "that their stories came to them in dreams, and were written not only about but *from* demonic compulsion" (22). This strategy, which constructs the author as a "passive vehicle" (22) and divests him or her of authority, introduces uncertainty into the text. In *The Lonely Traveller by Night* Hall uses this Gothic device to filter Yuramiru's representation of Australia through Manin's perception, and thereby avoid

appropriating the Indigenous voice. When Manin wakes in shock from Yuramiru's first attempt to communicate with her through dreaming, she does not know what is happening to her, but like the Gothic writer she feels compelled to record the experience. "[M]y first desire", she writes,

> was to wipe away all traces of the horrible dream. Yet something in it called me so urgently I felt desperate to recover what I could — wildly desperate — to face each detail and write it down. I felt I would die if I failed. [...] As words came to me my terror grew. Let me confess to this terror. Pen ready to write — I did not write. The seed of something monstrous has been planted in my head. I dared not set these words down. I fell to my knees in prayer.
>
> Is it the devil tempting me?
>
> I shall try to write. My dream was a dream of feelings. Bits of broken sensations. Myself surrounded by naked bodies. Or, to be more accurate, by parts — arms, several thighs, hips, a shoulder bumping me. All bare, all joggling about. In itself this would have been hateful enough, but how much more hateful that I neither recoiled nor found their nakedness distasteful ... nor in any way suggesting intimacies or unspeakable things. No. Nakedness struck me as *normal*. (256)

At first Manin is unwilling to commit the dream experience to paper because there are no words for it. The grotesque images of fragmented bodies have no meaning for her, apart from the nudity which offends her moral disciplining and leads her to believe she is being tempted by the devil. As she comes to understand later though, Yuramiru is teaching her "the secret language of dreams" (286), but for now their positions are reversed and she is like a child learning the code in bits and pieces.

Manin's entry into the dream world is the final stage of the degradation process which regenerates the proper body by releasing it from its social constraints and "reconnecting" it to the material bodily principle, which Bakhtin defines as "universal, representing all the people" (19). In *The Grisly Wife* Byrne's transformation begins when Moloch imprisons her with the other missionaries and she becomes one of the

bodily fragments that make up the grotesque female beast (*Grisly Wife* 343–44). Similarly, in *The Lonely Traveller by Night*, Manin metaphorically becomes a part of the grotesque Other when she is located among the crowd of "fragmented" bodies. As she applies herself to the task of recording her dream, she recalls, "I had been naked too and in among those other naked bodies. [...] The strongest thing was that we felt warm, warm together while we jigged along. [...] I was always only one among a crowd" (256–57). Furthermore, the image of blood and the feeling of pain that she experiences in the dream (262) suggest the womb and birth which are central to the grotesque regeneration process. "Blood is the reason for the pain", she says, "[s]o this blood must be the key to the mystery. [... It] comes from the source of my life and I am driven insane by not knowing what this is" (262). In Hall's grotesque poetics transformation usually brings enlightenment to the victim: in both *The Second Bridegroom* and *The Grisly Wife*, the narrators' perspectives are altered when they are "connected" in some way to the Aboriginal body. In *The Lonely Traveller by Night* Manin's bafflement is resolved when she realises that she is being "invaded" by Yuramiru and she perceives the dream world through his consciousness. "This is the mystery", she says,

> *His* pain filled my dream. It was not me who jostled among others but him. *He* bled. Yes, that is exactly what I am saying: Yuramiru possessed my mind while I slept, explaining to me what he cannot explain with his smattering of Italian words. (265)

As the nights pass Yuramiru retraces his journey across the Australian landscape and projects the images of his island home into Manin's mind. For example, she sees "an amazing landscape of vast simple shapes — smooth orange hills dusted with yellow speckles — and beyond them silky golden hills — all bare, all simple, all enormous and untouched and glowing under the biggest sky you ever saw" (275), and the people she meets in the dreams teach her the songlines of the country (276). "The song is my map", she writes. "So, when I come to a verse telling of a pool, there is the pool — secret, tucked away under a rock ledge. When I come to a verse about a watchful hero,

there he is, as a standing rock" (282). In contrast to the European maps of Terra Incognita which represent an absence, the song appears to call the images into presence. As Mudrooroo observes in *The Indigenous Literatures of Australia*, the Indigenous songlines are cultural narratives which reveal both the history and utility of the land they describe. They are like the Greek epics which were "a practical guide to all aspects of life" (17). Moreover, as he goes on to point out, the songlines "show that Australia was never a trackless wilderness, a *terra nullius*" (8). Yuramiru's "dream map" of Australia subverts the "authority" of European representations of Terra Incognita as the "island in the mind" that Scarron constructs.

In *The Second Bridegroom*, Hall uses a myopic narrator to compromise the colonialists' primitivist construction of Indigenous people as possessing supernatural psychic abilities. Although he uses Manin's voice as a distancing device in *The Lonely Traveller by Night*, it does not function the same way in this text, because it is not the message that is problematic, but the means by which the Indigenous voice is articulated. Unlike most of the earlier instances in *A Dream More Luminous Than Love* Hall does not attempt to explain Yuramiru's apparently "supernatural" skill as a "natural" event. It could be suggested that the dream is Manin's hallucination since the washerwoman tells her that the cook is poisoning her (277). However later on in *Lord Hermaphrodite* when Manin is shown a map of Terra Incognita, she recognises it as the country that Yuramiru showed her in the dream. In an interview with Ramona Koval Hall describes Yuramiru's communication technique as "a kind of telepathy" (13), which also inscribes the Indigenous body into a primitivist discourse by endowing it with para-psychological powers.

In *The Indigenous Literatures of Australia* Mudrooroo describes the difference between the European and Indigenous worlds as the difference between a scientific and a "maban" reality, which is "akin to magic realism" (46). He goes on to argue that

> so-called natural reality [...] is a European construct formed from eighteenth, nineteenth, and early twentieth century scientific thought, which displaced the shaman or maban from the world, and with him or her, the magic implicit in the world. [...] colonialism positioned the indigenous [sic] inhabitants of Australia as primitive, pagan and savage, and its scientific reality positioned the maban reality of Indigenous Australia as a veritable devil's nest of superstitions. (90)

It can be argued then that there are some things which cannot be explained by European epistemologies, and rather than simply producing a primitivist discourse of the Other in *The Lonely Traveller by Night*, Yuramiru's narrative in fact portrays the kind of pre-contact Indigenous reality that Mudrooroo describes. Although Hall does not refer to Yuramiru's method of communication as "dreaming", the name by which Aboriginal cultural knowledge is commonly known, he does literalise it as the dream motif. In other words, Yuramiru's "telepathic" skill is part of the "maban" reality.

Nevertheless, Hall uses the dream world of the Indigenous reality to represent the foreign land as the grotesque realm where familiar European categories break down, including the structure of self and Other. In contradistinction to her earlier claim that she could not imagine imitating Yuramiru (298), when Manin relives his journey and suffers as he does, she crosses the ideological virgule separating the two of them and escapes her European perceptual constraints. On a mental level, at least, they are united in a grotesque combination of female and male, European and Indigene, self and Other. This spiritual union of female self (Manin) and male other (Yuramiru) represents the kind of utopian androgynous figure that Nancy Bazin and Alma Freeman identify historically as "moments of psychic wholeness" (186). As they go on to explain,

> [i]n psychological terms one leaves the Womb, longs for it thereafter, finding unity only momentarily through sex, art, and the mystical experiences, until one returns to the Womb via the Tomb. [...] In terms of mythology, there is Creation, the Destruction, and the Rebirth. The return is

> always to the Great Mother, the original One who bore the two sexes, or to the Androgynous God who created Male and Female. (187)

There is a notable similarity between this androgynous experience and Bakhtin's theory of degradation in which the material body undergoes regeneration through a figurative return to the womb of the grotesque body which also possesses a phallus (26) and is described as the ancestral body (19). In *The Lonely Traveller by Night* the prison is the womb in which Manin is figuratively reconnected to the universal bodily principle from which she has been isolated by Venetian society. Her abjection suspends her from the temporal order and she gains a new perspective on the Antipodean body which compromises the "official" European "truth" about the Other.

The dream journey appears to be nearly over when Yuramiru descends from the snow country and is welcomed by a community of people in the lowlands. He accepts the food they offer him,

> all except one piece looking like a fat caterpillar and this he explained was his ancestors' mark, so he was not allowed to eat it. They then welcomed him in their company and kept him with them. [...] They walked in a great circle, with him among them, through summer and winter and summer again. And then they brought him to the sea. (291–92)

At the sight of the vast ocean Yuramiru realises that his travels are only beginning, and these people promise "to await his return — all through this life and the next, and through the next life too if necessary. For him to return with news of the unknown world" (292). The circular journey through the bush that Yuramiru undertakes with these people recalls a similar journey made by the narrator of *The Second Bridegroom*, Felim John, when he escaped from Athol's ship and was "adopted" by a tribe of Aborigines. It appears that he was taken to be Yuramiru returning from the "unknown world", as he too was offered the white caterpillar and refused it. In this scene Hall explains why the "Men" "adopted" John, and instigates a myth of his own which, in

historical terms, accounts for the Aborigines thinking that the invading white men were their ancestors come back from the dead.

As difficult as the narrator of *Terra Incognita* finds it to believe Scarron's assertion that earlier explorers, perhaps African or Chinese, may have been sailing the seas seeking Europeans (125), that is exactly what Yuramiru was doing in *The Lonely Traveller by Night*. The elders of his tribe had seen "hints and signs that there [was] another world out there beyond the sea" (292), and they sent him to the northern hemisphere like an explorer to establish communications with them. This attitude contrasts damnably with the Europeans whose desire to discover unknown lands is based on their desire for profit. Unfortunately, Yuramiru was captured by the Khan of China who sold him to some Japanese princes and they in turn sold him to a "Moor from the Rio di Maria dell'Orto" who offered him to Manin's father (222).

When the dream is over Yuramiru leaves Manin's body and she feels as though she emerges from a snake's skin. Sloughing off Yuramiru's possession of her is also the moment of rebirth in her degradation trajectory, as she is transformed by his dream insemination and now sees the world from a new perspective. When she dreams of Venice, for example, it appears as an "outward world of shells mouldering along the waterways, flawed by the human weakness and folly within, housing the hidden horror of angry promises" (299). More importantly, Manin had previously held the same complacent view of the world as the narrator of *Terra Incognita* that "we can learn nothing we do not already know" (*Terra Incognita* 131), but she now realises that Yuramiru has ideas that she has "never thought and could never think, a knowledge of places [she] had never been to and could never go to, a language (maybe several) [she] could not speak and would never speak" (300). Incarceration brings enlightenment to Manin by temporarily releasing her from the prison of her own culture's symbolic order. Contact with Yuramiru allows her to perceive the Other world beyond the ideological barriers encoded in the language which constructs her subjectivity. Whereas

she had believed her European reality to be complete, the grotesque body possesses the unspeakable knowledge which, like the Derridean supplement, adds to that wholeness, and moreover, changes her European world view. As the symbol of Terra Incognita, Yuramiru is the footnote to the European text: his knowledge from beyond the binary structure of the known world is figuratively unspeakable in their familiar reality. Australia lies outside the European reality, like a third, unknown and uncategorisable space — the anomalous grotesque.

The two captives are finally taken from prison to sail to Constantinople, but on the voyage Youssef informs Manin that Kafur Bey has sold Yuramiru's "skull and handbones" (294) to the University of Padua, and they are to be delivered to Naples "as soon as the sultan has satisfied his curiosity by seeing the creature alive" (294). In order to escape his fate Yuramiru commits suicide by throwing himself overboard during a storm (306), but first he knocks two of his teeth out and gives them to Manin to return to Ikara, because "wherever these teeth [are] buried he [will] join them" (304). With Yuramiru lost at sea, she is of no further use to Sultan Mehmed, so she is taken to Izmir where she is sold at auction like one of the freaks her father kept (308). However she manages to strike a bargain with one of the men who come to bid for her. In return for making herself disagreeable to the others so that he can purchase her cheaply, he will pass her journal to a Portuguese sea captain who will deliver it to Cavaliere Zuccarelli (308). Unfortunately, it is not until her encounter with Lord Hermaphrodite many years later in Delhi that she is able to honour Yuramiru's trust by giving his teeth to the pirate to deliver to Ikara.

Lord Hermaphrodite

Lord Hermaphrodite continues the theme of the mutual contamination of East and West developed in *The Lonely Traveller by Night* and suggests that the only way to

escape the social organisation of the body is to leave "home" and move beyond the boundaries of the binary structure. In *Terra Incognita* the myth of the antipodes is invested in the female body of Marie; in *The Lonely Traveller by Night* it is metonymically represented by the male body of Yuramiru; and in the final part of the narrative, *Lord Hermaphrodite*, the utopian vision is embodied in the eponymous androgyne. In various mythologies and cosmologies the androgyne represents the originary wholeness of human being from which men and women have descended.[11] According to Jerome Schwartz, the Renaissance saw in Aristophanes' fable of the androgyne[12] "a symbol of the primordial wholeness and innocence characteristic of its dream of the Golden Age" (121).[13] It is appropriate then that Hall should encode the character of Lord Hermaphrodite with the myth of the southern utopia. Furthermore, the androgynous figure may be compared to Bakhtin's model of the grotesque body which also incorporates both male and female anatomical attributes. Bakhtin argues that the classical or bourgeois body is constructed by separating it from the grotesque body, which is also a figure of ancestral wholeness. Like the male and female bodies which are fragments of the androgynous whole, the clean and proper body is an isolated element of the grotesque whole.

The kinds of socio-cultural discourses of identity which organise the body into categories of male and female gender, also figure the division of the world into self/Other, West/East, and so forth. In *Lord Hermaphrodite* Shilling tries to escape the cultural binary logic by journeying back to the figurative origins of the body's corruption and beyond the limits of the familiar structures to find that lost wholeness in the utopia of the south. Unlike the model of hybridity which entails a mixing of two disparate (pure) categories, the androgynous whole already embodies the potential to be Other identities. In *The Second Bridegroom* and *The Grisly Wife*, Hall began developing the idea of the un-becoming proper body becoming androgynous when, during their respective periods of physical degeneration, Felim John noted his likeness to his

ancestors (183), and Catherine Byrne observed her similarity to her male relations (273–74). As Shilling travels through the Orient and performs various roles, he becomes a cultural androgyne — a figure who is absorbed in the East but who also maintains part of his Western identity. Whereas Byrne's and John's transformations are figured through deterioration — a loss — Shilling increases and becomes a grotesque multiplicity. In order to portray Shilling as the realisation of the individual's potential Otherness rather than a hybrid figure of cross-cultural contamination Hall represents the East stereotypically as the West's binary Other, and shows Shilling occupying a space which is between the two but also beyond them both. Although he problematises these Orientalist constructions of Otherness, as in *The Lonely Traveller by Night*, he remains caught in the play of stereotypes and produces an Orientalist discourse of the Other.

After Louis XIV invaded the unnamed nation in *Terra Incognita* Scarron went into exile (210). In *Lord Hermaphrodite* he resurfaces in the East as the abject Joshua Shilling, the romanticised European pirate-cum-explorer who has reterritorialised on the Orient and turned against his own kind. In 1679, eighteen years after the invasion, he obtains eight ships from the French king whose government was "notorious for making warships available 'on loan' to approved privateers" (319), and in return he "promise[s] to intercept cargoes in the Arabian Gulf and attack merchants trading under Dutch protection" (319). Shilling, however, fails to send any loot back to the French king, and he forfeits completely on their agreement after he suffers a near disaster at Aden in which he loses half his fleet to British attack. Nevertheless, within two years he has risen from obscurity to his present outlaw status as "the most notorious bother among a great many bothersome rogues" (321) who are pillaging the European trading companies in the East.

The narrative of *Lord Hermaphrodite* is Richard Godolphin's report to his uncle, written in 1688, which presents "whatever useful fragments" he and his cousin Denzil and son Richard could find, "no matter how odd or circumstantial" (323), concerning

the activities of three infamous privateers who have been disrupting the English East India Company's business — Captain Joshua Shilling, Marsiglio Fontana and Lord Hermaphrodite (322). Before departing from England the Godolphins' agents and spies combed the Honourable Company's archives for traces of the notorious Shilling. Their summary description of the elusive pirate reveals him to be,

> variously, an Englishman, a Scot, a Greek or else an Italian from Sardinia. [...] Some eyewitnesses consider him tall, others say he is of medium build. He has been described as bulky, stocky, wiry, stooped, and rather on the small side of moderate (though driven by such energy as to appear larger than he is). His colouring is given by some as olive complexion and green eyes, by some as reddish with matted locks, by some as resembling a bald sun-beaten Viking, by others as having fastidiously white skin and light brown hair. [...] Those claiming personal encounters describe his voice as soft, raucous, guttural, or lisping. He speaks English like a Londoner of good family and French like a Parisian. Marks of recognition are given as a scar scoring his left cheek, a scar down the right cheek, two scars across the forehead, a missing arm, a missing right hand, a missing left hand replaced by a hook, uneven shoulders, a missing leg from the knee down, a kink in the neck, missing ears, a missing eye concealed with a black patch, and a missing nose. (315–16)

This excess of descriptive detail recalls the historical reports about Terra Incognita,[14] which similarly fail to capture their subject. Like the grotesque body which is an uncontainable collection of images, Shilling remains figuratively unsayable as he is overdetermined by an excess of description. Furthermore, not only is his appearance uncertain, but like the Dieppe maps which did not definitively locate the southern continent, the Company's records show him to be simultaneously present in different places. "[C]ontradictory reports", the narrator says,

> list the names of his vessels, the flag he flies, besides the dates and circumstances of his offences against the Honourable Company. For example, on 17 May 1680 at 9am he is said to have entered Bombay harbour under full sail, 'at reckless speed', put about just short of colliding

> with the company flagship, fired a cannonball at random and made off out to sea again; yet a secretary at Madraspatnam reports that at dawn on 18 May 1680 (1600 miles away by sea, but a mere seventeen hours later!) the alarmed town woke to the stench of smoke and the sight of factory employees rushing for the warehouse only just in time to quench a fire lit by the notorious Captain Shilling. (316)

The reliability of representation is problematised by this official record which is apparently contaminated with hearsay and rumour. Plainly Shilling can not be in both Bombay and Madraspatnam at the same time. Instead of positively identifying the pirate and delimiting his position, the plenitude of descriptive detail seems to have expanded his identity to include several people under the name of "Shilling". In fact, as the Godolphins eventually learn, Joshua Shilling, Marsiglio Fontana and Lord Hermaphrodite are the multiple identities of one fugitive body.

Historically the hermaphrodite is a sign-laden body. As monstrous prodigies hermaphrodites have been interpreted as omens and portents (Fiedler 20), and signs of either God's wrath or his miracles (Semonin 73). They are figures of wholeness (Plato 59); of emasculation (Ovid 104); and of the "degeneration" of women (Paré 31–33). In the Renaissance hermaphrodites were seen as a threat to the gender hierarchy (Jones and Stallybrass) and the term "hermaphrodite" was used to denigrate "mannish women" and "womanish men" — people who did not conform to the society's sanctioned gender roles (D. Harris 174–75). These culturally produced meanings are imposed onto the androgyne in an attempt to locate it within society's epistemological structure, but in fact this accumulation of signs constitutes a semiotic barrier which defers knowledge of the ambiguous figure. In Hall's text Lord Hermaphrodite's identity cannot be known with any certainty because he is just such a collection of signs — fragments of information distributed over the East.

Like the island of Terra Incognita which was inscribed into European colonial narratives of discovery, the body of this pirate is incorporated into various historical

records. But just as the collective images of the grotesque body compromise the "official" truth, the superabundance of information about Shilling in the official archive conceals rather than reveals his identity by disseminating him over the Orient. As the Godolphins trace a circuitous path through the East piecing together the semantic fragments of the outlaw, their English identities also disintegrate as they are influenced by the people and places they encounter and discover aspects of their individual selves in the Other. Eventually the tripartite Godolphin body — father, son, and cousin — is also fragmented and distributed over the East as they go their separate ways to pursue their personal desires.

