

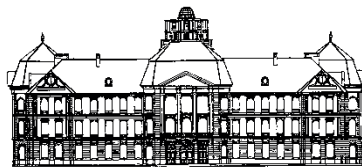
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ESSAYS

Contributors	5
A note from the editor.....	7
Ágnes Bodnár The Indian Captivity Narrative as a Prototype of Early American Fiction.....	9
Judit Molnár Space and Memory Construction in Robert Majzels's <i>City of Forgetting</i>	19
Zoltán Peterecz The Trump Phenomenon and the Question of Historical Analogies	29
Barna Szamosi An Introduction to Postmodern Grounded Theory: A Method for Feminist Science Studies	41
Eszter Szenczi Racial and Gender Shifting in Gregory Scofield's <i>Thunder Through My Veins</i> (1999).....	55
András Tarnóc Twenty five years in Serving the American Studies Community.....	71
Esther Thyssen Expanding Feminist Art Strategies: The Beaded Treasures Project	79

BOOK REVIEWS

Ágnes Bodnár

Tarnóc, András. Erőszak és megváltás:
az indián fogságnapló mint az amerikai eredetmitosz sarokköve.
Eger: Líceum Kiadó, 2015. pp.184.....89

Eszter Krakkó

Narratives Reconsidered Gaál-Szabó Péter, ed. Intertextuality,
Intersubjectivity and Narrative Identity. Newcastle upon Tyne:
Cambridge Scholars Publishing, 2017. vi + 170 pp.95

Zoltán Peterecz

American Exceptionalism in American Foreign Policy Hilde Restad,
*American Exceptionalism: An Idea That Made a Nation
and Remade the World* (London: Routledge, 2015) (270 + xiii)99

András Tarnóc

American Poets at the Turn of the Second Millennium Amerikai
költők a második ezredfordulón Budapest:2016 pp.215.
Válogatta és fordította Dr. Bagi István105

András Tarnóc

Judit Kádár: GOING INDIAN: Cultural Appropriation
in Recent North American Literature PUV: 2012. 243 pp.111

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A note from the editor

The present volume is the 15th issue of the *Eger Journal of American Studies*. As in all previous cases this periodical dedicated exclusively to the publication of essays and book reviews on North American civilization in English includes a wide variety of studies. The respective scholarly articles range from the examination of the literary aspects of Montreal via the examination of various scientific approaches to the dissection of the Trump presidency.

Ágnes Bodnár interprets the Indian captivity narrative as a foundation of early American fiction, Judit Molnár writes about the role of maps in the literary interpretation of the city of Montreal, Zoltán Peterecz evaluates potential comparisons between the presidency of Andrew Jackson and Donald Trump, Barna Szamosi examines the application of feminism-oriented research tools to the so-called hard sciences, Eszter Szenczi delves into literary representations of transgender issues among the Metis in Canada, András Tarnóc evaluates the last 25 years of American Studies in the Eszterházy Károly College of Eger, and Esther Thyssen introduces the Beaded Treasures Project as a means of promoting women's agency. The issue also contains book reviews by Ágnes Bodnár, Eszter Krakkó, Zoltán Peterecz, and András Tarnóc.

This volume is the first one to be published under a new organizational structure, namely the Institute of British and American Studies formed by the merger of the Department of American Studies and the Department of British Studies in 2016. While the Eszterházy Károly College was elevated to Eszterházy Károly University and the Department of American Studies evolved into the North American Section of the Institute of British and American Studies our commitment to publish the latest research results pertaining to the abovementioned field remained the same. We are proud to continue the quarter of a century history of the *Eger Journal of American Studies* and we welcome manuscripts of scholarly essays and reviews from the Hungarian and international American Studies community.



The Indian Captivity Narrative as a Prototype of Early American Fiction

Ágnes Bodnár

I

The purpose of my essay is to examine the role of the Indian captivity narrative as a forerunner or prototype of early American fiction. Accordingly, I attempt to reveal how the scene, protagonist, and theme of captivity narratives, that is the frontier, the main character offering an action pattern of the American hero, and the influence of sentimental and Gothic literature respectively are reflected in selected works.

Critics tend to agree that the modern novel in Europe begins with Cervantes's *Don Quixot* (1605, 1616). Anthony J. Close asserts that Cervantes' masterpiece was one of the foundations of the modern novel born in England in the first half of the 18th century (237). The satirical view of the chivalric tradition and a bittersweet rendering of a clash between illusion and reality inspired Henry Fielding to write the *History of Joseph Andrews* (1742), considered the cornerstone of the English comic novel (235). At the same time one cannot neglect Cervantes' impact on German literature manifested in Goethe's *Wilhelm Meister* published in 1794 (237). In Ian Watt's "The Rise of the Novel" (1957) the author places the beginnings of the American novel in the early eighteenth century. Furthermore, Richard Chase assigns the following functions to the American novel: "present the facsimiles of the peculiarities of the country, and consist in strong graphic delineations of its bold and beautiful scenery, and of its men and manners as they really exist (qtd. in Baym 225, 244). The Indian captivity narrative, which is among the first frontier writings from the seventeenth century describing the experiences of white settlers of North America taken by Native Americans, depicts exactly this environment, these people, and in figurative sense the American hero.

My research effort utilizes the following theoretical apparatus: the frontier is discussed according to Frederick Jackson Turner and Richard Slotkin's views; the exploration of the American hero and his or her journey is based on the model developed by Daniel Hoffman; the captive as a mythological construct is examined according to the theories of John Shelton Lawrence and Robert Jewett; and Joseph Campbell's hero cycle will help in highlighting the general theme. Moreover, my primary sources include the accounts of female protagonists, Mary Rowlandson *The Sovereignty and Goodness of God* (1682), Mary Kinnan "A True Narrative of the

Sufferings of Mary Kinnan” (1795), Rachel Plummer “A Narrative of the Capture and Subsequent Sufferings of Mrs. Rachel Plummer” (1838), and Cotton Mather’s rendering of the adventures of Hannah Dustan (A Narrative of Hannah Dustan’s Notable Delivery from Captivity in Mather’s *Decennium Luctuosum*, 1699). My choice of only these narratives is due to temporal and spatial restrictions and by doing so I will cover three different time periods, from the seventeenth to the nineteenth century.

II

I emphasize the following shared features of the genre: description of physical confinement in the hands of Native Americans at the American frontier, sentimental elements aimed at obtaining the reader’s sympathy, Gothic and fantastic components, and promotion of a national ideology.