Although Hall draws attention to the problems of Europe's representations of the East in *The Lonely Traveller by Night*, he still constructs the Orient as the West's grotesque Other world in *Lord Hermaphrodite*. When the Godolphins enter Ethiopian waters the text sets up the East/West dichotomy as the sea turns from a clear blue to a filthy brown colour (325), figuratively signalling their crossing the border into the domain of the "unclean" Other. While Hall's descriptions of the foreign cities which the travellers visit — Assab, Gombroon, Surat, Bombay, Delhi — are undeniably Orientalist, it may be said in his defence that he is portraying these places from the perspective of seventeenth-century English travellers who see the Orient as exotic. Their first impression of the East is "the vastness of the ocean between strange forgotten lands with grotesque customs, the busy if rudimentary local trade among the ports along its seaboard and the rich pickings" (321). As the travellers approach the port of Assab they pass the dhows of an Arab slave-trader "crowded by morose boys of eight or ten years, each having a thong around his throat" (326). With this very obvious commodification of the body Hall not only suggests the different value of human life in the Orient, but the barbarism of this foreign region where people openly prey on one another. In *The Lonely Traveller by Night*, for example, the narrator's father conducts his trade in human bodies in secret, but in *Lord Hermaphrodite* the East represents a

region where the outlaws feel "so much at home their victims speak of them in the same breath as reefs and cyclones and with much the same resignation. One might regard them as a symptom of the place, a hazard without which it would be incomplete" (322).

According to Said, Orientalism expresses a relationship of power between the Orient and the Occident in which the East is dominated by Europe and "*made* Oriental" (5–6). In *Lord Hermaphrodite* Hall produces the kinds of stereotypical images that Said problematised in *Orientalism* because they construct the East as barbaric, immoral, irrational, unhygienic, and so forth. In Assab the Godolphins observe the market scene where "men s[i]t on the ground roasting skewered meat over little fires" while some "sweating bare-chested slaves, ankle deep in bloody wool and gobbets of fat" butcher sheep (342). They also observe "people roasting skewered meatballs on a smouldering log" (430) in the teeming streets of Delhi. Also in the Indian capital their guide leads them through "colourful" streets where they see "holy beggars, tradespeople selling a multitude of household wares, people praying, others digging in the street, carnal, jostling, greedy, pissing people" (430), and down backlanes where they gag "on the stink of shit and putrid offal" and a "pestilence of flea-scratching humanity swarm[s] all about, their suppurating deformities on display" (445). By portraying the different peoples throughout the various countries in the same manner, Hall essentialises the East as the West's Other in the manner that Said identifies as Orientalist. To the Western observer, the Eastern Other is "almost everywhere nearly the same" (Said 38). In *Lord Hermaphrodite* the people of the diverse Eastern countries are all represented as fragments of the grotesque body, the pullulating foreign Other.

Hall does however problematise the travellers' Orientalist expectations to some degree. As they climb the stepped laneway to the local emir's residence in Assab, a castle perched high on a cliff (327), Denzil says he expects it to be a "rabbit warren on top of a rock, with a busy swarm of low life squirming in and out" (327). Yet, when they reach the palace they find it is almost deserted. A few members of the local

population are occupied with their devotions and they ignore the intruders. At the same time the Godolphins are impressed by the richness of the Orient, as exemplified by the hoard amassed by the Dutch factor at Assab. When they enter the warehouse they are intoxicated with its "aroma compounded of cinnamon, hessian bales of cotton cloth, cloves & coffee, all permeated by the sweet hint of permanently rancid fruit" (336). Hall leaves no doubt about the role of mercantilism in the spread of colonialism when the narrator enthuses that the colonial factory is "the whole reason for empire" (336). Maritime explorations and international expeditions of "discovery" are impelled by avarice. As the narrator continues,

> [t]ruly this new age of navigation and discovery is the most exciting in human destiny. Nothing compares with it — except the invention of the wheel and the capture of fire before that. Trade today is, as faith was for our grandfathers, the key to unlocking the unknown. (336)

As John Keay observes in his history of the English East India Company, *The Honourable Company* — which is one of Hall's acknowledged sources — "[t]rade, not conquest or colonization, was the priority" (7). Advances in technology such as "marine design [...] navigational instruments, cartography and gunnery" (6) served mercantilist interests. Colonisation was secondary, like a cancer which consumes the body's healthy cells and contaminates the host with its malignancy. Keay also argues that the British Empire began with the spice trade in the Banda Islands by procuring nutmeg for the consumption of the English body and at the same time making astronomical profits. "In the minuscule Banda Islands [...] ten pounds of nutmeg cost less than half a penny" and it could be sold in Europe for "a tidy appreciation of approximately 32,000 per cent" (Keay 4). Like the historical merchants, the narrator of *Lord Hermaphrodite* waxes at the prospect of trading "with Chinamen & Malays ignorant of what their goods might be worth in England and not the faintest notion of what price to put on them" (337). There is no altruistic evangelism or scientific curiosity impelling the European colonialist expansion here, just pure mercantilist greed and, as Godolphin notes in the

preamble to this report, "[r]espectability is confounded [in the East] because even halfwits see the similarity between trade and piracy" (322). It would seem that the only difference between the two activities is that the mercantilists' plunder is licensed by the imperial authorities. Their cannibalistic exploitation of the Other is purified by the logos of capitalism.

Orientalism represents the East incongruously as being both perverse, immoral and degraded (Said 166–67), and as the source of rejuvenation for the moribund West (Said 114–15). In *Lord Hermaphrodite* Hall shows the East and West to be equally decadent, and employs a strategy similar to that used in *A Dream More Luminous Than Love* where he draws subtle comparisons between the opposed entities, and locates examples of the grotesque Other's "Otherness" within the self to fracture the ideological divide that separates and hierarchises them. Like the European king in *Terra Incognita* who has a gruesome collection of oddities in the Cabinet of Art, the Mughal Emperor, Aurangzeb Alamgir, maintains a museum in Delhi (434) which, along with treasures, relics and curios, contains the "usual array of butterflies and metallic beetles, the usual freak lizards and mis-made dogs, all cleverly stuffed" (434). In addition the imperial collection houses living human freaks such as children with "no arms, just hands sprouting like tiny wings from their shoulders" (443), Siamese twins joined at the chest, a peasant "with the perfect shape of a headless baby grown out of his chest", and a person "afflicted with a second, eyeless, face at the back of his head, complete with toothless mouth which opened and shut" (444). While this assemblage of monsters might seem to be an Orientalist representation of the East's perverse desire for the unnatural, Hall reveals the English to have a similar taste for the monstrous and bizarre. When the Godolphins are invited to inspect the royal collection, Isabella Manin, who is now the keeper of Aurangzeb's museum (434), informs them that she has recently received a letter from the King of England seeking to purchase some deformed living

human beings for his own collection. "*One Male and two Female blacks — must be dwarfs and of the least size one can procure!*" (443).

In the late seventeenth century, the period in which the narrative is set, Charles II was the English monarch. He had a notorious penchant for monstrosities (Semonin 69) but, as Henry Morley remarks in *Memoirs of Bartholomew Fair*, the "Kings and Queens of Europe in the years before and after 1700 shared in the taste of all classes, for men who could dance without legs, dwarfs, giants, hermaphrodites, or scaly boys" (245). In the same period, gentlemen and scholars of the Royal Society of London, "the first academy to be devoted exclusively to the study of natural philosophy" (Park and Daston 47), filled their homes with collections of curiosities: "whatever was rare or outstanding" in any respect in art or nature (Whittaker 76). This included specimens and fragments of exotic animals and birds, unusual people, human relics, and animal monstrosities (Whittaker 76–85). In *Lord Hermaphrodite* the narrator and his son compare the items in Aurangzeb's museum to the ghastly collections at the Oxford school of anatomy which contains

> a head of shorn hair seven feet long and never before cut, a young soldier's skeleton [...] human skins—whole skins, male and female, stretched on racks (cured and tanned, naturally) — also, of opposite effect, mummies still swaddled and, after four thousand years, gruesomely rotting away in their secret cocoons. (444–45)

Like the Venetian surgeons in *The Lonely Traveller by Night* who want to dissect Yuramiru to examine his parts, the Oxford collection reveals a similar grisly "scientific" fascination for the body. The collocation of human relics with "unusual" animal specimens, such as whale sperm and elephant feet (444), cloaks the scholars' desire for the grotesque Other under the depurating sign of "science". Kristeva argues that the abject constantly threatens to destabilise the borders of the clean and proper (4), and that the subject experiences abjection when it "finds the impossible within, when it finds that the impossible constitutes its very *being*, that it *is* none other than abject" (5).

In *Lord Hermaphrodite*, the threat to the European self's identity which is presented by its fascination with the grotesque is "contained" by being objectified and institutionalised. While Hall troubles the West/East binary structure by showing both cultures to be fascinated with the grotesque, he also reveals the "top" of both cultures to be polluted by the "bottom".

However, this strategy of grotesque inversion hardly redeems Hall from his problematic representations since he also portrays the Orient stereotypically as a (carnival) world upside down. The logic of the European carnival is that of the "'inside out', of the 'turnabout', of a continual shifting from top to bottom, from front to rear, of numerous parodies and travesties, humiliations [and] profanations" (Bakhtin 11). Gender roles, for example, are reversed and women may rule over their husbands and beat them (N. Davis 171). When the travellers in *Lord Hermaphrodite* arrive at the home of their host, Ali Bazrà, his wife suddenly attacks him with the rolling pin from her loom, and the Godolphins are astonished when he does not resist her sally. Her violent outburst appears to them to be evidence of the irrational Oriental mind but as the woman explains, she is punishing her husband for "ogling some whore across the street" (330). The European carnival "celebrate[s] temporary liberation from [...] the established order" (Bakhtin 10) and as Davis argues, the effect of the inversion is to confirm the status quo ("Women on Top" 153). In *Lord Hermaphrodite*, however, Hall inverts the European gender hierarchy to portray the Orient as the permanent opposite of Europe. Bazrà's wife treats him like an idiot and as the narrator remarks, "[m]any women in Assab are like this, as we were soon to find out. Seldom pamper their menfolk, either in private or in public" (331).

Bazrà's wife's morality contrasts with the Orientalist attitude towards Eastern women. As Said explains, the women of the East are portrayed as "creatures of male power-fantasy. They express unlimited sensuality, they are more or less stupid, and above all they are willing" (207). But in *Lord Hermaphrodite* Hall reproduces an

historical episode from the British colony in Bombay to contradict the Orientalist discourse of the Eastern female. The Honourable Company dispatched a cargo of women "from London to its permanent colony at Surat in India — gentlewomen for the officers, plus others for the ranks — each female being assured the Company would meet her expenses, also board and keep for a year and a day" with the consent of the king (340). This of course is tantamount to procuring, and comparable to the Orientalist image of the East as sexually promiscuous. According to Keay, the high infant mortality rate among the English was blamed on the "foul" local women, so to propagate the colony the Company [...] sent out *English* women" (135). Although the Governor of the colony requested "decent" women, those he received "proved highly troublesome [...] 'daily dishonouring the nation and their own sex'" (Keay 135). It appears that the English women were just as "foul" and promiscuous as the women of Bombay, and in *Lord Hermaphrodite* Hall represents the English women as potentially "willing" partners for the men of the lower ranks at least.

The Company's illicit activities are veiled by its title "Honourable", but this trade in female bodies may also be compared to the Arab slave trader which the Godolphins encountered when entering Assab harbour. Moreover, in a strange circuitous fashion, the abject female body which the Englishmen shun in Surat returns in the form of their own low-Other — the cargo of trollops. Paradoxically it is the grotesque outlaw, Shilling, who disrupts the Company's disreputable operations. The pirate had the local emir impound the cargo, and it was only released when the British navy intervened. The English factory manager, John Honeywood, "a scion of Gloucestershire" (338) — and presumably an ancestor of Judge Honeywood, the wealthy squire in *The Grisly Wife* who apparently shares the familial trait of bandy legs (338) — subsequently dispatched two warships to accompany the shipment of females to Surat and to dispose of Shilling and his crew en route, but the captain eluded his pursuers by literally becoming-woman. He slipped aboard the cargo vessel disguised as "the most perfect martinet of a matron"

(343), and sailed with them to Surat "in the care of the officers who were supposed to hunt him down" (343).

It is deeds like this which undermine the dignity of the company officials. In *Rabelais and His World* Bakhtin argues that in the Middle Ages carnival laughter opposed official culture and represented "the defeat of power, of earthly kings, of the earthly upper classes, of all that oppresses and restricts" (92). This laughter was produced by the parodies and travesties which figuratively "uncrowned" and debased the authority figures, and it may be said that in *Lord Hermaphrodite* Shilling's mocking tactics similarly deface the Company's agents' "official" presentation of themselves to the Other. Honeywood complains to the Godolphins that on one occasion Shilling tampered with the signal flags "on the Company flagpole to send such contradictory messages the fleet ran aground"; and another time he "shinned up the pole in person to slash a rope and drop the flags [while] another scoundrel took advantage of the confusion to pour oil into the breech of Company cannons so they refused to fire the salute as the admiral himself arrived" (339). The captain's "pranks" are like the carnival tactics that Bakhtin describes which challenge official culture. As the narrator points out, Shilling's actions are "extremely damaging" since it is

> well known among Europeans that the fiction of [their] dignity is what carries [them] through. Often this will prove to be a colonial's best protection, even in situations of naked danger. Native races still regard [them] with something akin to terror, though we may be carrying no weapons nor have immediate support from the sea. In such cases mockery, as a universal language, can be lethal. (339–40)

The effectiveness of his strategy is demonstrated by the official at Gombroon who says he regrets that Shilling is "able to succeed with simple tricks against respectable merchants, catching [them] out again and again" (349). The outlaw is waging a vendetta of humiliation against the officials as revealed in the fragment of a note that Bazrà shows the travellers, which reads:

> *... may advise, I enjoy infuriating the pompous asses, I enjoy being hated. This is the point. The more they hate me the more they are tortured by their failure to catch me. And I am determined to continue treating them to lessons in courtesy. God preserve me from the day when my kindness may lose its fangs.* (341)

Shilling is the grotesque body which lies both in-between and across category boundaries. He has succeeded in the Orient where "several generations of the East India Company's best managers" (398) have failed, because he has taken sides with the Mughal, literally joining the Other. Nevertheless he stirs up trouble between the emperor and the rebels in order to damage the Company's business (410). He is like Yuramiru who functions as a third term to disrupt the binary structure of East/West. The grotesque is not simply opposed to the proper body; it resists structure and also threatens the West's Other as it constantly challenges the dominant powers.

The travellers first learn of Shilling's ambivalent nature from their host, Bazrà, who illuminates the outlaw's character by directing their attention to the "captain's tree" painted on the doorframe of their room. The grotesque decoration is like the art works discussed in chapter one of this thesis. It is "a cunning design of stems sprouting alternate black and golden leaves", which Richard reads as the "Tree of life. Tree of Evil and Good" (332). Like the pirate himself, this compound of opposites collapses the traditional category borders and, by extension, threatens the structuring principle of European identity since it can be interpreted as combining genders.[15] In fact, in the latter part of *Lord Hermaphrodite* Shilling tells Godolphin that he prefers to be known by his alternative identity as Lord Hermaphrodite because it expresses a truth about his nature (491). The androgynous figure represents the "contradictory and double-faced fullness of life" which Bakhtin argues is the "essence of the grotesque" (62). But duality also describes deception and by extension the displacement or deferral of knowledge. While the name of Hermaphrodite might indicate the pirate, it does not reveal his history.

The androgyne ambivalently threatens the gendered self with its difference *and* with its sameness. In *Captivity Captive*, the threat of the same is figured through incest which results in "racial" degeneration. In *Lord Hermaphrodite*, Shilling's "assimilation" of the foreign cultures' customs and rituals reveals the self's potential to become Other. The outlaw's apparent insubstantiality is also an un-becoming of his European self which is further exemplified by his participation in Eastern religious rituals. The Godolphins unknowingly encounter him as Marsiglio Fontana — another fragment of his identity — in Gombroon where they observe him participating in the dervishes' dance. He appears at first to be extremely incongruous amongst the sweaty, writhing bodies of the Persians (356). Nevertheless, with his "cheeks squinched, lace kerchief loose and coming undone, shirt flopping open at the neck, body driven to the limit of its athletic powers" (357), he soon proves himself to be an adept and the travellers forget the Persians, "their behaviour being simply foreign where his was freakish" (357). The dance scene is like a grotesque painting: the circling figures of the dervishes "spinning like whirlwinds" (355) represent an inversion of the divine order, as if "the revolving planets in the heavens a mere metaphor for the dance" (355). Entranced by the rhythm, the dervishes are released from the social organisation of their everyday world, and for the Godolphins also Shilling represents an escape from their cultural restraints.

> Here was a civilized man who voluntarily threw away the very treasure justifying his presence in these remote parts: a European who, despite the overwhelming evidence of European superiority, cast his lot with the natives, turned his back on the rest of us, on family and teachers, turned his back on his concernment as a Christian to give these poor heathens a good example and, when it comes to the point, turned his back on Jesus Christ our Saviour. (358)

In one sense the outlaw Shilling has abandoned Europe and partly reterritorialised on the Orient, just as the fugitive Felim John in *The Second Bridegroom* flees his English master and reterritorialises on the Aboriginal culture. At the same time Shilling remains

recognisably European, as the Godolphins observe, and so his "freakishness" is the result of a certain cultural androgyny: the displaced European man skilfully practising the foreign ritual. From the Godolphins' perspective Shilling has become "almost the same" as the Other, "but not quite", to recall Bhabha's phrase. Unlike Bhabha's model of the hybrid in which the "not quite" represents the partial presence of Otherness in the colonised subject, Hall's androgyne threatens the European self's identity with the "not quite" of its sameness. In this grotesque niche of Gombroon, the outlaw figure collapses the distinctive self/Other dichotomy on which western identity is founded and in an uncanny way he reveals the repressed unfamiliar Other to be residing in the familiar self. As Francette Pacteau observes in "The Impossible Referent", by combining male and female genders, the figure of the androgyne erases the difference which constructs the subject. "The androgynous 'position' [...] implies a threat to our given identity and the system of social roles which define us" (63). Similarly in *Lord Hermaphrodite*, Hall constructs Shilling as a cultural androgyne to trouble the Godolphin's sense of identity. During the dance he holds a peculiar allure for the travellers which inverts the Orientalist dichotomy since it should be the Persians who attract their attention, but in fact they are mesmerised by the outlaw who shows them their self in the Other. Their identities are destabilised by the Other's sameness.

The threat of the same is also figured through the travellers' latent homosexual desire. In "The Chic of Araby" Marjorie Garber observes that the "story of Salome and her Dance of the Seven Veils has become a standard trope of Orientalism, a piece of domesticated exotica that confirms Western prejudices about the Orient [...] because it is produced by those prejudices" (228). She goes on to argue that the story represses the identity of the dancer and suggests that it was not performed by Herodias' daughter, but by a male in female dress (229–31). The dance is about "gender undecidability" and "transvestism as a space of possibility structuring and confounding culture" (231). In Hall's narrative the multipartite identity of Marsiglio Fontana/Joshua Shilling/Lord

Hermaphrodite elides the structural boundaries of West/East by embodying both Orient and Occident in the figure of the cultural androgyne who not only wears the garb of men and women, but of different cultures. The Godolphins' attraction to him troubles their identities as heterosexual males.