Captivity narratives have a central place in early American literary history. They were the first reports of the New World experience commemorating the ordeals of the settlers in simple direct prose. The early American readers were very much interested in these confinement stories offering a description of the westward expansion and justifying the mistreatment of Native Americans.

The captivity narrative is among the first texts describing the Puritan settlers’ reaction to the wilderness around them. The other genres included autobiographical narratives of exploration, such as that of Cabeza de Vaca (1528), and spiritual narratives, among them the *Journal* of John Winthrop (1630-1649). The accounts discussed in my study later served as sources of information for other authors including Nathaniel Hawthorne in case of reworking the Hannah Dustan myth, or James F. Cooper.

The significance of the narratives changed during time, in the mid-eighteenth century captivity narratives became a vehicle for anti-Indian and anti-French propaganda. As demonstrated by Mary Kinnan’s account fictional elements such as torture, death, and horror had become the key points of the stories. At the end of the eighteenth century American readers started to lose interest in captivity narratives, and the genre experienced a decline. In the nineteenth century although new frontiers brought new stories, the pattern remained the same, only scholars kept studying the frontier, the frontiersmen, in one word the American culture through these accounts.

I place the early American novel between 1791, the year when Susanna Rowson’s *Charlotte Temple* was published and 1841, the appearance of Cooper’s *Deerslayer*. These texts commemorate the actual founding of the American nation as the authors inform us about the experiences of the new settlers, the growing

pains of the new republic, the importance of participatory democracy, and the encroachment on Indian land. Another important feature is the quest for identity that can be interpreted both on the individual and national level.

I have identified shared features of early American fiction produced by Susanna Rowson, Charles Brockden Brown, Lydia Maria Child, Washington Irving and of course Cooper such as physical or literal captivity at the frontier, sentimental appeals to the reader, and the integration of Gothic and fantastic motives.

Susanna Rowson's (1762-1824) *Charlotte Temple* (1791) became the first American best-selling novel. It is the story of a 15 years old British schoolgirl who meets with a British soldier on his way to fight against the American revolutionaries. While travelling to New York he seduces the girl. Charlotte soon finds herself abandoned and pregnant, in a state of poverty and deteriorating health conditions. After giving birth to her baby girl she dies, and when the soldier finds it out he suffers from remorse for the rest of his life. The novel reflects the traditional theme of sentimental fiction, as a careless rake violates a young aristocratic woman's honor. Moreover, it is an allegory of the changing and newly born America that wants to find its new distinguished identity separated from England while it provides "a rhetorical association of women—particularly of captive women—with national power." (Burnham 85).

Charles Brockden Brown's (1771-1810) best-known work *Wieland* (1798) is regarded as the first gothic novel written by an American, in which he combines gothic and sentimental novel elements. *Wieland* is one of the four novels (the others being *Ormond*, *Arthur Mervyn*, *Edgar Huntly*) written between 1798-1800. However, instead of "haunted castles, abbeys, monasteries, and time-yellowed manuscripts commonly associated with British and Continental gothic novels," (Kundu) he explores the "diseases and affections of the human frame on American soil" (Kundu). As Pamela J. Sheldon argues Brockden Brown locates the source of fear and horror not in the ghosts of an abandoned castle, but in the protagonist's haunted soul. In *Edgar Huntly, or, Memoirs of a Sleepwalker* (1799) he describes the terror and suffering that was already familiar to the readers of the captivity narratives. Edgar, the young man who wants to find out who killed his friend, during his quest kills three Indians, and he is not sorry for them.

By many literary historians Washington Irving is considered to be the first American Man of Letters and the first modern short story writer. "Rip Van Winkle" and "The Legend of Sleepy Hollow" (1819-1820) are among the best known tales in America. He was among the first writers, together with Cooper, who was internationally known and acknowledged. A parallel can be discovered between the supernatural experiences of Irving's protagonist and Rachel Plummer described later in this essay.

Lydia Maria Child (1802-1880) was an American novelist, also widely known for being an abolitionist and women's rights activist and Indian rights advocate. She started her literary career writing *Hobomok: A Tale of Early Times*. This sentimental novel was published in 1824 and was set in Massachusetts in the early colonial period around the 1620's. Contrary to the captivity narratives, here a Native American becomes the hero. Hobomok, depicted as a noble savage sacrificing his happiness, and going into the wilderness to die, foreshadows the future of his whole race.

James Fenimore Cooper (1789-1851) considered the father of the American novel was a staunch promoter of the image of the Indian as the Noble Savage. The concept of the Noble Savage was introduced by Cadwallader Colden in his "*History of the Five Indian Nations*." He believed in the brightness and nobility of the Indians and especially noted their patriotic attitude matching that of the Roman heroes, "The Greeks and Romans, once as much Barbarians as our Indians now are, deified the Hero's that first taught them the Vertues, from whence the Grandeur of those Renowned Nations wholly proceeded" (406).

The "*Leatherstocking Tales*" with its plot taking place at the Frontier brought the American "frontier hero" into existence. Natty Bumppo, was an ideal frontiersman, a loner living in the wilderness with his best friend, an Indian called Chingachgook. He combined in himself the best of the civilization and the savage man; he was brave and moral, just as a real American hero should be. Sometimes he acted as a mediator or interpreter between the two races, the two opposite worlds, and other times he helped to defeat the Indians primarily due to his familiarity with Native American customs and way of life.

The main motifs of the five novels of the *Leatherstocking Tales*, *Deerslayer* (1841), *The Last of the Mohicans* (1826), *Pathfinder* (1840), *Pioneers* (1823), *Prairie* (1827), forward an original American theme replete with wilderness, adventure, conflict with unfamiliar natural environment for the settlers, clash of indigenous inhabitants and white invaders, and a frontier hero.

The captivity narrative gives a wide insight on the frontier experience and as part of the literature of the frontier it led to the creation of a national myth that helped in the evolution of the American identity. The captivity narrative also implies one of the myths of the origination of American culture as it includes both the settler and the archetypal enemy, and expresses such ideas as being chosen, mission, and western progress.

As Richard Slotkin argued in the Frontier Myth: many American myths may be seen as versions of this original myth: the myth of the captive. Frederick Jackson Turner introduced the importance of the frontier experience in interpreting the development of the US, the American spirit of independence, and individualism.

A crucial component of his Frontier Thesis: the regression into “primitive conditions” is illustrated by the captivity of another woman, Hanna Dustan, who became “Indianized” and scalped her captors before escaping from the Indians.

The captivity narrative is a rich source of information about the landscape of the New World, Indian culture, and the settlement period. Furthermore, it addresses race relations and gender roles in the WASP(M) dominated nation, and attempts to refute contemporary stereotypes. It changed the conventional image of the wilderness, as not only the Native Americans were able to survive there, but captive women too.

In early American fiction the description of the frontier also gains importance. The adoration or enraptured state of mind upon encountering nature in a pristine state appears in several works. In *Hobomok* a frontier romance (Bergland) expressing the tension between heathen and Christian, social and savage, elegance and strength, fierceness and timidity, the protagonist encounters the loneliness and solitude of nature: “Every eye bent forward, and no sound broke in upon the stillness, excepting now and then, the low, dismal growl of the wolf was heard in the distance” (Chapter XII). Rip Van Winkle “saw at a distance the lordly Hudson [...] moving on its silent, but majestic course [...] and at last losing itself in the blue highlands” (356). In *Deerslayer* Cooper exults as: “The words are said to the ears of the Almighty. The air is His breath, and the light of the sun is little more than a glance of His eye” (316).

The Indian captive presents a prototype of the American hero corresponding to Daniel Hoffman’s model put forth in *Form and Fable in American Fiction* (1961).

The American folk hero is startlingly different from most of the great heroes of myths [...] the American has no parents. He has no past, no patrimony, no siblings, no family, and no life cycle, because he never marries or has children. He seldom dies. If death does overtake him, it proves to be merely a stage in his transformation to still another identity. (Hoffman 78)

The hero of the captivity narrative, just like Hoffman’s hero, finds herself in the wilderness, but instead of being lost, she is strengthened by this experience and starts to rebuild her destroyed identity. Not only she is reborn and metamorphosed into a stronger person, but the captivity experience launches her on a quest for self-knowledge. Furthermore, the respective ordeals express the idea of new beginning, while the protagonist becomes a symbolic carrier of the main values of American culture: democracy, individualism, liberty, and equality. The heroes of the captivity narratives, victims of Native American cruelty, mostly women, crossed unwillingly the line between civilization and savagery. The object of the Puritans’ heroic quest

was salvation. Consequently, Mary Rowlandson, Rachel Plummer, and Mary Kinnan functioned as female versions of the American hero. Rowlandson brought her Christianity into the wilderness when she was captured, and she lived this experience as if she were in Hell. However, she managed to protect her values even if her life and spirit were in danger.

Another potential interpretation of the protagonists is offered by the concept of the monomyth, the idea developed by Joseph Campbell. In the book of John Shelton Lawrence and Robert Jewett called *The American Superhero* (1977), a new element is added to this scheme: a heroic redemption is integrated into the hero's journey. Nevertheless, one must realize that the captive is not a superhero; the captive's task is to restore the idyllic conditions at her community by facing the enemy and accomplishing a redemptive task. The captive believed that because her Christian commitment strengthened among the heathens God preserved her for a reason and that was to get back to her community and set an example.

My last point of inquiry is the theme of these texts and I will highlight the hero's journey in addition to the sentimental, gothic, and fantastic elements. Joseph Campbell's "monomyth" explains in detail that in all mythic stories of different cultures there is an ancient universal pattern beyond its narrative elements. He described the different stages of the hero's journey, which pattern can be followed in the captivity narrative. The three stages are: departure/separation when the captive as the female hero embarks upon her journey taken by force from her safely thought home by the Indians. Initiation is penetration into the wilderness, into Native American culture. The return stage starts when the captive returns to her original community (or she decides not to), yet she is transformed physically and psychologically. She tells her story by writing the captivity narrative to set an example. This pattern can be partially discovered in the cave episode of the Rachel Plummer narrative, or in case of Rip Van Winkle. Although Rip goes in the wilderness on his own, he experiences major physical and psychological changes upon his return.

Similarly to the captivity narrative early American fiction contains sentimental elements, one such example is *Charlotte Temple*. In both cases, the detailed description of the protagonists' ordeal helps the reader to submerge in the "language of tears and luxury of sorrow" (Tompkins 132). The standard figure of sentimental novels, the rake or villain, is played by the Indian. Charles Brockden Brown's *Wieland* is a treasure trove of the gothic and the fantastic. The text reveals both internal and external fear. A parallel can be seen with the hellish scene described by Rowlandson and *Wieland's* fatal vision eventually leading to the murder of his family.

III

All in all, the location, protagonist, and theme of captivity narratives reappeared in early American fiction as the selected examples show and the following parallels can be established. The original captivity motive of Rowlandson is reversed in *Hobomok*. The sentimental tone of the Kinnan narrative is replayed in *Charlotte Temple*. Rowlandson's inner fears are paralleled with Wieland's demons. The frontier as a staple scene for both genres is illustrated in the Plummer narrative's description of nature and that of *Deerslayer*. Fantastic elements and the hero cycle appear in the Plummer narrative's cave episode and in "Rip van Winkle." Hanna Dustan scalping her captors reflects Indianization along with Edgar Huntly's drinking the blood of the slain enemy: "I approached the torrent and not only drank copiously, but laved my head, neck, and arms in the delicious element" (223).

In my paper I attempted to substantiate the hypothesis of the captivity narrative being the prototype and forerunner of the early American fiction. I identified three factors supporting my claim.

The first factor is that the plot reflects an original American theme implying the Puritans' adventures in the New World, foreshadowing the ideology of Manifest Destiny as the driving force behind the westward expansion. As a second factor I examined the frontier as the scene of action. Captivity narratives give a wide insight on the frontier experience enabling readers to obtain information about the landscape, the Indian culture, race relations, gender roles, and contemporary stereotypes. The recording and subsequent readership of captivity experiences changed the conventional image of the wilderness too, as not only were the Indians able to live there, but captive women as well. The third factor shows that the captive finding herself in the wilderness rebuilt her identity and her resilience enables her to fit into the mythical dimensions of the American hero. Since Indian captivity narratives incorporated all the three assumptions above, that is: original American theme, the reported experiences take place at the frontier, and the new version of the American hero is born constructing a national myth I can conclude that the given texts can be considered a prototype of early American fiction.