The depurated subject cannot engage with the grotesque body without its own integrity being compromised in some way. The sexual identities of Major Wilmot and his friend Malory are also imperilled when they engage with Shilling. As the Major tells the Godolphins, on his first Arabian Sea posting he and Malory had stopped at Gombroon on their way to Surat where they were to "mop up a bit of trouble" (363) the Company was having with the Shivajis and deliver a cargo of females — the "first shipment of its kind" (363). As Wilmot explains, the women were to

> keep the chaps happy out there in the stinking heat. Sometimes, these days, it is ladies. But mostly trollops for breeding. [...] Now and again somebody at home decides it must be time to parcel off a new batch. These were trollops. Though young and juicy. (363)

One evening Wilmot and his party fell in with Shilling who soon learnt from them about the cargo and "declared in the loftiest tone that women are not for gratifying men's lewdness" (364). As much as Shilling's sensibilities were offended by the Company's trade in women, Wilmot and his cohorts were affronted by the captain's arrogant pronouncement which opposes their sexist patriarchal values. Wilmot and his men overpower Shilling and tie him down spreadeagled, then admit six women from the cargo who arouse him against his will and rape him. The actions of these abject women are presumably doubly offensive to the pirate since he prefers men (552), but their violence is intended to curb his sense of superiority by calling his (homosexual) body back to its carnal base, which Wilmot assumes to be a heterosexual patriarchal male. The struggle for dominance between nations which is played out through gender politics in *Terra Incognita* is enacted in *Lord Hermaphrodite* between the military men

and the outlaw who has "assimilated" the East. Shilling's values represent a threat to Wilmot's identity, but the rape which literally places the outlaw in a submissive position also compromises the major's position. Since the women act as agents for Wilmot and his men, it may be said that they vicariously insert the phallus into Shilling, and so while policing the gender borders of the misogynistic heterosexual norm the major and his friends commit homosexual rape. In retaliation for this humiliating assault Shilling has been carrying out a vendetta against the body of men responsible in order to erase all knowledge of this unspeakable secret. When the Godolphins encounter Wilmot later in Surat, he reveals that six of the eight men who participated in the rape have been killed (397).

In a less violent fashion, the tripartite Godolphin body is also dismembered by the grotesque outlaw when they split up to search for him. The travellers are still unaware that Fontana and Shilling are the same person, and it appears that the two pirates have travelled in different directions, so Denzil follows Fontana to Bombay, while Richard and his son go to Delhi in search of Shilling (410). On the way, however, they are captured and imprisoned at Kishangarh castle where they await the pleasure of the absent rajah (418). In Bakhtin's theory of grotesque degradation "everything descends into the earth and the bodily grave in order to die and to be reborn" (435), and in Hall's work captivity functions similarly as a device for releasing the body from the usual cultural constraints and gaining some enlightenment or regeneration. This kind of imprisonment is a familiar narrative strategy which Hall also uses in the three novels of *A Dream More Luminous Than Love*, and in the two previous sections of *The Island in the Mind*. Scarron regains his zest for life during his incarceration; Manin learns from Yuramiru while she is imprisoned; and Richard finally sees his son as an adult and an equal when they languish in Kishangarh (418). Figuratively speaking, the Godolphins are projected down to the lower bodily stratum — the grotesque womb — when they eat poisoned food which causes them "bouts of fever and squitters", and they are

"racked with perpetual puking, foams and violent pains" after which the "stench [has] to be endured for weeks" (417). Their bodily orifices are opened by illness and they breathe each other's stink which is metonymically a mutual invasion of each other's body that establishes a measure of equality between them. They are figuratively stripped of titles, offices, and social or familial positions of superiority, as they are reduced to their carnal bodies and share in the camaraderie of survival.

When young Richard manages to prise open a rusted shutter, his father, who failed at the task, reassesses him.

> The shutter trembled. He shifted his feet to gain better purchase. Flakes of rust dropped. Hinges gave. The shutter gradually screeched open. Daylight flooded in through a barred window. We faced one another.
>
> Our whole lives were before us at that moment: justices and injustices through the years, protections and beatings, playfulness and puzzlement, trust, treachery, disobedience, love, buried contentments and raw fears.
>
> (416–17)

The open window metaphorically shines light onto their relationship and Godolphin realises that he has kept his son trapped by not allowing him to grow up (430). This moment which is both a contest of physical strength and a display of virility, may be compared to the scene in *Captivity Captive* when the narrator, Patrick Malone, is metaphorically emasculated by his brother, Jeremiah's, phallic display. On that occasion Patrick decided to prove his masculinity by having sex with his sister Norah, who also observed Jeremiah's performance through the hole in the adjoining bedroom wall. In *Lord Hermaphrodite*, however, rather than the narrator being emasculated, the phallus is passed on, so to speak, to his son Richard. The family line will continue, and like Shilling, the narrator is released from responsibility, but now he sees his son as a rival. As the narrator confesses to the reader, Richard's "offence was that he had contested the strength of my arm and won. In return I crushed him with weapons he could not possibly oppose and trussed him with obligations" (430). Although this

Oedipal conflict becomes more pronounced later on when both the narrator and his son are smitten with desire for Manin (434), he realises that he is too old to compete for her, and his desire is redirected towards Shilling.

There is no doubt about the narrator's sexual preference though, as he repeatedly expresses his lust for the women he encounters, from Bazrà's wife whom he dreams of undressing "and finding her body a marvel of surprises" (332), to the women of Delhi who parade through his dreams, "breasts gracefully draped with fine fabrics, bare midriffs, naked feet in sandals, rings on their toes" (429). Godolphin is like the nineteenth-century Europeans whom Said describes in *Orientalism* as seeking "a different type of sexuality, perhaps [a] more libertine and less guilt-ridden" experience in the Orient (190). The fact that the narrator does not satisfy his desire with any of the women he lusts after metaphorically suggests that he does not find what he is searching for in the traditional representations of the Orient, because they are the construction of the West. The images of the beautiful, mysterious women of the East are the embodiment of European repressed desires, and as long as he continues to search for them he remains tied to the West and within the binary structure that he secretly wishes to escape.

If the impulse for sexual union is a longing for wholeness, as Plato's myth of the androgyne claims, then Godolphin's attraction to the androgynous Shilling represents his desire to escape the socio-cultural structures which divide humanity and return to the grotesque wholeness of life. The freedom that both Godolphin and Shilling seek lies beyond the binary structure of West/East in Terra Incognita, as suggested metonymically by the relationship between Manin, Youssef, and Yuramiru in *The Lonely Traveller by Night*. In *Terra Incognita* Scarron claims that the mind is the only place where he can be free to discover new meaning and new people (33–34). But like the Orient, his utopian dream of Terra Incognita is constructed by his European

imagination. Only by leaving their familiar "homely" world and un-becoming their Western selves can they hope to elude their ideological constraints.

When the rajah finally releases the Godolphins from prison they continue on to Delhi where they are treated more cordially. Delhi is the "absolute centre of a vast empire" (428) — Aurangzeb's empire. In figurative terms, the narrator and his son have journeyed from one pole of the West/East dichotomy to the other. When the emperor's delegate, Kumar Gupta guides them through the streets of the city to visit the "imperial collection" (430) the narrator feels that he is becoming part of the Indian environment.

> We breathed as the crowd breathed. Our blood pulsed as theirs pulsed. You see, we were more and more seized upon by simply being there. What made the city so intoxicating was living in common among such strangers, the vivid fact of our foreignness publicly recognized in a place where we were allowed to be foreigners. (432)

Just as Isabella Manin in *The Lonely Traveller by Night* becomes a fragment of the Other when she joins the Aboriginal group in Yuramiru's dream (256–57), in *Lord Hermaphrodite* these two elements of the Godolphin body — Richard and his son — are un-becoming their English identity in the Orient. The degradation process which rendered them abject in the Kishangarh dungeon has altered their perspective and they accept other people's difference as equal to their own. They now recognise their own identities as the Orient's Other and are becoming part of the grotesque tableau of incongruous elements that comprises the Occident's Other.

As the Godolphins journey through the Orient gathering information about the people and places for trading purposes, they trace a path which maps the fragments of Shilling's character. His adventures in the East form the genealogy of his becoming (or un-becoming). In Assab they discover that he is friends with the local people and "much in favour with emirs [... but] detested by white men of his own kind" (345). Aristide Perrin, the forger who draws maps "from stolen (or borrowed) copies" (391) to sell to

privateers, describes him as a "gentleman through and through", who also "has the temperamental nature of an outlaw [... and] an apparent distaste for his own class" (392), and in Surat Perrin tells them that Fontana (alias Shilling) is an accomplished musician, and possibly an aristocrat, "cutting loose just for the whim of it" (392). It seems as though the object of their desire to know — Shilling — is superimposed onto the Orient. Assembling the semic elements will reveal the semantic code that will enable them to articulate their own secret desire. Yet all of their knowledge of the man is derived from fragments — rumour, hearsay and anecdotes. The whole truth about him is unknowable as this façade of myth and secondary reports stands between the searchers and their quarry. Their repeated failure to apprehend him is like the continuous displacement of repressed desire along the map route, and his elusiveness feeds their curiosity about the "unsayable" Shilling. At the same time though, their route is a line of flight from British culture and as they continue on their quest, they too become fragmented.

Harpham defines the grotesque as the repository for what is exhausted by language (3), and metaphorically speaking, in *Lord Hermaphrodite* the Godolphins are exhausted by their pursuit of the unsayable outlaw — Shilling/Fontana/Hermaphrodite. While the narrator and his son were searching for him in Delhi, Denzil was looking for Fontana in Bombay and Goa. His search is also fruitless, and while waiting for his companions to arrive he turns to piracy (466) and decides to stay in India (469). At this point in the narrative Richard also breaks away from his father and returns to Delhi to be with Manin (471). The dismemberment of the tripartite Godolphin body as each man pursues his own desire, signals the fragmentation of the European body in the Orient and strangely repeats the decomposition of Monsieur Scarron into his various pirate identities. The narrator is the only one still interested in finding Shilling, and shortly afterwards, Denzil introduces him to Shilling's navigator, Mattias Sorowsky (472),

whose name he obtained from one of the letters that Manin gave Godolphin (442) when they visited Aurangzeb's museum of freaks.

Sorowsky takes Godolphin to the Company factory where he finds Shilling indulging his taste for submissive males. In Bakhtin's theory of grotesque degradation the body is released from the bonds of everyday norms through ritual inversions of the social hierarchy (11). In *Lord Hermaphrodite* Shilling releases himself from the bond of his humiliating secret by taking his last remaining "captor" captive. Malory is strung up naked and humiliated by Shilling, who similarly commits homosexual rape when he figuratively extracts semen from the lieutenant's bound body by inflicting a sabre wound on him: a drop of blood dribbles from his chest down his torso, and hangs on the tip of his penis, which begins to swell (478). Again, as in *Terra Incognita* and *The Lonely Traveller by Night*, secret knowledge — the seme — is linked to semen when Shilling instructs the narrator to record the whole episode so that the three of them will have a secret which will keep Malory in bondage to this humiliating moment in his life. The drawn blood which is metonymically linked to the inscription on the page as an act of revenge, is a sem(en)ic exchange for the secret shame that Shilling will not reveal. In this reversal of the outlaw's own homosexual rape, the somatic borders of the "official" body, represented by Malory, are opened by the grotesque phallus and the act of degradation produces knowledge which reduces the lieutenant to Shilling's level of humility. This final abject deed concludes the pirate's vendetta and severs his last link to society. At the same time, having finally found his grotesque quarry, Godolphin feels that the "surface of [his] trivial life, that glossy skin as [he] imagine[s] it, ha[s] ruptured and [he] drifts in the dark abyss" (475). Like Manin abandoning Venetian society when she joined Yuramiru in *The Lonely Traveller by Night*, the narrator escapes into the outlaw's domain where he is free from the proprieties of the European social structure. After the servants remove Malory, the three men celebrate with a glass of wine, and

Shilling invites Godolphin to sail with him to "the island in the mind" (481) — but the pirates take no chances that he might refuse and abduct him.

They depart from Bombay with a fleet of two ships, the *Zadig* and the *Avenger*, bound for Polo Run, "the famous home of nutmeg and the natives whom the Honourable Company double-crossed to the tune of thirty-two thousand percent profit" (506). Keay argues that the genesis of the British Empire may be located on Polo Run since it was the only place in the world where the nutmeg plant grew (3). The story of this little tropical island serves as a paradigmatic example of the capitalist consumption of the body. As the narrator of *Lord Hermaphrodite* explains, so great was the European body's demand for the spice obtained there to flavour its food, that "rival empires [began] slaughtering each other in their greed to possess it" (507). But in the end the money derived from "such trade rarities as nutmeg probably ends up being fired from cannons in Jamaica or hammered into Spanish armour or as buttresses for African bastions or as bloody corpses dug in for manuring the Rajasthan soil" (507). This series of transformations is driven by capitalist cupidity, and if Keay's argument is accepted then Godolphin's and Shilling's voyage to Polo Run traces this grotesque thread of becoming and un-becoming back to the origin of British imperialism. As Shilling informs Godolphin, "[u]ntil we admit hatred and contempt for our origins we never attain power" over ourselves (495). Their return to Polo Run may be seen as a symbolic rejection of the origin of British mercantilist society.

Yet Shilling wants to go beyond this island on the margin of empire to escape the reach of language. But if, as he explains to Godolphin, "we imagine only what we already know. Insofar as we imagine the unknown it is already *known* as the unknown" (493), then the innocent child of his dreams, Terra Incognita, is corrupted before it is discovered because it is in fact a construct of European language. For Terra Incognita to be truly unknown, in Shilling's terms, it would have to be unthinkable. However, he

believes that he will find contentment when he can match the "unknown in [his] heart" (493) — his mind's inventions — with an

> unknown land — vast, trackless, breeding weird concatenations of beasts, hellish things of mixed wings and scales, flying worms and walking fish, web-shaped creatures and snake-shaped plants — or perhaps a land harbouring no beasts at all, perhaps a thousand miles of mud with not even a seabird in the sky. (493)

Like the grotesque figures which feature in the classical murals that were discussed in chapter one, the kinds of life forms he describes violate the familiar category borders by combining "incompatible elements". Similarly the trackless ground and vacant, featureless land signal an unstructured region beyond both Europe and the Orient where reality is not corrupted by language which imposes rules and laws, and the social codes which repress innate desire.

As mentioned earlier, Shilling even prefers to be known as "Lord Hermaphrodite" because it "ma[kes] a joke and a monster of him, answer[s] some deep desire to appear freakish" (491). He is a man outside the law and the categories it constructs. Godolphin observes of Shilling's independence that "[i]t is all very well for the poet to say *No man is an island unto himself.* This man was" (491). This metaphoric description of the pirate encodes him with the desire for wholeness that the narrator cannot articulate. As Shilling explains, Godolphin is attracted to him because, "I am the first man you ever heard of for whom personality and character mean nothing. You were searching for me because the tired old world of fixed virtues and vices is almost dead and you have a thirst for life" (491). Shilling's becoming culturally androgynous is like Deleuze and Guattari's metaphor of becoming-woman which was discussed in chapter four. This transformative movement is an escape from binary social structures and a return to the plane of immanence. Similarly, by deterritorialising from European culture, Shilling returns to the flux of becoming.

The androgynous pirate's nominal rejection of the gender category assigned to his body is also figured through the travellers' metaphorical return to the womb. Their next landfall after Polo Run is the volcanic Motherland island from which twin mountains rise like two breasts (513). The land forms a womb-like "circular basin" around the water-filled crater which reaches "down to the centre of the earth itself" and the two arms of the natural harbour are covered in palm trees and dense green jungle (513). This tropical island recalls the kind of utopia that the Europeans imagined in *Terra Incognita*, and its obvious topographic transcoding with the female anatomy constructs it rather blatantly as the object of colonial desire. The Edenic image of this fertile island compounds the biblical origin of humankind with the female birth canal and the evolutionary primal scene. However the unfathomable depths of the crater suggests the abyss on which all mythological structures are founded. That is to say, Hall foregrounds these originary images as discursive constructs. The mariners' return to the figurative mother is a flight to the pre-linguistic stage of individual development — a journey back to the beginning of language and the structural laws and categories it embodies, such as gender.

If the journey motif suggests a return to a less evolved stage of human culture, then Hall's primitivist depiction of the grotesque island's Indigenous inhabitants demonstrates the relativity of the notion of civilisation. Like the millenialist missionaries in *The Grisly Wife*, the people of Motherland, who hold animistic beliefs, are expecting the arrival of someone special (514). When the ships drop anchor they come to investigate, and although they do not find their Messiah among Shilling's crew, they are highly excited by Lovoll, the captain of the *Zadig*, and they "shoot away towards the shore, as if they saw a ghost" (515). That night the volcano erupts (516), and the following morning they return to kill Lovoll and take him to their village (526). When Shilling and Godolphin go ashore to investigate they observe the natives

performing a ritual with their comrade's body as the centrepiece, to appease the erupting Mother (532). In the narrator's words, he

> had been crowned with flowers, wen and all. They walked his corpse upright among them like a puppet, body supported by one puppeteer, each gesturing arm worked by a separate artist, and his head by the master of them all. So he came our way as a work of art, trailing his boots in the sludge, turning blind eyes to this side and that, wagging his head nobly, his arms flapping like slow wings among beautiful women with bare breasts, while only the bloody vest told of his tragedy. Heathens clustered around him adoringly. (528)

The Indigenous people's ritual parodies the European court scene in *Terra Incognita* where the "savages" bedecked in "paint and feathers" are trained by Scarron to dance a *gavotte* for the pleasure of the king (10–11), but the relationship of the Europeans to the "primitives" is not inverted since they apparently fetishise the white body as an object of religious power. Furthermore it is Scarron/Shilling who "orchestrates" this scene: he refuses to take any action to rescue Lovoll and then conducts his crew ashore where they witness the grotesque parade (526). This Indigenous society at the furthest reaches of the known world is contaminated by European society as Scarron/Shilling "conducts" it to perform a white primitivist fantasy.

When the volcano known as Mother (516) erupts, shaking the whole island and spewing ash and gobbets of hot mud over every thing, Shilling purges his conscience. Godolphin and he stand together on deck but they are separated by the clouds of steam and smoke from the chaotic outbreak (516). Hidden inside the shroud of ash and darkness Shilling becomes a disembodied voice and confesses his unspeakable secrets to Godolphin (519), although he cannot articulate the moment of his rape (521). His outpouring of guilt and shame is a verbal excretion of the abject material in his life while he is being smeared with excrement from Mother's bowels. The ship is coated with volcanic material (518), figuratively burying them alive in mother earth, the grave

and womb of regeneration. This grotesque degradation process figuratively cleanses them of their past, and the following morning the narrator describes their departure from the island as being like "leaving a womb, as if this longed-for escape ripened to an ejection" (536): they are re-born. Just as Manin is released after Yuramiru finishes telling his story Godolphin is freed of Shilling (536) after hearing his confession. Godolphin replaces the sacrificed Lovoll as captain of the *Zadig* (532) and they head for the uncharted east coast of Terra Incognita.

Motherland is their "last security, the final particle of knowledge, the end of an inheritance" (536), and the final leg of their journey to the edge of the world takes them to their "primal conscious". Beyond this island is the unknown and Hall employs unusual natural phenomena to produce an estranged world, as he did in *The Grisly Wife*, for example, where the missionaries encountered an acoustical remnant of the American civil war on their voyage to the Australian colony (225–26). En route to Terra Incognita the *Avenger* encounters a sea monster which the narrator describes as "vast", "shapeless", and having a "gigantic bulk curiously fluid" (538). Indeed while some of the crew think it is a "headless whale" others believe it to be a "living island", but most disturbing of all is the "enormous eye" that stares up at them (538). Despite their European rationalism, they revert to an animistic framework to explain this strange encounter with the cyclopean beast as the eye of the Holy Spirit. To justify this reasoning, the narrator asks by

> what authority do we believe God to be in the sky? Has He ever been seen there? What is the probability of a heaven with all its gardens, palaces, throngs of people and angels hovering where plainly we see nothing but emptiness and air? Why has heaven never been described as underwater? Yet how many mariners report drowned cities beautiful enough for paradise? (538)

As if to emphasise the fact that the Antipodes is the upside-down world, this carnivalesque inversion challenges the logic of the top, the familiar European world.