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Space and Memory Construction in Robert Majzels's *City of Forgetting*

Judit Molnár

Positioning and background

Robert Majzels belongs to a generation of writers that belong to what Linda Leith calls the Québec “Anglo-Literary Revival” (151) in the 1990s. Majzels notes,

[...] the particular situation of English-language writers in Québec opens up opportunities for a vigorous life affirming artistic practise, a radical attention to language, to the way it constructs us and our possible relationship to the world. The search for a way or ways to explore this opportunity has been the work of a persistent if small minority within the minority of English-language writers in Québec. And that exploration has produced a number of valuable textual experiments deploying a variety of writing strategies and concerns. For several years, I have thought of myself as part of that minority-within-a-minority. ... I accept as normal the fact of being marginalized within the anglophone community, and viewed with a mixture of bemusement and suspicion by the francophone majority. (67)

A large number of the authors who are part of the “Anglo-Literary Revival” find their inspiration in the multifaceted character of Montreal; the portrayal of the city is often the focus of their interest following their predecessors, who include Mordecai Richler, Leonard Cohen, Hugh Hood, and Scott Symon. Silenced both, in and outside Québec, the authors are part of the “Anglo-Literary Revival” deserving more attention among them David Homel, Gail Scott, Marianne Ackerman, Ann Charney, Ann Diamond, and John Brooke who have often been sparked by the city of Montreal. Sherry Simon reminds us, “Increasing diversity in the representations of cultural space [urban space] reflects the plurality of discourses and interests which seek expression within the borders of Quebec culture” (“Its Values” 167). In a similar vein, Justin D. Edwards and Douglas Ivison contend, “There is a tradition of urban writing within Canadian literature that requires more attention if the perception of Canadian literature is to change, if Canadian literature is to seem more relevant to those of us living and reading *cities*” (8; emphasis added).

Robert Majzels's novel, *City of Forgetting* (1997) under scrutiny here, is a good example of urban writing in Quebec. Leith observes, “Caught up as no other English-Canadian writers have been caught up in the maelstrom of change, and

living as no other Canadian-English Canadian writers live in a society with a French face, these writers have produced a body of work distinct in some ways from other contemporary English-Canadian fiction” (“Marginality” 95). Powerful and particular distinctiveness is undoubtedly one of the characteristic features of Majzels’s highly engaging novel.

Majzels, interestingly enough, situates himself between the two famous solitudes, English and French, by maintaining the status of Barbarophones “those folks from Asia Minor whose speech, to Greek ears, was an incomprehensible *bara bara*” (qtd. in Moyes “Unexpected” 168). This remark echoes his statement about the intriguing stance of his being part of a minority within a minority. He may as well refer to his uncommon writing technique that for most readers is, indeed, a hard task to unravel; the 159-page *City of Forgetting* has 155 notes to it. The text navigates different places and spaces, in order to help the potential readers, Majzels places a simplified map of a particular area of Montreal to be discovered in the course of the novel on the very first page. Graham Huggan says,

The map as an icon is usually situated at the frontispiece of the text, directing the reader’s attention towards the importance of geographical location in the text that follows, but also supplying the reader with a referential guide to the text. The map operates as a source of information but, more importantly, it challenges the reader to match his/her experience of the text with the ‘reality’ represented by the map. The map, in this sense, supplies an organizational principle for the reading of the text [...] (24).

Maps have often been used in world literature and their significance is commented upon in a multitude of ways by authors and critics alike. J.B. Harley, for example, notes, “As mediators between an inner mental world and an outer physical world, maps are fundamental in helping the human mind make sense of its universe at various scales” (1). *City of Forgetting* reaches far beyond the mere description of the city yet its philosophical concerns are deeply embedded in the cityscape, therefore the map in the novel is a legitimate tool to help understand the process of exploring the emotional and affective implications around which the text unfolds.

Ambivalent mapping of the metropolis

My aim is to demonstrate the idiosyncrasies of Majzels’s reading of the city of Montreal. His approach to the city is based rather on verticality in contrast with

the common, horizontal and roughly West (Anglophone) and East (Francophone) division of the metropolis with the by now multicultural Boulevard St. Lawrence (The Main) in the middle. His vision focuses on Mount Royal and from there on towards downtown, the old city and the waterfront. Right at the very beginning of the novel, our attention is called to Mount Royal together with its famous cross on top, overlooking the city: “To her right, on a crest facing the east: Mount Royal’s cross, a Tatlinesque monument of steel girders outlined in electric white light and suspended in space above the city” (9). The cruciform configuration occupies a particular position all through the novel, it evokes places in the metropolitan complexity in multifarious ways. Most of the novel’s spatial markers are not ideology free. According to Simon, “Tatlinesque” refers to “The celebrated project by Vladimir Tatlin for a leaning, transparent tower symbolized the idealism of the Third International, and its pretensions to a universality as vast that sought by the builders of the tower of Babel. [...] Majzels’s reference to the Tatlin tower disengages the cross from religious imagery and redefines it as a symbol of “The Idea” (“Translating” 195-6). What is more, Tatlin’s tower was never built; thus Majzels subverts what originally was meant as a religious symbol, set up in 1924, atop the mountain.

Instead, he fills this place by a group of squatters in ragged clothes living in “makeshift shelter (s) patched together from scraps of wood and tin and branches. The forest is dotted with perhaps a dozen similar constructions [...]” (13). Lianne Moyes suggests, “Following Foucault, the camp might be called a heterotopia, that is, a real, socially-defined space, distinct from a utopia and capable of holding within it several incompatible times and spaces” (Foucault 24-6) (“Homelessness” 132). Indeed, these weird fictional characters inhabiting the creepy and ghastly place turn themselves into ambiguous historical figures, among them Lady Macbeth, Le Corbusier, Che Guevara, de Maisonneuve, and Suzy Creamcheez. The text consists of unrelated narratives but it is hyper-realistic at the same time; the author’s detailed portrayal of the mountain top is indeed a faithful and genuine representation of the original sight. It is here that these freaky people leisurely loaf around the Belvedere, the lookout and the Chalet while constantly being watched by the ever-returning helicopters zooming in on them from above: “A helicopter circles above them (the small group of people) and back over the downtown traffic” (95). Their homelessness is a lived experience but as Moyes suggests it is also the metaphor of exile (“Unexpected” 171). She adds, “This homelessness is metaphorical (there is no place for their emancipatory narratives in the late twentieth century Montreal) but it is also very real (theirs are the local struggles of finding food and shelter, and fighting to survive)” (“Homelessness” 122). Maude Lapierre, however, emphasizes that they “form a fluid and mobile commu-

nity” (“Miscomprehension”). Yes, indeed, they live on top of the mountain but they often descend to the inner city that is constantly being scrutinized by them from above: “Slowly and with an exaggerated air of nonchalance, Suzy saunters along the crescent’s edge, stretching her arms like some morning jogger casually surveying the city” (11). They need to explore the horrid, dismal but money-saving possibilities offered by the inner city: “Meanwhile, within the very core of a few safe havens, the hungry, the destitute, without work or dignity, with neither heat nor clean water, jammed together in the wretched hovels of the inner city, begging for scraps with their backs against the shop windows and their eyes on the passing indifference of the rich” (20). Majzels explains,