Godolphin's suggestion of a submarine heaven inverts the traditional perspective of the world order, and similarly when an enormous flock of shearwaters envelopes the boats for a couple of days, the mariners experience the illusion of the earth spinning from north to south (540).

Terra Incognita is beyond the structure of the civilised world and they are at the mercy of elemental chaos. Just when they are in sight of land a storm bank rises in the south and the forces of nature descend upon them. It is as though Scarron's opera is being strangely replayed in the real world and the spirit of Terra Incognita is rejecting the European invaders. Although the mariners are "in reach of the last land on earth, there seem[s] no way to approach it" (541). Regardless of the danger Shilling is determined to complete his mission, and as his ship washes towards the rocks with the *Avenger*'s "flags and festive colours" flying (540) he becomes "buoyant with suicidal triumph" (544). While his crew scrambles to abandon ship, he appears on the poop deck in ceremonial dress "with his full wig on and sword drawn" (543) prepared for a dignified death (542), and as the *Avenger* goes down he attempts to throw Yuramiru's teeth ashore (545). Like the captains of maritime lore who "go down with the ship", Shilling parades parodically into the gap between sea and land, finally eluding all structure. The storm passes after a week, but no sign of the great southern land remains: like the opera which Shilling produced in his earlier life when he was the court musician Orlande Scarron, "Terra Incognita vanishe[s] — as if on a stage, the machinery withdrawn and the illusion of an island gone" (545). There are only two survivors from the wreck (544), and no-one is really sure if the captain survives or not (545). Like the mythical land itself, the truth about Lord Hermaphrodite remains unknowable and his life eludes closure.

This final section of *Lord Hermaphrodite*, "Terra Incognita", literally forms the counterpart to the opening narrative of *The Island in the Mind, Terra Incognita* and structurally provides a sense of closure, which is ironic since the text is about

uncertainty and the grotesque. When the *Zadig* returns to the decaying colony of Bombay, Godolphin finds Denzil has grown fat and corrupt as an Interloper indulging in questionable practices (549). Nevertheless, he reaches an agreement with Sorowsky which, in a de facto way, accomplishes the Godolphins' purpose in coming to the East: to enlist the pirates in the service of British mercantilism. The rest of this section reveals the few remaining traces of Shilling which connect him to his former identity as Scarron, although this seems like overwriting since most of the detail has already been established. Notably however, it is a female who is responsible for filling in the detail of Shilling's life, Sorowsky's Danish wife, Astrid. True to the theme of inversion in the narrative, *The Island in the Mind* closes with a preface: Scarron's opening remarks to a book (565) that he wrote entitled "Upon the Art of Musical Ornaments & what They reveal concerning the Future of the World" (566), which may be read as a comment on the structure of Hall's text. "In past times", he writes,

> musical ornaments, whether written or implied, were to be performed *between* the principal notes of the melody and not in any way to interfere with them or cloud the clarity of the line. At each beat the harmony would remain unspoilt and pure, no matter how decorative the flourishes used to achieve a flowing effect. The function of the ornament, then, was to lead the ear from one delight of consonance to another. Thus the *decorum* was never compromised. [...] Music today prides itself on the unpredictable. Frequently a serene chord is ruptured with eccentricities or announced by a violent dissonance. Not only this, but the rupturings and dissonance happen on the beat, and not between beats, in order to surprise the significant notes — none more significant than the final cadence. [...] Thus the new music is a commentary upon our world. (566–67)

Metaphorically, the "insignificant" grace notes are like the fragments of myths and rumours that circulate in society, adding spice to life, and the regular beat is the "official" narrative line which ignores the "unofficial" stories. But Scarron suggests that ideas change and the insignificant notes, the alternative narratives, can overwhelm the dominant notes. The land of Terra Incognita which clung to the bottom of the globe

beckoning the European powers like a gaudy ornament, disrupted their scientific construction of reality with grotesque plants and animals which had no place in their epistemological frameworks. Furthermore, just as Yuramiru's voice interrupted the continuity of Scarron's/Shilling's narrative, and re-orientated the perception of the Other, *The Island in the Mind* re-writes Australia's pre-British history and charts its becoming from an embodiment of repressed desire — an idea in the imagination — to a material reality. This marginalised narrative which has functioned as an embellishment to the official history of discovery demands to be heard and, like the musical ornaments, threatens to dominate the theme.

Notes

1 In 1605 Willem Jansz sailed down the west coast of Cape York Peninsula but he believed it to be part of New Guinea (Ward, *Finding Australia* 115).

2 Ward points out that de Gonneville probably landed at Madagascar, nevertheless "by the 1730s thousands of patriotic subjects of the Bourbons believed de Gonneville had found the fabled Austral land in the southern Indian Ocean and that it was their duty to claim it for France" (*Finding Australia* 171).

3 Richardson claims that the first Portuguese charts to include "a recognisable southern coastline [of Australia] appeared ... twenty years after that coast had first figured on Dutch charts, and there is but little doubt that the Portuguese copied the Dutch ones" ("Latitude and Longitude" 76).

4 See McIntyre, *The Secret Discovery of Australia*, 241–43; Estensen, *Discovery*, 536.

5 See chapter two for discussion of the Dieppe maps.

6 "This date is rightly seen as the beginning of the British East India Company, though in fact that honourable company was formed over a century later in 1707–8 by the amalgamation of the London Company with a later rival, the English East India Company" (Ward, *Finding Australia* 151).

7 See Ged Martin, *The Founding of Australia*, for the debate about Britain's reasons for establishing the colony on the east coast of New South Wales. Dallas, "The First Settlements in Australia: Considered in Relation to Sea-Power in World Politics" (39–49); Frost, "The East India Company and the Choice of Botany Bay" (229–36); and Martin, "Economic Motives behind the Founding of Botany Bay" (237–51) are particularly useful.

8 See chapter two of this thesis.

9 Although Hall is writing about the natives of Terra Incognita, it should not be assumed that he is representing the Australian Aborigines. In this narrative the country has not yet heen discovered.

Rather, he is reproducing the ambivalent images of colonial discourse to trace the civilised body's connection to the generic Wild Man.

10 Whether or not these people or any others ever practised cannibalism is a moot point. See Peter Hulme, *Colonial Encounters* and *Cannibalism in the Colonial World*; William Arens' "Rethinking Anthropophagy" discusses anthropology's production of the cannibal myth and the contemporary debate about cannibalism.

11 See June Singer, *Androgyny*; Mircea Eliade, *Mephistopheles and the Androgyne*; Marie Delcourt, *Hermaphrodite*.

12 Schwartz distinguishes between the concept of the androgyne as a symbol of wholeness, and the image of the hermaphrodite as a figure of "grotesque, unnatural sexuality" that developed in the later Renaissance (127).

13 In Plato's *The Symposium* Aristophanes claims that humankind originally comprised three sexes: male, female, and hermaphrodite. The male and female "sprang" from the sun and earth respectively, while the hermaphrodite came from the moon "which partakes of the nature of both sun and earth" (60). Each body was whole in that it had two heads, four arms and legs, and two sets of genitals. However, these formidable beings attacked the gods, and Zeus punished them by dividing them in two. As a result of this separation, each half desired its other, and so heterosexuality and homosexuality came into being (59–60).

14 See chapter two for examples.

15 In her study of the androgyne in various religions, June Singer discusses the "Tree of Life" in Kabbalistic literature. In the *Zohar* ("Book of Splendour"), the doctrine of the *Sefiroth* (numbers) is "traditionally represented as a diagrammatic 'Tree of Life'" in which the mixture of masculine and feminine [...] combine into a perfect model of the Androgyne" (161). But the feminine and masculine elements are not oppositional categories. They represent qualities such as mercy, justice, wisdom, intelligence, power, beauty and endurance.

Conclusion: "The Seeds of Monstrosity Are in Us All"

> [W]herever the mind is healthy and vigorous in all its proportions, great in imagination and emotion no less than in intellect, and not overborne by an undue or hardened pre-eminence of the mere reasoning faculties, there the grotesque will exist in full energy.
> (Ruskin, *Stones of Venice* 158)

While *The Island in the Mind* develops Hall's historical project and critique of Europe, in narrative terms it remains isolated from *A Dream More Luminous Than Love* despite some tenuous links to Felim John in *The Lonely Traveller by Night* and Honeywood's ancestor in *Lord Hermaphrodite*. In his forthcoming novel, *The Day We Had Hitler Home*,[1] which resumes where *Captivity Captive* left off, Hall shows how the events and characters of the earlier novels are linked together in the genealogy of Australia's becoming, like the figures in a grotesque painting. *The Day We Had Hitler Home* is narrated by Audrey McNeil a descendant of the Malone family, and the step-daughter of Immanuel Moloch, who, like Hall's other young female narrators, Catherine Byrne and Isabella Manin, escapes the prison of her family home by attaching herself to an abject male. McNeil goes to Europe after World War One, hoping to become a film maker, and she documents war-torn Germany. Being a silent film, the people she shoots do not speak and the images of impoverished, starving, people of Europe function similarly to the way that the European invaders produce abject images of the Aborigines after the colonial war here. Once again Hall invents Europe as a grotesque land by reversing the point of view.

In *A Dream More Luminous Than Love* and *The Island in the Mind* Hall develops a material poetics of the grotesque which draws attention to the problems of representation by examining the discrepancy between the signifier and the signified. By focussing on historical events and physical phenomena, he shows how the pre-colonial and colonial images of Australia are invested with ideological interests. The "discoverers" and early colonists saw the land and its Indigenous people in terms of

neo-classical ideas about "nature" and the "primitive", and they represented the antipodean country as a grotesque space. In *A Dream More Luminous Than Love* Hall challenges the facticity of these images through the perceptions of narrators who are displaced from the dominant social structure and confronted with the physical object. Their experiences in the colony reveal the incongruence between the "official" representation and the material reality.

Kayser and Jennings argue that the German Romantics used supernatural grotesque devices to challenge the Enlightenment's construction of a knowable universe. In contrast, Hall eschews the occult and demonstrates how "naturally" occurring events, such as the air battle at sea in *The Grisly Wife*, may be interpreted as "supernatural" simply because they are beyond the observer's experience. He undermines the Enlightenment project in a practical way by drawing attention to the failure of language to describe the unknown. As he argues in *The Second Bridegroom*, Australia could not be contained by the colonisers' language since their familiar epistemological categories were the product of a foreign world. By trying to locate the unfamiliar entities in familiar discourses they produced Australia as the grotesque margin of the British empire.

In *A Dream More Luminous Than Love* and *The Island in the Mind* Hall uses various figures of displacement, such as marginalisation and incarceration, to enable strategies of inversion and reversal which reveal the relativity of perception. This kind of seclusion disarticulates the individual from the constraints of "naturalised" ideological practices which structure the everyday cultural environment. As with Bakhtin's notion of grotesque degradation in which the subject is regenerated through a figurative death and rebirth which reveals the contingency of "truth", Hall's characters are rendered abject by their isolation and emerge from their experience with a different perspective. In *The Lonely Traveller by Night*, for example, Manin's opinion of Yuramiru is transformed when they are imprisoned together. The effects of isolation, however, are

shown to be ambivalent in *A Dream More Luminous Than Love* where it results in both degeneration and regeneration. In *The Grisly Wife*, for example, the female narrator is revitalised when she migrates to the Australian bush and escapes the debilitating effects of English class and gender discourses. On the other hand, in *Captivity Captive* the Malone family who inhabit the colonial margin degenerate into immoral monsters.

It is through these kinds of transformation that Hall interrogates the discursive construction of the clean and proper body. The self defines its identity through discourses which attribute its own unwanted characteristics and behaviour to the grotesque Other. By identifying the presence of those abject qualities in the civilised self Hall argues that the depurated subject is always already contaminated by the grotesque Other. The disowned properties are repressed, not eliminated, and can re-emerge when the subject deterritorialises, or is exiled, from the habitual social formation as Hall demonstrates in *The Second Bridegroom* when the convict narrator escapes to the bush and becomes "primitive".

Furthermore, Hall argues that the self's so-called "primitive" appetites are recoded into "legitimate" forms. The body of the Other becomes the repository of the self's prohibited passions and is commodified by capitalism and cannibalistically consumed through socially licensed channels such as public display — at fairs and in museums — scientific investigation, and the colonial consumption of foreign countries. In *The Island in the Mind* Hall reveals how these recodings of the self's illicit hungers reduce the Other — women, indigenes, freaks — to a sign which is invested with ideological and political interests. Similarly in *Terra Incognita* and *Lord Hermaphrodite* he argues that the Europeans' utopian image of Terra Incognita was a primitivist invention which represented their desire to escape from their own corrupt society.

The grotesque has been defined as the combination of incompatible elements, which is a useful way to describe hybrid figures such as theriomorphic and therianthropic

beings. The conventional model of hybridity, however, assumes a former purity which is inappropriate to Hall's project since he argues that the depurated subject is already contaminated with the grotesque body. Moreover, he argues that differences between cultures are due to the body's negotiation of different environments, and when characters relocate to a different territory they negotiate their new environment through their former practices and become cultural hybrids like the narrators of *The Second Bridegroom* and *The Grisly Wife*. The individual can continually migrate and become "multi-hybrid", and in the final section of *The Island in the Mind*, *Lord Hermaphrodite*, where the outlaw Joshua Shilling "assimilates" to various Eastern cultures and assumes a range of identities, Hall develops the notion of cultural androgyny which posits an originary multiplicity rather than purity to account for the body's potential to become various Others.

In *A Dream More Luminous Than Love* and *The Island in the Mind*, Hall interrogates the civilised/uncivilised hierarchy by problematising the ideologies and cultural practices which define the depurated subject and the grotesque Other. Through strategies of reversal and inversion he reveals the presence of Other's traits in the self, and argues that all bodies are linked in the process of becoming. The potential to be Other is inherent in the self or, as Audrey McNeil says in *The Day We Had Hitler Home*, "the seeds of monstrosity are in us all".

Notes

1 I thank Rodney Hall for allowing me to read an uncorrected typescript of *The Day We Had Hitler Home*.

Bibliography

Adams, Francis. *The Australians: A Social Sketch.* London: T. Fisher Unwin, 1893.

Adams, Percy G. "The Discovery of America and European Renaissance Literature". *Comparative Literature Studies* 13 (1976): 100–15.

Agatharchides. "Extracts from Agatharkhides 'On the Erythraean Sea' as Epitomised by Photios". *The Periplus of the Erythraean Sea*. Trans. and ed. G.W.B. Huntingford. London: Hakluyt Society, 1980. 177–97.

Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. London: Verso, 1992.

Alomes, Stephen, and Catherine Jones. *Australian Nationalism: A Documentary History*. North Ryde, Australia: Angus and Robertson, 1991.

Altick, Richard. *The Shows of London*. London: Harvard UP, 1978.

Arcimboldo, Giuseppe. *Arcimboldo Effect: Transformations of the Face from the Sixteenth to the Twentieth Century*. New York: Abbeville Press, 1987.

Arens, William. "Rethinking Anthropophagy". *Cannibalism and the Colonial World*. Eds. Francis Barker, Peter Hulme and Margaret Iversen. Cambridge: Cambridge UP, 1998. 39–62.

Arias, Juan Luis. "A Memorial Addressed to His Majesty Philip the Third, King of Spain". *Early Voyages to Terra Australis, Now Called Australia*. Ed. R.H. Major. London: Hakluyt Society, 1859. 1–30.

Aristotle. *De Caelo*. Trans. J.L. Stocks. *The Works of Aristotle*. Vol. 2. Ed. W.D. Ross. Oxford: Oxford UP, 1970.

———. *Generation of Animals*. Trans. A. Platt. *The Works of Aristotle*. Vol. 1. Ed. Jonathan Barnes. Princeton: Princeton UP, 1984.

———. *History of Animals*. Trans. Richard Creswell. London: Henry Boyne, 1862.

———. *Meterologica*. Trans. E.W. Webster. *The Works of Aristotle*. Vol. 3. Ed. W.D. Ross. Oxford: Oxford UP, 1968.

———. *Politics*. Trans. H. Rackam. London: William Heinemann; Cambridge, Massachussetts: Harvard UP, 1972.

———. *The Nicomachean Ethics*. Trans. H. Rackam. London: William Heinemann; Cambridge, Massachussetts: Harvard UP, 1968.

Armstrong, Judith. "Some Local Dantes". Rev. of *The Island in the Mind* by Rodney Hall. *Overland* 147 (1997): 83–5.

Armstrong, Nancy and Leonard Tennenhouse. "Representing Violence, or 'How the West Was Won'". *The Violence of Representation: Literature and the History of Violence*. Ed. Nancy Armstrong and Leonard Tennenhouse. London: Routledge, 1989. 1–26.

———, eds. *The Violence of Representation: Literature and the History of Violence.* London: Routledge, 1989.

Arrian. *The Campaigns of Alexander.* Trans. Aubrey de Sélincourt. Ringwood: Penguin, 1971.

Ashton, John. *Social Life in the Reign of Queen Anne Taken from Original Sources.* London: Chatto and Windus, 1883; Detroit: Singing Tree Press, 1968.

Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-colonial Literatures.* London: Routledge, 1989.

Atkinson, Alan. *The Europeans in Australia: A History. Volume 1: The Beginning.* Melbourne: Oxford UP, 1997.

Augustine. *Concerning the City of God Against the Pagans.* Trans. Henry Bettenson. Harmondsworth: Penguin, 1972.

Australia and the European Imagination. Introduced by Ian Donaldson. Australian National University: Humanities Research Centre, 1982.

Babcock, Barbara, ed. *The Reversible World: Symbolic Inversion in Art and Society.* Ithaca, New York: Cornell UP, 1978.

Babcock, Barbara. "Introduction". *The Reversible World: Symbolic Inversion in Art and Society.* Ed. Barbara Babcock. Ithaca, New York: Cornell UP, 1978. 13–36.

Babcock-Abrahams, Barbara. "The Novel and the Carnival World: An Essay in Memory of Joe Doherty". *Modern Language Notes* 89.5 (1974): 911–37.

Bachelard, Gaston. *The Poetics of Space.* Trans. Maria Jolas. New York: Orion, 1964; Boston: Beacon Press, 1994.

Bakhtin, Mikhail. *Rabelais and His World.* Trans. Hélène Iswolsky. Bloomington: Indiana UP, 1984.

Baltrusaitis, Jurgis. *Aberrations: An Essay on the Legend of Forms.* Trans. Richard Miller. Massachusetts: MIT, 1989.

Banks, Joseph. *The* Endeavour *Journal of Joseph Banks: 1768–1771.* Ed. J.C. Beaglehole. 2nd ed. 2 vols. Sydney: Angus and Robertson, 1963.

Barasch, Frances K. "Definitions: Renaissance and Baroque, Grotesque Construction and Deconstruction". *Modern Language Studies* 13.2 (1983): 60–67.

———. *The Grotesque: A Study in Meanings.* Hague: Mouton, 1971.

Barker, Francis, Peter Hulme, and Margaret Iversen, eds. *Cannibalism and the Colonial World.* Cambridge: Cambridge UP, 1998.

Barker, Francis, Peter Hulme, Margaret Iversen, and Diana Loxley, eds. *Europe and Its Others.* Proceedings of the Essex Conference on the Sociology of Literature July 1984. Vol 2. Colchester: University of Essex, 1985.

———. *The Politics of Theory: Proceedings of the Essex Conference on the Sociology of Literature*. Colchester: U of Essex, 1983.

Baudrillard, Jean. *Simulations*. Trans. Paul Foss, Paul Patton, and Philip Beitchman. New York: Semiotext(e), 1983.

Bazin, Nancy Topping and Alma Freeman. "The Androgynous Vision". *Women's Studies* 2.2 (1974): 185–215.

Beazley, C. Raymond. *The Dawn of Modern Geography: A History of Exploration and Geographical Science from the Conversion of the Roman Empire to A.D. 900 with an Account of the Achievements and Writings of the Christian, Arab, and Chinese Travellers and Students*. 2nd ed. Vol. 1. New York: Peter Smith, 1949.

Bernheimer, Richard. *Wild Men in the Middle Ages: A Study in Art, Sentiment and Demonology*. Cambridge, Massachussetts: Harvard UP, 1952.

Bernstein, Michael. *Bitter Carnival:* Ressentiment *and the Abject Hero*. Princeton, New Jersey: Princeton UP, 1992.

Berrong, Richard. *Rabelais and Bakhtin: Popular Culture in* Gargantua and Pantagruel. Lincoln: U of Nebraska P, 1986.

Bhabha, Homi. "Of Mimicry and Man: The Ambivalence of Colonial Discourse". *The Location of Culture*. London: Routledge, 1994. 85–92.

———. "Representation and the Colonial Text: A Critical Exploration of Some Forms of Mimeticism". *The Theory of Reading*. Ed. Frank Gloversmith. Sussex: Harvester Wheatsheaf, 1984. 93–122.

———. "Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree outside Delhi, May 1817". *The Location of Culture*. London: Routledge, 1994. 102–22.

———. "The Other Question...". *Screen* 24.6 (1983): 18–36.

Bird, Delys. "'Born in the Bush': An Australian Women's Frontier". *Australian & New Zealand Studies in Canada* 2 (1989): 1–16.

Bogue, Ronald. *Deleuze and Guattari*. London: Routledge, 1989.

Boldrewood, Rolf. *In Bad Company and Other Stories*. London: Macmillan, 1901.

———. "The Australian Native-Born Type". *In Bad Company and Other Stories*. London: Macmillan, 1901. 351–59.

Booker, M. Keith. *Techniques of Subversion in Modern Literature: Transgression, Abjection and the Carnivalesque*. Gainesville: U of Florida P, 1991.

Booth, Wayne. "Freedom of Interpretation: Bakhtin and the Challenge of Feminist Criticism". *Bakhtin: Essays and Dialogues on His Work*. Ed. Gary Saul Morson. Chicago: U of Chicago P, 1986. 145–76.

Botting, Fred. *Gothic*. London: Routledge, 1996.

Boundas, Constantin, and Dorothea Olkowski, eds. *Gilles Deleuze and the Theatre of Philosophy*. New York: Routledge, 1994.

Boyarin, Daniel. "Literary Fat Rabbis: On the Historical Origins of the Grotesque Body". *Journal of the History of Sexuality* 1.4 (1991): 551–78.

Brady, Veronica. "The Novel for the Mind and Heart". Rev. of *Captivity Captive* by Rodney Hall. *Australian Book Review* 104 (1988): 27–29.

Braithwaite, John. "The Criminal Class and the Making and Breaking of Australia". *Australia and New Zealand Journal of Criminology* 24.2 (1991): 99–104.

Braun-Bau, Susanne. "Rodney Hall in Conversation with Susanne Braun-Bau". *Westerly* 41.3 (1996): 98–109.

Bridaham, Lester Burbank. *Gargoyles, Chimeres, and the Grotesque in French Gothic Sculpture*. New York: DaCapo Press, 1969.

Bristol, Michael. "Carnival and the Institutions of Theater in Elizabethan England". *ELH* 50.4 (1983): 637–54.

Broinowski, Alison. "Family Day in Purgatory". Rev. of *Captivity Captive* by Rodney Hall. *Sydney Morning Herald* 3 Sept. 1988: 81.

Broome, Richard. *Aboriginal Australians: Black Responses to White Dominance, 1788–1994*. 2nd ed. St. Leonards, North Sydney: Allen and Unwin, 1994.

Broome, Richard, and Alick Jackomos. *Sideshow Alley*. St. Leonards, North Sydney: Allen & Unwin, 1998.

Broomfield, Fred. "The Type Australian". *The Golden Fleece* Jan. 1903, 17.

Bruneau, Marie-Florin. "Psychoanalysis and Its Abject: What Lurks Behind the Fear of the 'Mother'". *Studies in Psychoanalytic Theory* 1.1 (1992): 24–38.

Bunbury, E.H. *A History of Ancient Geography Among the Greeks and Romans from the Earliest Ages Till the Fall of the Roman Empire*. 2 vols. New York: Dover, 1959.

Burgin, Victor, James Donald and Cora Kaplan, eds. *Formations of Fantasy*. London: Routledge, 1986.

Burn, David. *Vindication of Van Diemen's Land in a Cursory Glance at her Colonists as they are and Not as They have been Represented to be*. London, 1840. 13–16. *Convicts and Colonial Society 1788–1868*. Eds. Lloyd Evans and Paul Nichols. 2nd ed. Macmillan: Melbourne, 1984. 196–98.

Burwick, Frederick. *The Haunted Eye: Perception and the Grotesque in English and German Romanticism*. Heidelberg: Carl Winter Universitätsverlag, 1987.

Cambridge, Ada. *Thirty Years in Australia*. Kensington, NSW: NSWUP, 1989.

Campbell, Lily Bess. *The Grotesque in the Poetry of Robert Browning*. Austin: University of Texas, 1907; Folcroft PA: Folcroft Press, 1969.

Carroll, John, ed. *Intruders in the Bush: The Australian Quest for Identity*. 2nd ed. Melbourne: Oxford UP, 1992.

———. "Mateship and Egalitarianism: The Failure of Upper Middle-Class Nerve". *Intruders in the Bush: The Australian Quest for Identity*. Ed. John Carroll. 2nd ed. Melbourne: Oxford UP, 1992. 143–53.

Carter, Paul. "Invisible Journeys: Exploration and Photography in Australia, 1839–1889. *Island in the Stream: Myths of Place in Australian Culture*. Ed. Paul Foss. Leichardt, NSW: Pluto Press, 1988. 47–60.

———. *The Lie of the Land*. London: Faber and Faber, 1996.

———. *The Road to Botany Bay: An Essay in Spatial History*. London: Faber and Faber, 1987.

Castiglia, Christopher. *Bound and Determined: Captivity, Culture-Crossing, and White Womanhood from Mary Rowlandson to Patty Hearst*. Chicago: U of Chicago P, 1996.

Castle, Terry. "The Carnivalization of Eighteenth-Century English Narrative". *PMLA: Publications of the Modern Language Association of America* 99.4 (1984): 903–916.

Chamberlain, J. Edward, and Sander L. Gilman, eds. *Degeneration: The Dark Side of Progress*. New York: Columbia UP, 1985.

Champagne, Roland. *Claude Lévi-Strauss*. Twayne: Boston, 1987.

Chartier, Roger. *Cultural History: Between Practices and Representations*. Trans. Lydia Cochrane. Cambridge: Polity Press, 1988.

———."The World Turned Upside-Down". *Cultural History: Between Practices and Representations*. Trans. Lydia Cochrane. Cambridge: Polity Press, 1988. 115–26.

Chesterton, G.K. *Robert Browning*. London: Macmillan, 1936.

Chiappelli, Fredi, Michael Allen and Robert Benson, eds. *First Images of America: The Impact of the New World on the Old*. 2 vols. Berkeley: U of California P, 1976.

Cicero. *The Nature of the Gods*. Trans. Horace McGregor. Ringwood: Penguin, 1972.

Cixous, Hélène. "Fictions and Its Phantoms: A Reading of Freud's *Das Unheimliche* (The "Uncanny")". *New Literary History* 7.1 (1975): 525–48.

Clark, John R. and Anna Lydia Motto. "Funny Bones: The Deadly Laughter of the Grotesque". *Thalia: Studies in Literary Humour* 9.2 (1987): 24–31.

Clark, Kateryna and Michael Holquist. *Mikhail Bakhtin*. Cambridge, Massachussetts: Harvard UP, 1984.

Clark, Manning. *A History of Australia*. 6 vols. Melbourne: Melbourne UP, 1962–1987.

———. *A Short History of Australia*. 3rd ed. Mentor: New York, 1963. 1987.

Clarke, Marcus. "Adam Lindsay Gordon". *For The Term of His Natural Life, Short Stories, Critical Essays and Journalism.* Ed. Michael Wilding. St Lucia: U of Queensland P, 1976. 643–47.

———. *For the Term of His Natural Life, Short Stories, Critical Essays and Journalism.* Ed. Michael Wilding. U of Queensland P: St. Lucia, 1976.

———. *The Future Australian Race.* Melbourne: A.H. Massina, 1877.

Clayborough, Arthur. *The Grotesque in English Literature.* Oxford: Oxford UP, 1965.

Coats, John. "The Return to Hugo: A Discussion of the Intellectual Context of Chesterton's View of the Grotesque". *English Literature in Translation 1880–1920* 25.2 (1982): 86–103.

Cohen, Jeffrey Jerome. "Monster Culture: Seven Theses". *Monster Theory: Reading Culture.* Ed. Jeffrey Jerome Cohen. Minneapolis: U of Minnesota P, 1996. 3–25.

———, ed. *Monster Theory: Reading Culture.* Minneapolis: U of Minnesota P, 1996.

Cole, Douglas. "'The Crimson Thread of Kinship': Ethnic Ideas in Australia, 1870–1914". *Historical Studies* 14.56 (1971): 511–25.

Cole, Percival. "The Development of an Australian Social Type". *Journal of the Royal Australian Historical Society* XVII.II (1932): 49–62.

Collins, Robert and Howard Pearce, eds. *The Scope of the Fantastic — Culture, Biography, Themes, Children's Literature: Selected Essays from the First International Conference on the Fantastic in Literature and Film.* London: Greenwood Press, 1985.

Cook, Harold. "Physicians and Natural History". *Cultures of Natural History.* Ed. N. Jardine, J. Secord, and E. Spary. Cambridge: Cambridge UP, 1996. 91–105.

Cook, James. *The Voyage of the* Endeavour: *1768–1771.* Ed. J.C. Beaglehole. Vol. 1. London: Cambridge UP, 1968.

Crocodile Dundee. Dir. Peter Faiman. Perf. Paul Hogan and Linda Koslowski. Prod. John Cornell, Jane Scott, Paramount Pictures, 1986.

Creed, Barbara. *The Monstrous Feminine: Film, Feminism, Psychoanalysis.* London: Routledge, 1993.

Crowley, Frank, ed. *A New History of Australia.* Port Melbourne: Heinemann Educational Australia, 1974.

Cunningham, Peter. *Two Years in New South Wales.* 1827. Ed. David Macmillan. Sydney: Angus and Robertson, 1966.

D'Ath, Justin. "White on Black". *Australian Book Review* 154 (1993): 35–39.

Dallas, K.M. "The First Settlements in Australia: Considered in Relation to Sea-Power in World Politics". *The Founding of Australia: The Argument About Australia's Origins.* Ed. Ged Martin. Sydney: Hale & Iremonger, 1978. 39–49.

Damousi, Joy. *Depraved and Disorderly: Female Convicts, Sexuality and Gender in Colonial Australia.* Cambride: Cambridge UP, 1997.

Dampier, William. *A New Voyage Round the World.* London: Adam and Charles Black, 1937.

———. *Dampier's Voyages.* Ed. John Masefield 2 vols. London: E. Grant Richards, 1906.

Daniel, Helen. "A Race with One Foot in the Air". Rev. of *The Second Bridegroom* by Rodney Hall. *The Age* 5 Oct. 1991: Saturday Extra 10.

———. "Faith and Delusion". Rev. of *The Grisly Wife* by Rodney Hall. *The Age* 2 Oct. 1993: Saturday Extra 8.

———. "In Bondage to a Heart of Darkness". Rev. of *Captivity Captive* by Rodney Hall. *Weekend Australian Magazine* 3–4 Sept. 1988: 12.

Danow, David. *The Spirit of Carnival: Magical Realism and the Grotesque.* Kentucky: U of Kentucky P, 1995.

Darian-Smith, Kate. "The White Woman of Gippsland: A Frontier Myth". *Captive Lives: Australian Captivity Narratives.* London: Sir Robert Menzies Centre for Australian Studies, 1993. 14–24.

———, ed. *Captive Lives: Australian Captivity Narratives.* London: Sir Robert Menzies Centre for Australian Studies, 1993.

Davidson, Jim. "Rodney Hall". (Interview) *Meanjin* 40.3 (1981): 312–27.

———. "The History of a Trilogy". Rev. of *A Dream More Luminous than Love: The Yandilli Trilogy* by Rodney Hall. *The Age* 23 Nov. 1993: Saturday Extra 8.

Davis, Jack. *Kullark/The Dreamers.* Sydney: Currency Press, 1982.

Davis, Natalie Zemon. "Women on Top: Symbolic Sexual Inversion and Political Disorder in Early Modern Europe". *The Reversible World: Symbolic Inversion in Art and Society.* Ed. Barbara Babcock. Ithaca, New York: Cornell UP, 1978. 147–190.

———. *Society and Culture in Early Modern France.* Stanford, California: Stanford UP, 1975.

Davison, Graeme. "Sydney and the Bush: An Urban Context for an Australian Legend". *Intruders in the Bush: The Australian Quest for Identity.* Ed. John Carroll. 2nd ed. Melbourne: Oxford UP, 1992. 109–130.

Day, William. *The Circles of Fear and Desire: A Study of Gothic Fantasy.* Chicago: U of Chicago P, 1985.

De Certeau, Michel *Heterologies: Discourse on the Other.* Trans. Brian Massumi. Minneapolis: U of Minnesota P, 1986.

Deleuze, Gilles. *Nietzsche and Philosophy*. Trans. Hugh Tomlinson. New York: Columbia UP, 1983.

Deleuze, Gilles, and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. Trans. Robert Hurley, Mark Seem and Helen Lane. Minneapolis: U of Minnesota P, 1983.

———. *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi. Minneapolis: U of Minnesota P, 1987.

Dentith, Simon. *Bakhtinian Thought: An Introductory Reader*. London: Routledge, 1995.

Derrida, Jacques. "Freud and the Scene of Writing". *Writing and Difference*. Trans. Alan Bass. Chicago: U of Chicago P, 1978. 193–231.

———. "Structure, Sign and Play in the Discourses of the Human Sciences". *Writing and Difference*. Trans. Alan Bass. Chicago: U of Chicago P, 1978. 278–93.

———. *Of Grammatology*. Trans. Gayatri Chakravorty Spivak. Baltimore: Johns Hopkins UP, 1976.

———. *The Truth in Painting*. Trans. Geoff Bennington and Ian McLeod. Chicago: U of Chicago P, 1987.

———. *Writing and Difference*. Trans. Alan Bass. Chicago: U of Chicago P, 1978.

Diedrick, James. "The Sublimation of Carnival in Ruskin's Theory of the Grotesque". *The Victorian Newsletter* 74 (1988): 11–16.

Diodorus, Siculus. *Diodorus of Sicily*. Trans. C.H. Oldfather. London: William Heinemann; Cambridge, Massachussetts: Harvard UP, 1972.

Dixon, Robert. *The Course of Empire: Neo-classical Culture in New South Wales 1788–1860*. Melbourne: Oxford UP, 1986.

———. "Public and Private Voices: Non-Fictional Prose". *The Penguin New Literary History of Australia*. Ed. Laurie Hergenhan. Ringwood: Penguin, 1988. 126–38.

———. *Writing the Colonial Adventure: Race, Gender and Nation in Anglo-Australian Popular Fiction, 1875–1914*. Melbourne: Cambridge UP, 1995.

Dixson, Miriam. *The Real Matilda: Woman and Identity in Australia 1788 to the Present*. Ringwood: Penguin, 1994.

Dobrez, Livio, ed. *Identifying Australia in Postmodern Times*. Canberra: Australian National University P, 1994.

Docker, John. "Antipodean Literature: A World Upside Down?". *Overland* 104 (1986): 48–56.

Donald, James. "How English Is It? Popular Literature and National Culture". *New Formations* 6 (1988): 31–47.

Donaldson, Ian, and Tamsin Donaldson. "First Sight". *Seeing the First Australians*. Ed. Ian Donaldson and Tamsin Donaldson. St. Leonards, North Sydney: Allen & Unwin, 1985. 15–20.

———, eds. *Seeing the First Australians*. St. Leonards, North Sydney: Allen & Unwin, 1985.

Douglas, Mary. *Purity and Danger: An Analysis of the Concepts of Pollution and Taboo*. London: Routledge & Kegan Paul, 1966.

Dudley, Edward, and Maximillian Novak, eds. *The Wildman Within: An Image in Western Thought from the Renaissance to Romanticism*. Pittsburgh: U of Pittsburgh P, 1972.

Eagleton, Terry. "Carnival and Comedy: Bakhtin and Brecht". *Walter Benjamin or Towards a Revolutionary Criticism*. London: Verso and NLB, 1981. 143–72.

East Indian Trade: Selected Works, 17th Century. Hants. England: Gregg Press, 1968.

Eco, Umberto, V.V. Ivanov and Monica Rector. *Carnival!* Ed. Thomas A. Sebeok and Marcia E. Erickson. Berlin: Mouton Publishers, 1984.

Edwards, Brian. "Exhuming the Gatton Bodies: Rodney Hall's *Captivity Captive* and Merv Lilley's *Gatton Man*". *Mattoid* 50 (1996): 183–93.

Eisler, William. *The Furthest Shore: Images of Terra Australis from the Middle Ages to Captain Cook*. Cambridge: Cambridge UP, 1995.

Eisler, William, and Bernard Smith. Terra Australis: *The Furthest Shore*. Sydney: The International Cultural Corporation of Australia, 1988.

Elias, Norbert. *The Civilizing Process: The History of Manners and State Formation and Civilization*. Trans. Edmund Jephcott. Oxford: Blackwell Publishers, 1994.

Epstein, Julia and Kristina Straub, eds. *Body Guards: The Cultural Politics of Gender Ambiguity*. New York: Routledge, 1991.

Estensen, Miriam. *Discovery: The Quest for the Great South Land*. St. Leonards, North Sydney: Allen & Unwin, 1998.

Evans, Lloyd, and Paul Nichols, eds. *Convicts and Colonial Society 1788–1868*. 2nd ed. Macmillan: Melbourne, 1984.

Facey, A.B. *A Fortunate Life*. Penguin: Ringwood, 1981.

Farkas, Ann E. Prudence O. Harper and Evelyn B. Harrison. *Monsters and Demons in the Ancient and Medieval Worlds: Papers Presented in Honor of Edith Porada*. Mainz On Rhine: Verlag Philipp Von Zabern, 1987.

Farnham, Willard. *The Shakespearean Grotesque: Its Genesis and Transformations*. Oxford: Oxford UP, 1971.

Farrell, Frank. *Themes in Australian History: Questions, Issues and Interpretation in an Evolving Historiography*. Kensington, Australia: NSW UP, 1990.

Fausett, David. *Images of the Antipodes in the Eighteenth Century: A Study in Stereotyping*. Atlanta: Rodopi, 1994.

Ferguson, Margaret, Maureen Quilligan, and Nancy Vickers, eds. *Rewriting the Renaisance: The Discourses of Sexual Difference in Early Modern Europe*. Chicago: U of Chicago P, 1986.

Fiedler, Leslie. *Freaks: Myths and Images of the Secret Self*. New York: Simon and Schuster, 1978; New York; Doubleday, 1993.

Finch, Lynette. *The Classing Gaze: Sexuality, Class and Surveillance*. St. Leonards, North Sydney: Allen & Unwin, 1993.

Fingesten, Peter. "Delimitating the Concept of the Grotesque". *The Journal of Aesthetics and Art Criticism* 42.4 (1984): 419–26.

Finnane, Mark. "After the Convicts: Towards a History of Imprisonment in Australia". *Australian and New Zealand Journal of Criminology* 24.2 (1991): 105–117.

Fleenor, Juliann, ed. *The Female Gothic*. Montréal: Eden Press, 1983.