The homeless are real people and if you write about homeless people you face the difficulty of doing it without objectifying them. I did not want to escape that problem. I wanted to indicate it. Tying them to real people is a way of indicating that homelessness is not an abstract idea, that I recognize I am appropriating a condition which is real, physical and horrible in our city. (“Interview” 132)

The homeless’ lives are: “Caught between the cross and the city below. Crossed out, double-crossed, transported, collected, condemned to scabble up and down this Mount-Royal, this worn-down mountain, really no more than a muddy hill, a city’s shrugging shoulder” (15). All of them are examples of *la flânerie*; while following their meanderings along the streets the reader gains a comprehensive insight into the cityscape, thus the city itself is turned into one of the major characters, the urban space appears as a collective protagonist. Suzzy spends much of her time downtown collecting garbage, begging for money and in a way entertaining herself: “So she’s been scavenging. Probably there is no house, no place to go. ... Running through the streets, running from what? From the law. Outlaw’s legs” (35-6). While she is running away from the police a large and detailed section of the city appears in front of the readers’ eyes. She runs on Duluth towards Hôtel-de-Ville, “left down treeless Coloniale, leaving les bains Coloniale behind her, fleeing wildly now thinking cutting back east for a couple of blocks on Roy to Laval dodging through more traffic across l’avenue des Pins to Prince Arthur the cobblestones and restaurant terraces and a sudden halt to face with Lady Macbeth” (79). Moyes observes, “The novel’s characters are recognizable as homeless people from the streets of Montreal, for example, the woman [Lady Macbeth] who plays the harmonica on Prince Arthur or the man who travels on a tricycle with a dog, a cat and a rack of prints and paintings. Theirs are the local, everyday struggles of

finding food and shelter, and fighting to survive” (“Homelessness” 126). Suzzy spots Lady Macbeth on Prince Arthur where she usually plays her harmonica: “Clutching her harmonica between her lips and two fingers, she plays whether the street is full or empty. Plays for no one, least of all herself” (33). The almost plotless novel abounds in very long, detailed descriptions of certain parts/neighborhoods in the city that remind us of a possible surrealistic filmic representation of Montreal. Simon notes, “Majzels’s characters are too self-observed to take full advantage of their wanderings in the city” (“Translation” 200). It is the readers’ task to grasp the meaning/s of “the jumble of spaces” (Simon “Translating” 200) they traverse. While strolling in the city, they occasionally bump into each other either recognizing the other or not; they live after all in a “city of forgetting” that is lost in time, where many people’s mental state is deeply disturbed. Simon notes, “the characters mark out their particular territories in the city below” [Mount Royal] (“Translating” 197). These drifting people create their own spaces to survive in particular, neighbourhoods that they tend to regularly return to.

Le Corbusier, a most famous modernist architect, urban planner, and Chomdey de Maisonneuve, first governor of Montreal, have their close but separate shabby dwellings in Old Montreal at the waterfront. Both of them are aware of the often rising water but they react differently; while La Corbusier is very busy with his drafting table, de Maisonneuve relentlessly prays. His favourite spot is close to Pointe-à-Callière, a museum of archaeology and history that was founded in 1992 as part of the 350th anniversary of Montreal’s birthday. This place should not go unnoticed; Domenic Beneventi views it as “a richly layered symbolic space that has effectively effaced the Native settlement of Hochelaga beneath it and reproduced it for tourist consumption” (118). This is where the third governor of Montreal, Louis-Hector de Callière, who played a most important role in the Iroquois war, used to live. It is not by chance that this is on this site that de Maisonneuve says: “Faith is our only weapon” (22). It is the old port from where they start out to move around the city but with different purposes: “Le Corbusier collects things. But not just anything; he searches out the geometrical forms of standardized objects [...]” (23). He thinks, “Man is a geometrical animal!” (24). The shape of the objects he is after assumes great significance; this structuring motif renders places significant for him and it is critical to the text. His well-known invention of the *Modulor* is a controlling metaphor over the course of the novel and notably in Chapter 22 called *The Average Hero* fully devoted to architectural discourse. The modulor signifying a possible scale of architectural proportions based primarily on the proportion of the human body is not only seriously questioned but also unanimously refused by the characters; thus Le Corbusier’s design philosophy turns out to be deficient. Therefore, his imagined “Radiant City” (27) that would have had a

cruciform shape, too, is doomed to failure implying that both modern architectural perceptions and older religious concerns are out of place in our present world. Neither of them can impose order on our contemporary urban life. Beneventi safely suggests, "Indeed, Le Corbusier's unwavering faith in the Modular (sic) and in the geometric city is undermined by a scene in which he becomes disoriented in Montreal's maze of shopping malls and commercial displays; the great architect of international modernism becomes a prisoner in the urban labyrinth" (118). The shopping mall referred to is the cruciform Place Ville-Marie: "Soon he is lost in a maze of boutiques. As far as he can tell he is still in the east block of the cruciform, but there is no way of knowing for sure" (66). He is trapped by the architectural design, the cruciform shape, that he thinks is the ideal for survival in the future. Moyes remarks, "Le Corbusier becomes a walking contradiction who speaks and thinks in terms of standardization, social order and private property yet who has no access to the technologies or positions of influence needed to realize his plans" ("Homelessness" 130).

Le Corbusier's neighbour, de Maisonneuve, also roams the city in order to be able to carry his cross up to the mountain. The heaviness of this burden upon his shoulders is repeatedly emphasized and it looms large all through the text.