Foss, Paul, ed. *Island in the Stream: Myths of Place in Australian Culture*. Leichardt, NSW: Pluto Press, 1988.

Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. Trans. Alan Sheridan. Harmondsworth: Penguin, 1977.

———. *The Order of Things: An Archaeology of the Human Sciences*. London: Routledge, 1991.

Fox, Robin Lane. *The Search for Alexander*. London: Penguin, 1980.

Fox, Robin. *The Red Lamp of Incest*. Hutchinson: Sydney, 1980.

———. "*Totem and Taboo* Reconsidered". *The Structural Study of Myth and Totemism*. Ed. Edmund Leach. London: Tavistock, 1967. 161–78.

Francis, Mark. "Social Darwinism and the Construction of Institutionalised Racism in Australia". *Journal of Australian Studies* 50–51 (1996): 90–105.

Freccero, Carla. "The Other and the Same: The Image of the Hermaphrodite in Rabelais". *Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe*. Ed. Margaret Ferguson, Maureen Quilligan and Nancy Vickers. Chicago: U of Chicago P, 1986. 145–58.

Freud, Sigmund. "The Uncanny". *Collected Papers Vol IV: Papers of Metapsychology and Papers on Applied Psycho-analysis*. Trans. Joan Riviere. London: Hogarth Press, 1956. 368–407.

———. "Totem and Taboo". *The Origins of Religion: Totem and Taboo, Moses and Monothesism and Other Works*. Trans James Strachey. Ed. Albert Dickson *The Pelican Freud Library*. Vol 13. Penguin: Ringwood, 1985. 43–224.

Friedman, John Block. *The Monstrous Races in Mediaeval Art and Thought*. Cambridge, Massachussetts: Harvard UP, 1981.

Frisch, Shelley. "Poetics of the Uncanny: E.T.A. Hoffmann's 'Sandman'". *The Scope of the Fantastic — Theory, Technique, Major Authors: Selected Essays from the First International Conference on the Fantastic in Literature and Film*. Ed. Robert Collins and Howard Pearce. London: Greenwood Press, 1985. 49–55.

Frost, Alan. "Australia: The Emergence of a Continent". *Terra Australis to Australia*. Ed. Glyndwr Williams and Alan Frost. Melbourne: Oxford UP, 1988. 209–38.

———. "The East India Company and the Choice of Botany Bay". *The Founding of Australia: The Argument about Australia's Origins*. Ed. Ged Martin. Sydney: Hale & Iremonger, 1978. 229– 35.

———. *Botany Bay Mirages: Illusions of Australia's Convict Beginnings*. Carlton, Victoria: Melbourne UP, 1994.

Fuery, Patrick, and Nick Mansfield. *Cultural Studies and the New Humanities: Concepts and Controversies*. Melbourne: Oxford UP, 1997.

Gallipoli. Dir. Peter Weir. Perf. Mel Gibson, Mark Lee, Bill Kerr. Prod. Cooper, Ganon et al/R & R Films 1981.

Garber, Frederick, ed. *Romantic Irony*. Akadémiai Kiadó: Budapest, 1988.

Garber, Marjorie. "The Chic of Araby: Transvestism, Transexualism and the Erotics of Cultural Appropriation". *Body Guards: The Cultural Politics of Gender Ambiguity*. Eds. Julia Epstein and Kristina Straub. New York: Routledge, 1991. 223–47.

Garner, Shirley, Claire Kahane, and Madelon Sprengnether, eds. *The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation*. Ithaca, New York: Cornell UP, 1985.

Garton, Stephen. "The Convict Origins Debate: Historians and the Problem of the 'Criminal Class'". *Australian and New Zealand Journal of Criminology* 24.2 (1991): 66–82.

Gasbarrone, Lisa. "'The Locus for the Other': Cixous, Bakhtin, and Women's Writing". *A Dialogue of Voices: Feminist Literary Theory and Bakhtin*. Eds Karen Hohne and Helen Wussow. Minneapolis: U of Minnesota P, 1994. 1–19.

Gatens, Moira. "Through a Spinozist Lens: Ethology, Difference, Power". *Deleuze: A Critical Reader*. Ed. Paul Patton. Oxford: Blackwell Publishers, 1996. 162–87.

Gates, Henry Louis, Jr. ed. *"Race", Writing and Difference*. Chicago: U of Chicago P, 1986.

Gaut, Berys. "The Paradox of Horror". *The British Journal of Aesthetics* 33.4 (1993): 333–45.

Gelder, Ken. *Reading the Vampire*. London: Routledge, 1994.

Gelder, Ken, and Jane Jacobs. *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation.* Carlton South: Melbourne UP, 1998.

———. "Uncanny Australia". *The UTS Review* 1.2 (1995): 150–69.

Gibney, James, and Desmond Gibney. *The Gatton Mystery.* Sydney: Angus and Robertson, 1977.

Gibson, Ross. "This Prison This Language: Thomas Watling's *Letters from an Exile at Botany-Bay* (1794)". *Island in the Stream: Myths of Place in Australian Culture.* Ed. Paul Foss. Leichardt, NSW: Pluto Press, 1988. 4–28.

———. *The Diminishing Paradise: Changing Literary Perceptions of Australia.* Sydney: Angus and Robertson, 1984.

Gilbert, Helen. "Postcolonial Grotesques: Re-membering the Body in Louis Nowra's *Visions* and *The Golden Age*". *Span* 36.2 (1993): 618–33.

Gillespie, Gerald. "Romantic Irony and the Grotesque". *Romantic Irony.* Ed. Frederick Garber. Akadémiai Kiadó: Budapest, 1988. 322–42.

Gilman, Sander, ed. *Introducing Psychoanalytic Theory.* New York: Brunner/Mazel, 1982.

Ginsburg, Ruth. "The Pregnant Text. Bakhtin's Ur-Chronotope: The Womb". *Bakhtin: Carnival and Other Subjects. Selected Papers from the Fifth International Bakhtin Conference University of Manchester, July 1991. Critical Studies* 3.2–4.1/2. Ed. David Shepherd. Amsterdam: Rodopi, 1993. 165–176.

Glover, Richard. "A Plot on the Coast". *Sydney Morning Herald* 25 May 1991: *Good Weekend* 20–26.

Gloversmith, Frank, ed. *The Theory of Reading.* Sussex: Harvester Wheatsheaf, 1984.

Golby, J.M. and A.W. Purdue. *The Civilisation of the Crowd: Popular Culture in England 1750–1900.* London: Batsford, 1984.

Gombrich, E.H. *The Sense of Order: A Study in the Psychology of Decorative Art.* Oxford: Phaidon, 1979.

Goodman, David. "Australian Identity, Postmodernism and History". *Identifying Australia in Postmodern Times.* Ed. Livio Dobrez. Canberra: Australian National University P, 1994. 47–55.

Gooneratne, Yasmine. "Fantasy Island". Rev. of *Island in the Mind* by Rodney Hall. *Sydney Morning Herald* 19 Nov. 1996: 11s.

Granger, Frank. Introduction. *Vitruvius on Architecture.* Vol 2. Ed. and trans. Frank Granger. Cambridge, Massachussetts: Harvard UP, 1970.

Grant, Michael. *Nero: Emperor in Revolt.* New York: American Heritage Press, 1970.

Greenblatt, Stephen. "Filthy Rites". *Dædalus: Journal of the American Academy of Arts and Sciences* 111.3 (1982): 1–16.

Grosz, Elizabeth. "A Thousand Tiny Sexes: Feminism and Rhizomatics". *Gilles Deleuze and the Theatre of Philosophy*. Ed. Constantin Boundas and Dorothea Olkowski. London: Routledge, 1994. 187–210.

———. *Sexual Subversions: Three French Feminists*. St. Leonards, North Sydney: Allen & Unwin, 1989.

———.*Volatile Bodies: Towards a Corporeal Feminism*. St Leonards, North Sydney: Allen & Unwin, 1994.

Guerlac, Suzanne. "Delights of Grotesque and Sublime". *Diacritics* 15.3 (1985): 47–53.

Halberstam, Judith. *Skin Shows: Gothic Horror and the Technology of Monsters*. Durham: Duke UP, 1995.

Hall, Rodney. *A Dream More Luminous than Love: The Yandilli Trilogy*. Sydney: Picador, 1994.

———. *A Place Among People*. St Lucia: U of Queensland P, 1975.

———. *A Soapbox Omnibus*. St Lucia: U of Queensland P, 1973.

———. *Black Bagatelles*. St. Lucia: U of Queensland P, 1978.

———. *Captivity Captive. A Dream More Luminous Than Love: The Yandilli Trilogy*. Rodney Hall. Sydney: Picador, 1994.

———. *Eyewitness*. Sydney: South Head Press, 1967.

———. *Forty Beads on a Hangman's Rope*. Newnham, Tasmania: Wattle Grove Press, 1963.

———. *Heaven, In A Way*. St Lucia: U of Queensland P, 1970.

———. *Home: A Journey Through Australia*. Port Melbourne: Minerva, 1988.

———. *Just Relations*. Ringwood: Penguin, 1982.

———. "New World Order". *The Australian* 14 May 1997: *The Australian's Review of Books* (2.4): 22–24.

———. "Statues & Lovers". *Four Poets: David Malouf, Don Maynard, Judith Green, Rodney Hall*. Chesires: Melbourne , 1962.

———. *The Autobiography of a Gorgon and Other Poems*. Melbourne: FW Cheshire, 1968.

———. *The Grisly Wife. A Dream More Luminous Than Love: The Yandilli Trilogy*. Rodney Hall. Sydney: Picador, 1994.

———. *The Island in the Mind*. Sydney: Picador, 1997.

———. *The Law of Karma: A Progression of Poems*. Canberra: Australian National University P, 1968.

———. *The Most Beautiful World: Fictions and Sermons*. St Lucia: U of Queensland P. 1981.

———. *The Second Bridegroom. A Dream More Luminous Than Love: The Yandilli Trilogy*. Rodney Hall. Sydney: Picador, 1994.

———. *The Ship on the Coin: A Fable of the Bourgeoisie*. St Lucia: U of Queensland P, 1972.

Halligan, Marion. "Spices, Fabrics, Palaces, Music". Rev. of *Island in the Mind* by Rodney Hall. *The Weekend Australian* 2–3 Nov. 1996: rev. 7.

Halls. C. "Java La Grand — The Forgotten Continent". *Westerly* February 1965 (4/1964): 31–47.

Hambly, Gavin, and Wim Swann. *Cities of Mughal India*. New Delhi: Vikas Publishing House, 1977.

Hammond, N.G.L. and H.H. Scullard, eds. *The Oxford Classical Dictionary*. 2nd ed. Oxford: Oxford UP, 1987.

Harper, N.D. "Some Historical Aspects of Race and Cultural Contact". *Historical Studies Australia and New Zealand* 3.9 (Oct 1944–Feb. 1949): 35–57.

Harpham, Geoffrey Galt. *On the Grotesque: Strategies of Contradiction in Art and Literature*. Princeton, New Jersey: Princeton UP, 1982.

Harris, Daniel. "Androgyny: The Sexist Myth in Disguise". *Women's Studies* 2.2 (1974): 171–184.

Harris, Marvin. *Cannibals and Kings: The Origins of Cultures*. London: Collins, 1978.

Harrison, J.F.C. *The Second Coming: Popular Millenariansim 1780–1850*. London: Routledge & Kegan Paul, 1979.

Hartz, Louis. *The Founding of New Societies: Studies in the History of the United States, Latin America, South Africa, Canada, and Australia*. New York: Harcourt, Brace and World, 1965.

Hawkesworth, John, ed. *An Account of a Voyage Round the World with a Full Account of the Voyage of the Endeavour in the Year MDCCLXX Along the East Coast of Australia by Lieutenant James Cook*. Comp. D. Warrington Evans. Vol. III. Brisbane: Smith & Paterson, 1969.

Hay, Douglas, Peter Linebaugh, John Rule, E.P. Thompson, and Cal Winslow. *Albion's Fatal Tree: Crime and Society in Eighteenth-Century England*. London: Allen Lane, 1975.

Hay, Douglas. "Property, Authority and the Criminal Law". *Albion's Fatal Tree: Crime and Society in Eighteenth-Century England*. Ed. Douglas Hay, et al. London: Allen Lane, 1975. 17–63.

Hays, Peter. *The Limping Hero: Grotesques in Literature*. New York: New York UP, 1971.

Healy, J.J. *Literature and the Aborigine in Australia*. St. Lucia: U of Queensland P, 1989.

Henning, Rachel. *The Letters of Rachel Henning*. Ed. David Adams. Ringwood: Penguin, 1988.

Henning, Sylvie Debevec. "*La Forme In-Formante*: A Reconsideration of the Grotesque". *Mosaic: A Journal for the Interdisciplinary Study of Literature* 14.4 (1981): 107–21.

Hergenhan, Laurie, ed. *The Penguin New Literary History of Australia*. Ringwood: Penguin, 1988.

———. *Unnatural Lives: Studies in Australian Convict Fiction*. St Lucia: U of Queensland P, 1993.

Herodotus. *The Histories*. Trans. Aubrey de Sélincourt. Ringwood: Penguin, 1954.

Hertz, Neil. "Freud and the Sandman". *Textual Strategies: Perspectives in Post-Structuralist Criticism*. Ed. Josué Harari. London: Methuen, 1989. 296–321.

Hewison, Robert. *John Ruskin: The Argument of the Eye*. London: Thames and Hudson, 1976.

Hill, Nancy. *A Reformer's Art: Dickens' Picturesque and Grotesque Imagery*. Athens: Ohio UP, 1981.

Hirst, J.B. "The Pioneer Legend". *Intruders in the Bush: The Australian Quest for Identity*. Ed. John Carroll. 2nd ed. Melbourne: Oxford UP, 1992.

Hodge, Bob, and Vijay Mishra. *Dark Side of the Dream: Australia and the Postcolonial Mind*. St. Leonards, North Sydney: Allen & Unwin, 1990.

Hoffmann, E.T.A. *Tales of Hoffmann*. Trans. R.J. Hollingdale. Ringwood: Penguin, 1986.

———. "The Sandman". *Tales of Hoffmann*. E.T.A. Hoffmann. Trans. R.J. Hollingdale. Ringwood: Penguin, 1986.

Hogan, James. "The Coming Australian". *Victorian Review* Nov. (1880): 102–109.

Hohne, Karen and Helen Wussow, eds. *A Dialogue of Voices: Feminist Literary Theory and Bakhtin*. Minneapolis: U of Minnesota P, 1994.

Holden, Robert. "Faith in Trilogy". Rev. of *A Dream More Luminous than Love: The Yandilli Trilogy* by Rodney Hall. *Australian Book Review* 156 (1993): 7–8.

Hollington, Michael. "Dickens and Grotesque Art". *Dickens Studies Newsletter* 13.1 (1982): 5–11.

———. "Dickens' Conception of the Grotesque". *The Dickensian*. LXXVI (1980): 91–9.

———. *Dickens and the Grotesque*. London: Croom Helm; Totowa, New Jersey: Barnes and Noble, 1984.

Hooton, Joy. "Australian National Identity and Self-Identity: Four Post-Colonial Austobiographies". *Identifying Australia in Postmodern Times*. Ed. Livio Dobrez. Canberra: Australian National University P, 1994. 69–86.

Howard, Martin. *Victorian Grotesques: An Illustrated Excursion into Medical Curiosities, Freaks and Abnormalities — Principally of the Victorian Age*. London: Jupiter Books, 1977.

Huet, Marie-Hélène. *Monstrous Imagination*. Cambridge, Massachussetts: Harvard UP, 1993.

Huggan, Graham. *Territorial Disputes: Maps and Mapping Strategies in Contemporary Canadian and Australian Fiction*. Toronto: U of Toronto P, 1994.

Hughes, Robert. *The Fatal Shore: A History of the Transportation of Convicts to Australia, 1787–1868*. London: Pan, 1987.

Hugo, Victor. "Preface to Cromwell". *Prefaces and Prologues to Famous Books*. Ed. Charles Eliot. Connecticut: Grolier Enterprises, 1980. 337–87.

Hulme, Peter. *Colonial Encounters: Europe and the Native Caribbean, 1492–1797*. London: Methuen, 1986.

Humphries, Jefferson. "The Rabelaisian *Matrice*". *Romanic Review* 76.3 (1985): 251–70.

Ingleton, Geoffrey. "General Introduction". *Sydney's First Four Years*. Watkin Tench. Ed. L.F. Fitzhardinge. Sydney: Angus and Robertson, 1961. vi–xiv.

Irigaray, Luce. *This Sex Which Is Not One*. Trans. Catherine Porter with Carolyn Burke. Ithaca, New York: Cornell UP, 1985.

———. "Women on the Market". *This Sex Which Is Not One*. Trans. Catherine Porter with Carolyn Burke. Ithaca, New York: Cornell UP, 1985. 170–91.

Irving, T.H. "1850–70". *A New History of Australia*. Ed. Frank Crowley. Port Melbourne: Heinemann Educational Australia, 1974. 124–64.

James, W.T. "Nostalgia for Paradise: Terra Australis in the Seventeenth Century". *Australia and the European Imagination*. Introduced by Ian Donaldson. Australian National University: Humanities Research Centre, 1982. 59–85.

JanMohamed, Abdul R. "The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature". *Critical Inquiry* 12 (1985): 59–87.

Jardine, Alice. *Gynesis: Configurations of Woman and Modernity*. Ithaca, New York: Cornell UP, 1985.

Jardine, N., J. Secord, and E. Spary. *Cultures of Natural History*. Cambridge: Cambridge U.P., 1996.

Jed, Stephanie. "The Scene of Tyranny: Violence and the Humanistic Tradition". *The Violence of Representaton: Literature and the History of Violence*. Ed. Nancy Armstrong and Leonard Tennenhouse. London: Routledge, 1989. 29–44.

Jennings, Byron Lee. Rev. of *On the Grotesque: Strategies of Contradiction in Art and Literature* by Geoffrey Harpham. *Modern Philology* 82 (1984–85): 451–54.

———. *The Ludicrous Demon: Aspects of the Grotesque in German Post-Romantic Prose*. Berkeley: U of California P, 1963.

Johansen, Ib. "The Monster and the Automaton: Variations on the Grotesque and the Sublime in Science Fiction". *The Dolphin: Publications of the English Department, University of Aarhus* 17 (1989): 101–121.

Johnson, J.W. "The Utopian Impulse and Southern Lands". *Australia and the European Imagination*. Introduced by Ian Donaldson. Australian National University: Humanities Research Centre, 1982. 41–58.

Jones, Ann Rosalind, and Peter Stallybrass. "Fetishizing Gender: Constructiong the Hermaphrodite in Renaissance Europe". *Body Guards: The Cultural Politics of Gender Ambiguity*. Ed. Julia Epstein and Kristina Straub. New York: Routledge, 1991. 80–111.

Kahane, Claire. "The Gothic Mirror". *The (M)other Tongue: Essays in Feminist Psychoanalytic Interpretation*. Ed. Shirley Garner, Claire Kahane, and Madelon Sprengnether. Ithaca, New York: Cornell UP, 1985. 334–51.

Kane, Paul. Rev. of *The Second Bridegroom*. *World Literature Today* 66.4 (1992): 774.

Kayser, Wolfgang. *The Grotesque in Art and Literature*. Trans. Ulrich Weisstein. New York: Columbia UP, 1981.

Keay, John. *The Honourable Company: A History of the English East India Company*. Harper Collins: London, 1991.

Khouri, Nadia. "The Grotesque: Archaeology of an Anti-Code". *Zagadnienia Rodzajów Literackich* 23.2 (1980): 5–24.

Kilgour, Maggie. "The Function of Cannibalism at the Present Time". *Cannibalism and the Colonial World*. Ed. Francis Barker, Peter Hulme and Margaret Iversen. Cambridge: Cambridge UP, 1998. 238–59.

———. *The Rise of the Gothic Novel*. London: Routledge, 1995.

Kinnane, Jo. "Murder, Guilt and Persecution". Rev. of *A Dream More Luminous than Love: The Yandilli Trilogy* by Rodney Hall. *Overland* 138 (1995): 70–71.

Kinser, Samuel. "Bakhtin's Discovery". *Rabelais's Carnival: Text, Context, Metatext*. Berkeley: U of California P, 1990. 248–74.

———. "Chronotopes and Catastrophes: The Cultural History of Mikhail Bakhtin". *The Journal of Modern History* 56.1 (1984): 301–310.

———. "Presentation and Representation: Carnival at Nuremburg, 1450–1550". *Representations* 13 (1986): 1–41.

———. *Rabelais's Carnival: Text, Context, Metatext*. Berkeley: U of California P, 1990.

Knight, Stephen. "Myth on the Grand Scale". Rev. of *The Second Bridegroom* by Rodney Hall. *Sydney Morning Herald* 19 Oct. 1991: 49.

Kornblatt, Joyce. "Lost in Each Other Just That Once". Rev. of *Captivity Captive* by Rodney Hall. *New York Times Book Review* 14 Feb. 1988: 15.

Koval, Ramona. "Rodney Hall Interviewed by Ramona Koval". *Australian Book Review* 186 (1996): 12–14.

Krauth, Nigel. "An End to Miracles". Rev. of *The Grisly Wife* by Rodney Hall. *Australian Book Review* 156 (1993): 5–6.

Kristeva, Julia. *The Powers of Horror: An Essay on Abjection*. Trans. Leon Roudiez. New York: Columbia UP, 1982.

Kumar, Krishan. *Utopianism*. Open UP: Buckingham, 1991.

Kuntz, Paul, ed. *The Concept of Order*. Seattle: U of Washington P, 1968.

Kuryluk, Ewa. *Salome and Judas in the Cave of Sex: The Grotesque: Origins, Iconography, Techniques*. Evanston, Illinois: Northwestern UP, 1987.

Lake, Marilyn. "The Politics of Respectability: Identifying the Masculinist Context". *Debutante Nation: Feminism Contests the 1890s*. Ed. Susan Magarey, Sue Rowley and Susan Sheridan. St. Leonards, North Sydney: Allen & Unwin: 1993. 1–15.

Landow, George. *The Aesthetic and Critical Theories of John Ruskin*. Princeton, New Jersey: Princeton UP, 1971.

Lansbury, Coral. *Arcady in Australia: The Evocation of Australia in Nineteenth-Century English Literature*. Carlton, Victoria: Melbourne UP, 1970.

Latham, Ronald. "Introduction". *The Travels of Marco Polo*. Marco Polo. Trans. Ronald Latham. Penguin: Ringwood, 1958.

Lawson, Henry. "Crime in the Bush". *Henry Lawson*. Ed. Brian Kiernan. St Lucia: U of Queensland P, 1976. 211–216.

———. *Henry Lawson*. Ed. Brian Kiernan. St Lucia: U of Queensland P, 1976.

———. "The Bush Undertaker". *Henry Lawson*. Ed. Brian Kiernan. St Lucia: U of Queensland P, 1976. 104–111.

Le Goff, Jacques. *Time, Work, and Culture in the Middle Ages*. Trans. Arthur Goldhammer. Chicago: U of Chicago P, 1980.

Leach, Edmund. *Claude Lévi-Strauss*. Rev. ed. New York: Viking, 1974.

———. *The Structural Study of Myth and Totemism*. London: Tavistock, 1967.

Lévi-Strauss, Claude. *Structural Anthropology Volume 1*. Trans. Claire Jacobson and Brooke Schoepf. Ringwood: Penguin, 1963.

———. "The Family". *Man, Culture, and Society*. Ed. Harry Shapiro. New York: Oxford UP, 1956: 261–285.

———. *The Elementary Structures of Kinship*. Rev. ed. Trans. James Bell, John von Sturmer, and Rodney Needham. London: Eyre & Spottiswoode, 1969.

Lilley, Merv. *Gatton Man*. Ringwood: McPhee Gribble, 1994.

Linné, Carl (Linnaeus). *A General System of Nature*. Vol. 1. London: Lackington, Allen, and Co, 1806.

Long, Kathleen Perry. "Hermaphrodites Newly Discovered: The Cultural Monsters of Sixteenth-Century France". *Monster Theory: Reading Culture*. Ed. Jeffrey Jerome Cohen. Minneapolis: U of Minnesota P, 1996.

Loomba, Ania. "Overworlding the 'Third World'". *Colonial Discourse and Post-Colonial Theory: A Reader*. Ed. Patrick Williams and Laura Chrisman. Hemmel Hempstead: Harvester Wheatsheaf, 1993. 305–23.

———. *Colonialism/Postcolonialism*. London: Rutledge, 1998.

Lord, Mary. "A Hidden Tale". Rev. of *The Second Bridegroom* by Rodney Hall. *Overland* 127 (1992): 86–8.

———. "Three New Fictions". Rev. of *Captivity Captive* by Rodney Hall. *Overland* 113 (1988): 85–87.

Losse, Deborah. "Rabelaisian Paradox: Where the Fantastic and the Carnivalesque Intersect". *Romanic Review* 77.3 (1986): 322–29.

Lovejoy, Arthur. *Essays in the History of Ideas*. Baltimore: Johns Hopkins, 1970.

Lucas, Robin. "Good, Evil and the Neutral Bush". Rev. of *The Grisly Wife* by Rodney Hall. *Sydney Morning Herald* 16 Oct. 1993: Spectrum 11A.

Lucian. *Lucian*. Trans. A.M. Harmon. Vol. 1. Cambridge, Massachussetts: Harvard UP; London: William Heinemann, 1972.

Lucretius. *On the Nature of the Universe*. Trans. R.E. Latham. Ringwood: Penguin, 1951.

Lund, Robert. "Pope's Monsters; Satire and the Grotesque in *The Dunciad*". *The Scope of the Fantastic — Culture, Biography, Themes, Children's Literature*. Selected Essays from the First International Conference on the Fantastic in Literature and Film. Ed. Robert Collins and Howard Pearce. Westport: Greenwood Press, 1985. 61–78.

MacAndrew, Elizabeth. *The Gothic Tradition in Fiction*. New York: Columbia UP, 1979.

Macrobius. *Commentary on the Dream of Scipio*. Trans. William Harris Stahl. New York: Columbia UP, 1966.

Magarey, Susan, Sue Rowley and Susan Sheridan, eds. *Debutante Nation: Feminism Contests the 1890s*. St. Leonards, North Sydney: Allen & Unwin: 1993.

Maiorino, Giancarlo. *The Portrait of Eccentricity: Arcimboldo and the Mannerist Grotesque*. University Park, Pennsyvania: Pennsylvania UP, 1991.

Major, R.H. ed. *Early Voyages to Terra Australis, Now Called Australia*. London: Hakluyt Society, 1859.

Malchow, H.L. *Gothic Images of Race in Nineteenth-Century Britain*. Stanford, California: Stanford UP, 1996.

Mandeville, Sir John. *The Travels of Sir John Mandeville*. New York: Dover Publications, 1964.

Marchant, P.D. "Social Darwinism". *The Australian Journal of Politics and History* III.1 (1957): 46–59.

Marlow, James. "English Cannibalism: Dickens After 1859". *Studies in English Literature, 1500–1900* 23.4 (1983): 647–66.

Martin, Ged. "Economic Motives behind the Founding of Botany Bay". *The Founding of Australia: The Argument about Australia's Origins*. Ed. Ged Martin. Sydney: Hale & Iremonger, 1978. 237–51.

———, ed. *The Founding of Australia: The Argument about Australia's Origins*. Sydney: Hale & Iremonger, 1978.

Massumi, Brian. *A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari*. Cambridge, Massachusetts: MIT, 1992.

Matthews, Brian. "Civilisation and Its Discontents". Rev. of *A Dream More Luminous than Love: The Yandilli Trilogy* by Rodney Hall. *The Age* 16 July 1994: Saturday Extra 8.

Matthews, Brian. "Fatal Attractions". Rev. of *Captivity Captive* by Rodney Hall. *The Age* 10 Sept. 1988: Saturday Extra 15.

Mauss, Marcel. "Techniques of the Body". *Economy and Society* 2.1 (1973): 70–88.

McClintock, Anne. *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest*. London: Routledge, 1995.

McElroy, Bernard. *Fiction of the Modern Grotesque*. London: Macmillan, 1989.

McIntyre, Kenneth. *The Secret Discovery of Australia: Portuguese Ventures 200 Years Before Captain Cook*. Medindie (S. Aust): Souvenir, 1977.

McKenna, Mark. *The Captive Republic: A History of Republicanism in Australia 1788–1996*. Melbourne: Cambridge UP, 1996.

McKiggan, Ian. "Jave-La-Grande: An Apologia". *Journal of Australian Studies* 19 (1986): 96–101.

———. "Kenneth Gordon McIntyre, *The Secret Discovery of Australia*: Portuguese Ventures 200 Years before Captain Cook". *Journal of Australian Studies* 1 (1977): 86–88.

———. "The Dauphin Map — A Reply". *Journal of Australian Studies* 3 (1978): 78–80.

———. "The Portuguese Expedition to Bass Strait in A.D. 1522". *Journal of Australian Studies* 3 (1978): 2–32.

Meltzer, Françoise. "The Uncanny Rendered Canny: Freud's Blind Spot in Reading Hoffmann's Sandman". *Introducing Psychoanalytic Theory*. Ed. Sander Gilman. New York: Brunner/Mazel, 1982. 218–39.

Metcalf, William. "A Brief History of Communal Experimentation". *From Utopian Dreaming to Communal Reality: Cooperative Lifestyles in Australia* Ed. Metcalf, William. Sydney: U of NSW P, 1995. 14–40.

———. "Australian Utopias". *Creating Australia: Changing Australian History*. Ed. Wayne Hudson and Geoffrey Bolton. St. Leonards, North Sydney: Allen & Unwin, 1997. 122–30.

———. ed. *From Utopian Dreaming to Communal Reality: Cooperative Lifestyles in Australia*. Sydney: U of NSW P, 1995.

Meyer, Michael, ed. *Literature and the Grotesque*. Amsterdam: Rodopi, 1995.

Miller, John Raymond. *Dante Gabriel Rossetti from the Grotesque to the* Fin de Siecle*: Sources, Characteristics, and Influences of the* Femme Fatale. Ann Arbor, Michigan: U of Michigan P, 1977.

Millichap, Joseph. "Distorted Matter and Disjunctive Forms: The Grotesque as Modernist Genre". *Arizona Quarterly* 33 (1977): 339–47.

Milton, John. "Paradise Lost". *The Portable Milton*. Ed. Douglas Bush. Harmondsworth: Penguin, 1977.

Moi, Toril. *Sexual/Textual Politics: Feminist Literary Theory*. London: Routledge, 1985.

Moore, David and Rodney Hall. *Australia: Images of a Nation 1850–1950*. Sydney: Collins, 1983.

Moore-Gilbert, Bart. *Postcolonial Theory: Contexts, Practices, Politics*. London: Verso, 1997.

Moorehead, Alan. *The Fatal Impact: An Account of the Invasion of the South Pacific, 1767–1840*. London: Hamish Hamilton, 1966.

Morgan, John Edward. "The Danger of Deterioration of Race". Longmans, Green & Co. 1866. *The Rise of Urban Britain: A Collection of Thirty-five Important Titles Documenting This Major Transformation and the Responses to It.* Ed. Lyn Hollen Lees and Andrew Lees. New York: Garland, 1985. 1–64.

Morison, Samuel Eliot. *Admiral of the Ocean Sea: A Life of Christopher Colombus.* Boston: Little, Brown and Co., 1942.

———. Trans. and ed. *Journals and Other Documents on the Life and Voyages of Christopher Columbus*. New York: Heritage Press, 1963.

Morley, Henry. *Memoirs of Bartholomew Fair.* London: Chatto and Windus, 1880.

Morris, Meaghan. *The Pirate's Fiancée: Feminism, Reading, Postmodernism.* London: Verso, 1988.

———. "Tooth and Claw: Tales of Survival and *Crocodile Dundee*". *The Pirate's Fiancée: Feminism, Reading, Postmodernism*. London: Verso, 1988. 241–69.

Morson, Gary Saul, ed. *Bakhtin: Essays and Dialogues on His Work.* Chicago: U of Chicago P, 1986.

Morson, Gary Saul, and Caryl Emerson, eds. *Rethinking Bakhtin: Extensions and Challenges.* Evanston, Illinois: Northwestern UP, 1989.

Motion, Joanna. "Dancing in Circles". Rev. of *The Second Bridegroom* by Rodney Hall. *Australian Book Review* 136 (1991): 16.

Mozley, Ann. "Evolution and the Climate of Opinion in Australia, 1840–76". *Victorian Studies* X.4 (1967): 411–30.

Mudrooroo. *The Indigenous Literature of Australia = Milli Milli Wangka.* Melbourne: Hyland House, 1997.

———. *Us Mob: History, Culture, Struggle: An Introduction to Indigenous Australia.* Sydney: Angus and Robertson, 1995.

Mulvaney, D.J. "The Darwinian Perspective". *Seeing the First Australians.* Ed. Ian Donaldson and Tamsin Donaldson. St. Leonards, North Sydney: Allen & Unwin, 1985. 68–75.

Mundy, G.C. *Our Antipodes.* 2nd ed. London: Bentley, 1852. 90–92. *Convicts and Colonial Society 1788–1868.* Ed. Lloyd Evans and Paul Nichols. 2nd ed. Macmillan: Melbourne, 1984. 198–99.

Murray, Timothy, "Philosophical Antibodies: Grotesque Fantasy in French Stoic Fiction". *Yale French Studies* 86 (1994): 143–63.

Nayman, Shira. "'Part of the Emptiness': Rodney Hall's Vision of a Troubled Australia". Rev. of *The Second Bridegroom* and *Captivity Captive* by Rodney Hall. *New England Review — Middlesbury Series* 15.2 1993: 210–24.

Nicholas, Stephen, ed. *Convict Workers: Reinterpreting Australia's Past.* Cambridge: Cambridge UP, 1989.

Nicholas, Stephen and Peter R. Shergold. "Transportation as Global Migration". *Convict Workers: Reinterpreting Australia's Past.* Ed. Stephen Nicholas. Cambridge: Cambridge UP, 1988. 28–39.

———. "Unshackling the Past". *Convict Workers: Reinterpreting Australia's Past.* Ed. Stephen Nicholas. Cambridge: Cambridge UP, 1988. 3–13.

Nietzsche, Friedrich. *On the Genealogy of Morality.* Ed. Keith Ansell-Pearson. Trans. Carol Diethe. Melbourne: Cambridge UP, 1994.

Northey, Margot. *The Haunted Wilderness: The Gothic and the Grotesque in Canadian Fiction.* Toronto: U of Toronto P, 1976.

Oliver, W.H. *Prophets and Millenialists: The Uses of Biblical Prophecy in England from the 1790s to the 1840s.* Auckland: Auckland UP, 1978.

Ovid. *Metamorphoses.* Trans. Mary Innes. Harmondsworth: Penguin, 1986.

Oxley, Deborah. *Convict Maids: The Forced Migration of Women to Australia.* Cambridge: Cambridge UP, 1996.

———. "Female Convicts". *Convict Workers: Reinterpreting Australia's Past.* Ed. Stephen Nicholas. Cambridge: Cambridge UP, 1989. 85–97.

Pace, David. *Claude Lévi-Strauss: The Bearer of Ashes.* Melbourne: Routledge & Kegan Paul, 1983.

Pacteau, Francette. "The Impossible Referent: Representations of the Androgyne". *Formations of Fantasy.* Ed. Victor Burgin, James Donald and Cora Kaplan. London: Routledge, 1986.

Paré, Ambroise. *On Monsters and Marvels.* Trans. Janis L. Pallister. Chicago: U of Chicago P, 1982.

Park, Katherine, and Lorraine Daston. "Unnatural Conceptions: The Study of Monsters in Sixteenth- and Seventeenth-Century France and England". *Past & Present* 92 (1981): 20–54.

Patton, Paul, ed. *Deleuze: A Critical Reader.* Oxford: Blackwell Publishers, 1996.

Peacham, Henry. *The Art of Drawing with the Pen*, London: Richard Braddock, 1606; Amsterdam: Theatrum OrgisTerrarum and New York: Da Capo, 1970.

Perkins, Elizabeth. "Three Post-Colonial Novels: Fiction and a Political Conscience". Rev. of *The Second Bridegroom* by Rodney Hall. *LiNQ* 19.1 (1992): 143–49.

Perry, T.M. *The Discovery of Australia: The Charts and Maps of the Navigators and Explorers.* Melbourne: Thomas Nelson, 1982.

Pfordresher, John. "Chesterton on Browning's Grotesque". *English Language Notes* 24.3 (1987): 42–51.

Phelps, Gilbert. "Varieties of English Gothic". *From Blake to Byron.* Ed. Boris Ford. *New Pelican Guide to English Literature.* Vol 5. Harmondsworth: Penguin, 1985. 110–27.

Philips, David. "A Nation of Rogues? Recent Writings on Crime, Law and Punishment in Australian History". *Australian and New Zealand Journal of Criminology* 24.2 (1991): 161–64.

Phillips, Jerry. "Cannibalism Qua Capitalism: The Metaphorics of Accumulation in Marx, Conrad, Shakespeare and Marlowe". *Cannibalism and the Colonial World*. Ed. Francis Barker, Peter Hulme, and Margaret Iversen. Cambridge: Cambridge UP, 1998. 183–203.

Pierce, Peter. "An Invitation to Our History". Rev. of *The Grisly Wife* by Rodney Hall. *Bulletin* 16 Nov. 1993: 105.

———. "Preying on the Past: Contexts of Some Recent Neo-Historical Fiction". *Australian Literary Studies* 15.4 (1992): 304–12.

Pilkington, Doris – Nugi Garimara. *Follow the Rabbit-Proof Fence*. St Lucia: U of Queensland P, 1996.

Plato. *The Symposium*. Trans. Walter Hamilton. Harmondsworth: Penguin, 1951.

Pliny (Secundus Gaius). *Natural History*. Trans. H. Rackham. 10 vols. Cambridge, Massachussetts: Harvard UP; London: William Heinemann, 1961.

Plunkett, Felicity. "'All Those Layered and Clotted Images': An Interview with Rodney Hall". *Australian and New Zealand Studies in Canada* 11 (1994): 56–67.

Pollard, A.W. "Biographical Note". *The Travels of Sir John Mandeville*. Sir John Mandeville. New York: Dover Publications, 1964. v–x.

Polo, Marco. *The Travels of Marco Polo*. Trans. Ronald Latham. Ringwood: Penguin, 1958.

Pons, Xavier, "'Savage Paradise': History, Violence and the Family in Some Recent Australian Fiction". *Australian Literary Studies* 15.2 (1991): 72–82.

Porter, Dennis. "*Orientalism* and Its Problems". *The Politics of Theory: Proceedings of the Essex Conference on the Sociology of Literature*. Ed. Francis Barker et al. Colchester: U of Essex, 1983. 179–93.

Pratt, Marie Louise. *Imperial Eyes: Travel Writing and Transculturation*. London: Routledge, 1992.

Punter, David. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day: Volume 1: The Gothic Tradition*. London: Longman, 1996.

———. *The Literature of Terror: A History of Gothic Fictions from 1765 to the Present Day: Volume 2: The Modern Gothic*. London: Longman, 1996.

Purdy, Anthony, ed. *Literature and the Body*. Amsterdam: Rodopi, 1992.

Rabelais, François. *The Histories of Gargantua and Pantagruel*. Trans. J.M. Cohen. Ringwood: Penguin, 1955.