The crucifix itself is a jumble of metal, plastic, wood and glass, patched together with wire and rope, tin tubing from an oil furnace, half a car fender and a strip of blown tire, slices of broken window pane, brown-leaved branches scavenged from a dying maple, busted bits of recycling bin, the jagged pole of a stop sign... Standing straight up, it measures almost a metre across the more than two metres high, but de Maisonneuve will be resting the crossbeam on his shoulder and dragging the long stem behind. (73)

It is not only the weight but the impurity of the material/s that the cross is made from that questions the purpose of this "broken" (88) pilgrimage. Like a disoriented tourist guide, zig-zagging across the city, minutely and recognizably delineated, de Maisonneuve is flabbergasted and frustrated when he realizes that his statue on Place d'Armes represents him as "the vain feathered Governor" (75) instead of the missionary he persistently and assuredly claims himself to be; the differences are instructive. His (ambivalent) duty, he assumes, is that of converting people without governing them. However, Sieur de Maisonneuve's discourse is the most overtly colonizing, since his desire to convert First Nation populations to Christianity assumes that his religion is superior to theirs (Lapierre "Miscomprehension").

Furthermore, he keeps hearing Mohawk prayers all through his journey wherever he happens to be in the city and they, through memory flashbacks, bewilderingly haunt him. As Moyes contends, “that Mohawk systems of belief haunt de Maisonneuve in *contemporary* Montreal suggests that the latter systems of belief come before and continue after the moment of European settlement on the island” (186; emphasis original). Lapiere goes even further when he notes, “the Mohawk voices Sieur de Maisonneuve hears adds another layer of meaning to the symbol of the cross, interpreting it as a sign ‘of vengeance and murder’ (139) and not the act of faith and foundation it is supposed to represent” (“Miscomprehension”). De Maisonneuve can only be somewhat consoled by Jean Mance’s healing spirit, and persistent devotion to her mission. Shifting back both in place and time he converses with her companion, Jean Mance, who was the founder of the Hôtel-Dieu of Montreal (1645), the oldest hospital in the city. He keeps turning to Jean Mance while he is carrying his cross through the city amidst “gaping tourists” (28) not too far from la Basilique Notre-Dame, where his crucifix seems to have no significance and has been turned into an oddity of some sort. Similarly to La Corbusier, he is most troubled at the cruciform Place Ville Marie: “And the revolving glass doors too tight to pull the cross through. What to do then? To turn Back? ... The Iroquois everywhere. Or dismantle the crucifix back into tin pipe, blown tire, leafy branches, glass shards, rusted street sign, and take it through the doors piece by piece? Blasphemy” (107). Indeed, the cruciform structure of Place Ville-Marie, built in the 1960s as Montreal’s first signature skyscraper, has paradoxical associations with religion and colonialism (Simon “Translating” 200). Ville Marie was the name of the French fort that later became Montreal, therefore “the building [is] a dramatic reminder of the city’s colonial conditions” (Simon “Translating” 200). Both Le Corbusier’s and de Maisonneuve’s missions remain uncompleted; neither of them can impose order on the world surrounding them as scientific or theological paradigms remain inadequate.

Not all the characters have such clearly defined aims in their everyday lives as de Maisonneuve and Le Corbusier. Among them is Clytemnestra who favours a “place for transit”, “a fine spot for a pickpocket to earn her daily bread” (29.) The transit place becomes a fixed place for her pathetic daily activities. She frequents “Le métro Berri-de-Montigny, like some great steel cruciform, the shadow of the other cross, the one on atop Mount Royal, lies buried in the city’s centre, as though a stake had been thrust straight through the hard paved surface of the streets and deep into Montreal’s soft clay heart” (29). This metro station is also a product of the 1960s finished in 1966 and its cruciform shape is intentionally mentioned by the author. It makes a clear connection with the cross on top. The afore-mentioned vertical arrangement of the author’s point of view comes to full circle: the cross on

top, Place Ville-Marie on the ground (part of it is underground though) and the subterranean metro station all sharing the geometrical shape of the crucifix. Simon says, "The cross pressed into the heart of the city represents the interpenetration of the heights, lofty ideals and the banalities of daily life" ("Translating" 198). One can only agree with Lapierre who claims that "the various symbols within the landscape ... recall that conversion was the initial purpose behind the European foundation of Montreal" ("Miscomprehension").

What possible further conversion/s the city faces is unclear towards the end of the novel describing people disappearing and most likely dying when the metropolis is shaken by an earthquake and the police puts down chaotic street riots. Moyes contends, "Fragmentation is key to the plotline of Majzels's novel insofar as it ends with an earthquake that leaves Montreal in ruins" ("Homelessness" 128). It is only Suzee who stays alive in the shelter of a library opening books whose title she finds difficult to make out. It is in "ancient French" (159) and called *Relations*, talking about "her city" (159) and is written by Jesuits. What missionary work *The Jesuit Relations* (1632-73), convinces her later to carry out is left open at the end of the novel; the story remains unresolved.

Conclusion

Robert Majzels's *City of Forgetting* breathes new life into the possible ways of delineating the cityscape of contemporary Montreal. To provide a framework for his exploration of the cityscape he resorts to modes of architectural expression and methods of urban planning on the one hand, and to the varied representations of discursive spaces of memory construction, on the other hand. The metropolitan space he makes knowable is "dystopic" (Beneventi 114) and "is a parodic reversal of all the ideals that Mount Royal represents" (Simon "Translating" 198). In his portrayal of the city "Place is [certainly] a space to which meaning has been ascribed" (Carter XII), however, the layered meaning/s remain ambiguous. The author's voice has a meandering tendency, in harmony with the characters' more often than not impatient investigation of the city; however, through Majzels's fictional lenses a Montreal opens up before the readers' eyes that is both new and compelling.

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The Trump Phenomenon and the Question of Historical Analogies

Zoltán Peterecz

History repeats itself, people like to say. There is a cyclical recurrence in the course of human events, say some historians. Without a doubt, history does provide certain lessons from which a new generation might learn if it reads the history textbooks carefully and analyzes contemporaneous events clear-sightedly. After all, the fact that there are historical analogies would be hard to deny. It is also a useful psychological tool to have historical reference points on which present-day perception can and must lean. But no two events are the same, no two persons face the same set of circumstances, challenges, and opportunities. The two world wars, for instance, showed certain similarities, but no one would argue that the same course of events unfolded really. Or one can label a person Bismarckian or Churchillesque, but these comparisons more often than not tell about differences rather than seemingly striking resemblances. Superficial similarities and general parallels may abound, but if that is the standard, history repeats itself so often that the whole point of analogy loses its relevance. In this sense, of course, history does not cannot repeat itself.