Radcliff-Umstead, Douglas, ed. *Human Sexuality in the Middle Ages and Renaissance*. Pittsburgh: Centre for Medieval and Renaissance Studies, University of Pittsburgh, 1978.

Ratcliffe, Greg. Interview with Rodney Hall at University of Wollongong, 19th August 1999.

Ravvin, Norman. "An Irruption of the Archaic: Poe and the Grotesque". *Mosaic* 25.4 (1992): 1–15.

Reece, Bob. "Inventing Aborigines". *Aboriginal History* 11.1–2 (1987): 14–23.

Reece, R.H.W. *Aborigines and Colonists: Aborigines and Colonial Society in New South Wales in the 1830s and 1840s*. Sydney: Sydney UP, 1974.

Rennie, B.C. "The Dauphin Map". *Journal of Australian Studies* 1 (1977): 75–77.

Reynolds, Henry. *Dispossession: Black Australians and White Invaders*. St. Leonards, North Sydney: Allen & Unwin, 1989.

Rhodes, Neil. *Elizabethan Groteque*. London: Routledge & Kegan Paul, 1980.

Richardson, William. "Is Jave-La-Grande Australia?: The Linguistic Evidence Concerning The West Coast". *The Globe: Journal of the Australian Map Circle* 19 (1983): 9–46.

———. "Jave-La-Grande: A Case Study of Place-Name Corruption". *The Globe: Journal of the Australian Map Circle* 22 (1984): 9–32.

———. "Jave-La Grande: Latitude and Longitude versus Toponymy". *Journal of Australian Studies* 18 (1986): 74–91.

Richey, Jean. "A Conversation with Rodney Hall". *Antipodes* 1.2 (1987): 101–03.

Riemer, Andrew. "Hall's Ventriloquism". Rev. of *Island in the Mind* by Rodney Hall. *Australian Book Review* 186 (1996): 10–11.

Robinson, Portia. *The Hatch and Brood of Time: A Study of the First Generation of Native-Born White Australians, 1788–1828*. Melbourne: Oxford UP, 1985.

———. *The Women of Botany Bay: A Reinterpretation of the Role of Women in the Origins of Australian Society*. Sydney: Macquarie Library, 1988.

Robson, Lloyd. *Convict Settlers of Australia*. 2nd ed. Carlton, Victoria: Melbourne UP, 1965.

———. "The Historical Basis of *For the Term of His Natural Life*". *Australian Literary Studies* 1.2 (1963): 104–21.

Rose, Marilyn Gaddis. Rev. of *Fiction of the Modern Grotesque* by Bernard McElroy. *Modern Fiction Studies* 36.4 (1990): 687–88.

Rose, Michael, ed. *For the Record: 160 Years of Aboriginal Print Journalism*. St. Leonards, North Sydney: Allen & Unwin, 1996.

Rosen, Elisheva. "Innovation and Its Reception: The Grotesque in Aesthetic Thought". *Sub-Stance* 62.6 (1990): 125–35.

Rousseau, Jean-Jacques. *The First and Second Discourses Together with the Replies to the Critics and Essay on the Origin of Languages*. Ed. and trans. Victor Gourevitch. New York: Harper and Row, 1986.

———. *The Social Contract*. Trans. Maurice Cranston. Ringwood: Penguin, 1968.

Rubin, Bernard. "Freud and Hoffmann: 'The Sandman'". *Introducing Psychoanalytic Theory*. Ed. Sander Gilman. New York: Brunner/Mazel, 1982. 205–17.

Ruskin, John. *The Stones of Venice: Volume the Third, The Fall*. 4th ed. Kent: George Allen, 1886.

———. *Modern Painters*. 6 vols. London: George Allen, 1897.

Russo, Mary. *The Female Grotesque: Risk, Excess and Modernity*. New York: Routledge, 1995.

Ryan, Simon. "Exploring Aesthetics: The Picturesque Appropriation of Land in Journals of Australian Exploration". *Australian Literary Studies* 15.4 (1992): 282–92.

Said, Edward. *Orientalism*. London: Routledge & Kegan Paul, 1978; Ringwood: Penguin, 1991.

Sales, Roger. *English Literature in History 1780–1830: Pastoral and Politics*. London: Hutchinson, 1983.

Salusinszky, Imre. "Inspiration Peters Out". Rev. of *The Grisly Wife* by Rodney Hall. *Weekend Australian* 30–31 Oct. 1993: rev. 6.

———. "Just What Is a Poet's Novel?". Rev. of *The Second Bridegroom* by Rodney Hall. *Weekend Australian* 2–3 Nov. 1991: rev. 5.

Sanderson, Ivan. "The Wudewása or Hairy Primitives of Ancient Europe". *Genus* 23.1–2 (1967): 109–40.

Santayana, George. *The Sense of Beauty*. New York: Charles Scribner's Sons, 1896.

Schwartz, Jerome. "Aspects of Androgyny in the Renaissance". *Human Sexuality in the Middle Ages and Renaissance*. Ed. Douglas Radcliff-Umstead. Pittsburgh: Centre for Medieval and Renaissance Studies, University of Pittsburgh, 1978. 121–31.

Seaton, Dorothy. "Colonising Discourses: The Land in Australian and Western Canadian Exploration Narratives". *Australian-Canadian Studies* 6.2 (1989): 3–14.

Sedgwick, Eve Kosofsky. *The Coherence of Gothic Conventions*. London: Methuen, 1986.

Semonin, Paul. "Monsters in the Marketplace: The Exhibition of Human Oddities in Early Modern England". *Freakery: Cultural Spectacles of the Extraordinary Body*. Ed. Rosemarie Garland Thomson. New York: New York UP, 1996. 69–81.

Serle, Geoffrey. *The Rush to be Rich: A History of the Colony of Victoria, 1883–1889.* Melbourne: Melbourne UP, 1971.

Shackley, Myra. *Wildmen: Yeti, Sasquatch and the Neanderthal Enigma.* Sussex: Thames and Hudson, 1983.

Shapiro, Harry, ed. *Man, Culture, and Society.* New York: Oxford UP, 1956.

Sharp, Andrew. *The Discovery of Australia.* London: Oxford UP, 1963.

Sharrad, Paul. Rev. of *The Grisly Wife. World Literature Today* 68.2 (1994): 424.

Shaw, A.G.L. *Convicts and the Colonies: A Study of Penal Transportation from Great Britain and Ireland to Australia and Other Parts of the British Empire.* London: Faber and Faber, 1966.

Shepherd, David, ed. *Bakhtin: Carnival and Other Subjects. Selected Papers from the Fifth International Bakhtin Conference University of Manchester, July 1991. Critical Studies* 3.2–4.1/2. Amsterdam: Rodopi, 1993.

Shklar, Judith, N. "Putting Cruelty First". *Dædalus* 111.3 (1982): 17–27.

Silberman, Lauren. "Mythographic Transformations of Ovid's Hermaphrodite". *The Sixteenth Century Journal* 29.4 (1988): 643–52.

Singer, June. *Androgyny: Towards a New Theory of Sexuality.* London: Routledge & Kegan Paul, 1977.

Smith, Bernard. *European Vision and the South Pacific.* 2nd ed. Sydney: Harper and Row, nd.

———. *Imagining the Pacific: In the Wake of the Cook Voyages.* Carlton, Victoria: Melbourne UP, 1992.

———. "The First European Depictions". *Seeing the First Australians.* Ed. Ian Donaldson and Tamsin Donaldson. St. Leonards, North Sydney: Allen & Unwin, 1985. 21–34.

Smith, Sydney. "Botany Bay" (from *Edinburgh Review,* 1819). *The Works of the Rev. Sydney Smith.* London: Longman, Brown, Green, and Longmans, 1850, 254, qtd in Ross Gibson, 37.

Smith, Vanessa. "A Prophet in a Place so Bare". Rev. of *The Grisly Wife* by Rodney Hall. *Times Literary Supplement* 24 Sept. 1993: 21.

Sontag, Susan. *On Photography.* Ringwood: Penguin, 1979.

Sorensen, Rosemary. "Hall of Bright Mirrors". Rev. of *The Second Bridegroom* by Rodney Hall. *Australian Book Review* 136 (1991): 14–15.

Spate, O.H.K. "Who Came First?". *Australian Book Review* 1 (1978): 21–22.

Stallybrass, Peter. "Patriarchal Territories: The Body Enclosed". *Rewriting the Renaisance: The Discourses of Sexual Difference in Early Modern Europe.* Ed.

Margaret W. Ferguson, Maureen Quilligan, and Nancy J. Vickers. Chicago: U of Chicago P, 1986. 123–42.

———. "'Drunk with the Cup of Liberty': Robin Hood, the Carnivalesque, and the Rhetoric of Violence in Early Modern England". *The Violence of Representaton: Literature and the History of Violence*. Ed. Nancy Armstrong and Leonard Tennenhouse. London: Routledge, 1989. 45–76.

Stallybrass, Peter, and Allon White. *The Politics and Poetics of Transgression*. New York: Cornell UP, 1986.

Stam, Robert. *Subversive Pleasures: Bakhtin, Cultural Criticism and Film*. Baltimore: Johns Hopkins UP, 1992.

Stapleton, John. "Rodney Hall's 'Wife' Wins Him the Franklin". *Sydney Morning Herald* 31 May 1994: 3.

Steig, Michael. "Defining the Grotesque: An Attempt at Synthesis". *Journal of Aesthetics and Art Criticism* 29.2 (1970): 253–60.

Stewart, Susan. *Nonsense: Aspects of Intertextuality in Folklore and Literature*. Baltimore: Johns Hopkins UP, 1989.

———. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham: Duke UP, 1993.

Strabo. *The Geography of Strabo*. Trans. Horace Leonard Jones. 8 vols. Cambridge, Massachussetts: Harvard UP; London: William Heinemann, 1966–69.

Strong, Eugénie. *Art in Ancient Rome. Vol 1 From tthe Earliest Times to the Principate of Nero*. New York: Charles Scribner, 1928; Westport, Connecticut: Greenwood Press, 1970.

Strzelecki, Sir Paul Edmond. *Physical Description of New South Wales and Van Diemen's Land*. London: Longman, Brown, Green, and Longmans, 1845. Facsimilie ed. Adelaide: Libraries Board of South Australia, 1967.

Summers, Anne. *Damned Whores and God's Police*. Rev. ed. Ringwood: Penguin, 1994.

Sykes, Alan. "Achieving Perfect Chaos". Rev. of *The Second Bridegroom* by Rodney Hall. *Times Literary Supplement* 6 Sept. 1991: 21.

Symcox, Geoffrey. "The Wild Man's Return: The Enclosed Vision of Rousseau's *Discourses*". *The Wildman Within: An Image in Western Thought from the Renaissance to Romanticism*. Ed. Edward Dudley and Maximillian Novak. Pittsburgh: U of Pittsburgh P, 1972. 223–48.

Sypher, Wylie. "Art at the Fringe". Rev. of *On the Grotesque in Art and Literature* by Geoffrey Galt Harpham. *The Sewanee Review* 43.3 (1985): 505–06.

Tench, Watkin. *Sydney's First Four Years: being a reprint of A Narrative of the Expedition to Botany Bay and A Complete Account of the Settlement at Port Jackson*. Intro. L.F. Fitzhardinge. Sydney: Angus and Robertson, 1961.

Thomas, Keith. *Man and the Natural World: Changing Attitudes in England 1500–1800*. London: Allen Lane, 1983.

Thomson, J. Oliver. *History of Ancient Geography*. New York: Biblo and Tannen, 1965.

Thomson, Philip. *The Grotesque*. London: Methuen, 1972.

———. *The Grotesque in German Poetry 1880–1933*. Melbourne: Hawthorne Press, 1975.

Thomson, Rosemarie Garland. "Introduction: From Wonder to Error — A Genealogy of Freak Discourse in Modernity". *Freakery: Cultural Spectacles of the Extraordinary Body*. Ed. Rosemarie Garland Thomson. New York: New York UP, 1996. 1–19.

———, ed. *Freakery: Cultural Spectacles of the Extraordinary Body*. New York: New York UP, 1996.

Tobias, J.J. "The Criminal Class". *Crime and Industrial Society in the Nineteenth Century*. J.J. Tobias. London: Batsford, 1967. 52–77.

———. *Crime and Industrial Society in the Nineteenth Century*. London: Batsford, 1967.

Todd, Dennis. *Imagining Monsters: Miscreations of the Self in Eighteenth-Century England*. Chicago: U of Chicago P, 1995.

Topsell, Edward. *The Historie of Foure-Footed Beastes*. London: William Iaggard, 1607. Amsterdam: Theatrum Orbis Terrarum; New York: Da Capo, 1973.

Torgovnick, Marianna. *Gone Primitive: Savage Intellects, Modern Lives*. Chicago: U of Chicago P, 1990.

Turner, Graham. *National Fictions: Literature, Film and the Construction of Australian Narrative*. St. Leonards, North Sydney: Allen and Unwin, 1993.

Turner, Ian, ed. *The Australian Dream: A Collection of Anticipations about Australia from Captain Cook to the Present Day*. Melbourne: 1968.

Turner, Victor. *The Ritual Process: Structure and Anti-Structure*. Ringwood: Penguin, 1969.

Urry, James. "Savage Sportsmen". *Seeing the First Australians*. Ed. Ian Donaldson and Tamsin Donaldson. St. Leonards, North Sydney: Allen & Unwin, 1985. 51–67.

Uruburu, Paula M. *The Gruesome Doorway: An Analysis of the American Grotesque*. New York: Peter Lang, 1987.

Van Buren, M.B. "The Grotesque in Visual Art and Literature". *Dutch Quarterly Review of Anglo-American Letters* 12.1 (1982): 42–53.

Van Toorn, Penny. "Early Aboriginal Writing and the Discipline of Literary Studies". *Meanjin* 55.4 (1996): 754–65.

Vasari, Giorgio. *Lives of the Most Eminent Painters, Sculptors, and Architects*. Trans. Gaston Du C. de Vere. London: Macmillan and the Medici Society, 1912–1914. New York: AMS Pess 1976.

Veit, Walter. "On the European Imagining of the Non-European World". *Australia and the European Imagination*. Introduced by Ian Donaldson. Australian National University: Humanities Research Centre, 1982. 123–56.

Virgil. *The Aeneid*. Trans. W.F. Jackson Knight. Ringwood: Penguin, 1985.

Vitruvius (Marcus Vitruvius Pollio). *The Ten Books on Architecture*. Trans. Morris Hicky Morgan. New York: Dover Publications, 1960.

Wall, Anthony and Clive Thomson. "Cleaning Up Bakhtin's Carnival Act". *Diacritics* 23.2 (1993): 47–70.

Wallis, Helen. "Java la Grande: The Enigma of the Dieppe Maps". *Terra Australis to Australia*. Ed. Glyndwr Williams and Alan Frost. Melbourne: Oxford UP, 1988. 39–82.

Ward, Russel. *Finding Australia: The History of Australia to 1821*. Richmond, Victoria: Heinemann Educational Australia, 1987.

———. *The Australian Legend*. 2nd ed. Melbourne: Oxford UP, 1966.

———. "The Australian Legend Revisited". *Historical Studies* 18.71 (1978): 171–90.

Ward, Russel, and Ken MacNab. "The Nature and Nuture of the First Generation of Native-Born Australians". *Historical Studies in Australia and New Zealand* 10.39 (1962): 289–308.

Warr, Tracey. "Crimes in Paradise". Rev. of *Captivity Captive* by Rodney Hall. *Times Literary Supplement* 27 May – 2 June 1988: 595.

Webby, Elizabeth, ed. *Colonial Voices: Letters, Diaries, Journalism and Other Accounts of Nineteenth-Century Australia*. St Lucia: U of Queensland P, 1989.

Weber, Samuel. "The Sideshow, or: Remarks on a Canny Moment". *Modern Language Notes* 88 (1973): 1102–33.

Westgarth, William. *Australia Felix*. London 1848, 282–3. *Convicts and Colonial Society 1788–1868*. Ed. Lloyd Evans and Paul Nichols. 2nd ed. Melbourne: Macmillan, 1984. 202–03.

Whitaker, Katie. "The Culture of Curiosity". *Cultures of Natural History*. Eds. N. Jardine, J. Secord, and E. Spary. Cambridge: Cambridge UP, 1996. 75–90.

White, Allon. "Hysteria and the End of Carnival: Festivity and Bourgeois Neurosis". *The Violence of Representation: Literature and the History of Violence*. Ed. Nancy Armstrong and Leonard Tennenhouse. London: Routledge, 1989. 157–70.

———. "Pigs and Pierrots: The Politics of Transgression in Modern France". *Raritan* 3.2 (1982): 51–70.

White, Hayden. "The Forms of Wildness: Archaeology of an Idea". *The Wildman Within: An Image in Western Thought from the Renaissance to Romanticism*. Ed. Edward Dudley and Maximillian Novak. Pittsburgh: U of Pittsburgh P, 1972. 3–38.

White, John. *Journal of a Voyage to New South Wales*. Ed. Alec Chisholm. Sydney: Angus and Robertson, 1962.

White, Richard. *Inventing Australia: Images and Identity 1688–1980*. St. Leonards, North Sydney: Allen & Unwin, 1981.

Whitlock, Gillian and Gail Reekie, eds. *Uncertain Beginnings: Debates in Australian Studies*. St Lucia: U of Queensland P, 1993.

Williams, Anne. *Art of Darkness: A Poetics of Gothic*. Chicago: U of Chicago P, 1995.

Williams, Barbara. "An Interview with Rodney Hall". *Descant 66/67* 20.3–4 (1989): 11–23.

Williams, Glyndwr. "'Far More Happier Than We Europeans': Reactions to the Australian Aborigines on Cook's Voyage". *Historical Studies* 19.77 (1981): 499–512.

———. "Reactions on Cook's Voyage". *Seeing the First Australians*. Ed. Ian Donaldson and Tamsin Donaldson. St. Leonards, North Sydney: Allen & Unwin, 1985. 35–50.

Williams, Glyndwr, and Alan Frost. "*Terra Australis*: Theory and Speculation". *Terra Australis to Australia*. Ed. Glyndwr Williams and Alan Frost. Melbourne: Oxford UP, 1988. 1–38.

———, eds. *Terra Australis to Australia*. Melbourne: Oxford UP, 1988.

Williams, Patrick and Laura Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader*. Hemmel Hempstead: Harvester Wheatsheaf, 1993.

Williams, Raymond. *Culture and Society 1780–1950*. Harmondsworth: Penguin, 1985.

Wilson, Robert R. "Play, Transgression and Carnival: Bakhtin and Derrida on *Scriptor Ludens*". *Mosaic* 19.1 (1986): 73–89.

Wittkower, Rudolph. "Marvels of the East: A Study in the History of Monsters". *Journal of the Warburg and Courtauld Institutes* 5 (1942): 159–97.

Wood, G.A. (George Arnold). "Ancient and Medieval Conceptions of Terra Australis". *Royal Australian Historical Society, Journal and Proceedings* 3.10 (1916): 455–65.

———. *The Discovery of Australia*. London: MacMillan, 1922.

Wright, John Kirtland. *The Geographical Lore of the Time of the Crusades: A Study in the History of Medieval Science and Tradition in Western Europe*. New York: American Geographical Society, 1925.

Wright, Kay Hetherly. "The Grotesque and Urban Chaos in *Bleak House*". *Dickens Studies Annual: Essays on Victorian Fiction* 21 (1992): 97–112.

Wright, Thomas. *A History of Caricature and Grotesque in Literature and Art*. 1865. Introduction by Frances Barasch. New York: Frederick Ungar, 1968.

Young, Robert. *Colonial Desire: Hybridity in Theory, Culture and Race*. London: Routledge, 1995.

———. *White Mythologies: Writing History and the West*. London: Routledge, 1990.

Zogbaum, Heidi. "Cannibalism in the New World: A Case Study in Stigmatisation". *Meanjin* 53.4 (1994): 734–42.