A variation of this trend is when a new incoming American president is often compared to an earlier president, and people try to see in him the characteristics of a former commander-in-chief, drawing parallels, however distorted and farfetched those may be. It is enough to think of such recent occurrences of this trend when, for example, Bill Clinton was hailed as the inheritor of John F. Kennedy, and the handshake between the two, which supposedly passed the torch to a future generation, was played to boredom on television. George W. Bush, thanks to his foreign policy with the unmistakable effort to export democracy to the Middle East, was announced to be a more Wilsonian president than Woodrow Wilson himself almost a century before. With the ascendance of Donald J. Trump to the highest office in 2017, again one could hear voices that he was following the footsteps, or bear resemblance to, of a long gone president, namely Andrew Jackson.

The Trump team itself often played on the theme of the Jackson heritage. Steve Bannon, one of the main strategists of the campaign and the early phase of Trump's presidency, described his chief's inauguration speech as Jacksonian for its populist and patriotic tone. But Trump himself thought that Jackson was "amazing" and "unique," and he enjoys the parallel drawn between the former president

and himself, as if it gave him already a legitimacy in the White House.¹ Trump also suggested that Jackson could have prevented the Civil War, which shows lack of historical knowledge and shallow historical interpretation on the present President's part.² This prompted a historian to describe Trump as coming "closer to full-fledged historical illiteracy than any president since Warren G. Harding."³ Although Andrew Jackson clearly holds a favorable place among a large segment of the American populace and in popular historical memory, historians rank him out of the first ten presidents, and he is slipping ever behind.⁴

There were also other comparisons. Accordingly, some pundits saw other parallels, like that of Jimmy Carter, who also ran on an outsider platform that appealed to many Americans who felt dislodged from their earlier comfort zone in the mid-1970s.⁵ And Trump's campaign slogan, "Let's make America great again!" was taken from Ronald Reagan's bid for presidency in 1980. Reagan, to be sure, was in many ways an outsider despite having held public office, and he also campaigned against the Washington-based establishment that many people had come to see as a block to larger prosperity. And both of them were looked down on by the political elite, even by their own chosen political party, the Republicans. And both of them were measured under by the polls going to the last stretch right before the elections.

Also, Trump in many ways mirrored the Palin-led campaign in 2008 with its angry populism and distortion of facts, not to mention the attacks on Barack Obama that were sometimes on the verge of racism, but it at least had an Islamophobic

¹ Max Greenwood, "Trump hangs portrait of Andrew Jackson in Oval Office," January 25, 2017, <http://thehill.com/homenews/administration/316115-trump-hangs-portrait-of-andrew-jackson-in-oval-office> accessed April 13, 2017.

² Dylan Stableford, "Trump on the Civil War: 'Why could that one not have been worked out?'" May 1, 2017, <https://www.yahoo.com/news/trump-civil-war-one-not-worked-135135760.html> accessed May 3, 2017.

³ Andrew J. Bacevich, "The 'Global Order' Myth," ISSF Policy Series: America and the World—2017 and Beyond, July 13, 2017, <http://issforum.org/ISSF/PDF/Policy-Roundtable-1-5AS.pdf> accessed July 14, 2017.

⁴ Nate Silver, "Contemplating Obama's Place in History, Statistically," *The New York Times*, January 23, 2013. <http://fivethirtyeight.blogs.nytimes.com/2013/01/23/contemplating-gobamas-place-in-history-statistically> accessed April 12, 2013; Presidential Historian Survey 2017, <https://www.c-span.org/presidentsurvey2017/?page=overall> accessed May 3, 2017.

⁵ Nancy Mitchell, "Is Donald Trump Jimmy Carter, or is he Kaiser Wilhelm II?" ISSF Policy Series: America and the World—2017 and Beyond, April 13, 2017, <https://issforum.org/roundtables/policy/1-5AC-carter-kaiser> accessed April 14, 2017. Mitchell went so far as to see Trump as a modern-day Kaiser Wilhelm.

undercurrent.⁶ It is well known that in recent decades Andrew Jackson's various portraits decorated certain presidents' White House. Lyndon B. Johnson, Ronald Reagan, or Bill Clinton all proudly hung the seventh president's portrait in their respective offices, thereby suggesting that they either saw themselves as heirs to Jackson or simply declaring their admiration to Jackson's policy and inheritance in American domestic and foreign policy. Given that usually the last century of American foreign policy has been louder about Wilsonianism, and many historians have dealt more with Thomas Jefferson or Alexander Hamilton, perhaps the newly-found Jacksonian "revolt," to use Walter Russel Mead's recent term for the phenomenon, may be surprising.⁷ But it is not that much of an unexpected turn of events, although the parallel that many wish to draw between Jackson and Trump is often wild and lacks historical basis. A close scrutiny of the alleged similarities will shed light on what real resemblances but also differences there are between these two presidents.

Andrew Jackson, was not a political novice arriving in the White House in 1829. He had, of course, had a successful military career, and being the glorious hero of the Battle of New Orleans in 1815 propelled him into countrywide fame. He had also served in state legislation in Tennessee as well as in that state's Supreme Court, and spent time as Representative in Congress in Washington, D.C. In addition, he lost the 1824 presidential election at the hand of the House of Representatives, despite his winning the popular vote. Although gaining fame as a successful business person and reality TV-star, as a political newcomer, Trump cannot be compared to Jackson, and Trump lost the popular vote while winning the electoral vote—another aspect that distances his experience away from Jackson's rather than putting him in the same category.

What may be a similar feature is that Jackson was no intellect. He did not have a long period of education, but rather trusted and relied on his gut feelings many times, although he showed restraint more often than credited with, and he was capable of expressing himself clearly and forcefully—an important presidential trait.⁸ Trump does not strike one as a polished and sophisticated thinker either, and his recurrent use of Twitter with his unbridled short messages does not fit the

⁶ Penny M. Von Eschen, "Neoliberalism, the Decline of Diplomacy, and the Rise of the Global Right," ISSF Policy Series: America and the World—2017 and Beyond, April 12, 2017, <http://issforum.org/roundtables/policy/1-5AB-neoliberalism> accessed April 13, 2017.

⁷ Walter Russell Mead, "The Jacksonian Revolt. American Populism and the Liberal Order," *Foreign Affairs*, (January 20, 2017) <http://pacifictechbridge.com/wp-content/uploads/2017/01/Mead-The-Jacksonian-Revolt.pdf> accessed April 8, 2017

⁸ Robert V. Remini, *The Life of Andrew Jackson*. New York: Harper Perennial Modern Classics, 2001, 5–6; *Andrew Jackson in the White House*. New York: Random House, 2008, 18.

expected norm. On drummed-up occasions he manages to come through with the message in public, especially among his own voters, but there does not seem to be a coherent political worldview that Trump represents or follows.

The seventh president of the United States is remembered for many things, but perhaps what differentiates him in the field is his expansion of presidential powers. One of its clear manifestations was the use of veto power, a constitutional power tool for the president which had not been discovered to its full potential up until then. The first six presidents had used this restraint on Congress nine times collectively, some of which were not in the case of significant bills. Jackson, starting with the Maysville road project in Kentucky, vetoed twelve bills alone. The long-time effect of this new practice was momentous concerning the office of the presidency and its relationship with Congress. The undecided supremacy in controlling lawmaking had been now won in favor of the White House, and although naturally it took some time before it became the standard form, Jackson was the pioneer, he paved the way for later presidents. It is little wonder that activist presidents such as Theodore Roosevelt, Woodrow Wilson, and Franklin Delano Roosevelt were thankful followers to this Jacksonian practice. The dozen vetoes of Jackson's are dwarfed by modern-day standards, but the importance and long-lasting effect have shaped the American government to a degree the significance of which cannot be downplayed.⁹ Another aspect of enlarging the power of the president was Jackson's inauguration of the "spoils system," that is, removing various officials lingering on from the earlier administration and filling those posts with political appointees. Although Jackson was not as much a political butcher as history sometimes remembers him, he did remove a lot of people early on in his presidency. From George Washington through John Quincy Adams the number of total removals was 73. Jackson's output was a staggering 919, which, in fairness, represented roughly 10 percent of the total government workforce.¹⁰ It was still a staggering magnitude compared to predecessors. Still, as Schlesinger reminded us in his seminal work on the Jackson era, one should think of the spoils system more as reform, since "its historical function was to narrow the gap between the people and the government—to expand popular participation in the workings of democracy."¹¹

Andrew Jackson saw himself as the representative of the common people. Relying on the populace that propelled him into the White House and the reforms he

⁹ Dwight Eisenhower issued 181 vetoes in his two terms, while Ronald Reagan vetoed bills from Congress 78 times. Kenneth Janda, Jeffrey M. Berry, and Jerry Goldman, *The Challenge of Democracy. American Government in Global Politics*. Boston, MA: Wadsworth, 2012, 389.

¹⁰ Remini, *The Life of Andrew Jackson*, 185; Meacham, *American Lion*, 82.

¹¹ Arthur M. Schlesinger, *The Age of Jackson*, Boston, New York: Little, Brown and Company, 1945, 47.

inaugurated, historians use the term “Jacksonian democracy.” Voter turnout in the United States rose from 27% in 1824, when Jackson lost the bid for presidency, although not the popular vote, to 57% in 1828, when he did win and became president. This result during the expansion of the franchise must be interpreted as a clear sign of his being very popular indeed. Given the backing of a large section of the voting population, Jackson claimed to have a mandate from the people—an idea that many successors liked to invoke as well to justify various political agendas. Trump is trying to claim the same mandate, as basically every elected politician, but in his case the assertion sounds somewhat hollow in light of the fact that he lost the popular vote by more than three million to Democratic nominee Hillary Clinton.

This latter point leads to another aspect that appears similar to a phenomenon almost two hundred years ago: the political division of the country. The last few decades, but especially the last twenty years have shown perhaps unparalleled political division in the United States. Jackson’s age saw also a bitter political fight between the Democrats and the National Republicans. But if it is a similarity, it is not because of Trump’s closeness to Jackson but simply the result of historical outcome, and there have been many other points in US history when political division marred the American democracy.

Andrew Jackson was also a political pioneer in the sense that he used a wide network of unofficial advisers, the “kitchen cabinet.” Jackson consciously built this far-reaching and ever-shifting group that comprised editors, members of Congress, and sectional political leaders as well. This loosely built organization never worked in the regular sense but was instead an ad hoc train braining for the central figure in the network: Jackson.¹² Since then it also has become a custom for presidents to rely on people outside their respective secretaries for advice. Trump’s “kitchen cabinet” is different from this historical pattern in the sense that he has various family members involved, thus there are representatives of a large family business present in and close to government, a situation that might not offer a comfortable precedent.

And, naturally, Jackson is well remembered for killing the “monster,” the Second Bank of the US, which he and his followers saw as the outstretched arm of the financial aristocracy ready to strangle the working class—the common people. Trump is, if on anything, bent on repealing and replacing Obama care, a healthcare measure that gave many million people insurance, and by trying to scrap it Trump was doing something against many of those who he proclaims to have come to represent and protect. So far, the efforts seem to have failed since many in

¹² Remini, *The Life of Andrew Jackson*, 207; Schlesinger, *The Age of Jackson*, 67–73.

the Congress representing the Republican Party are against such an overhaul of cornerstone politics that might hurt them in their districts or states in the midterm elections next year.

Jackson was clearly seen as an anti-elite Westerner, who held deep suspicion about the John Quincy Adams faction and the people attached to it (Bank men, nullifiers, and conservatives of all shades). Actually, this was what gave him a wide appeal among the working people of the United States in the 1820s and 1830s. In this respect Trump can be said to bear some resemblance, since he often spoke in the campaign about “draining the swamp” in Washington. How much of a reformer he will turn out to be, however, remains to be seen at this point. It is undeniable, however, that Trump tapped into the deep currents of discontent and insecurity of the common people; but he is not an exception—rather, it is the rule among politicians bidding for high office.

But who are the Trump followers today, those tens of millions who voted for him in 2016? They are “anti-regulation, pro small business, pro Second Amendment, suspicious of people on welfare, sensitive about any infringement whatsoever on their freedom.”¹³ And many circumstances in the country bear a resemblance to the 1820s: financial crisis and recession, and in the wake of the former financial struggle of the working people in general, the effect of globalization and the discontent on its trail, disgruntlement with Washington, violence. The historian’s words of seven decades ago can be quoted to describe the situation: “The tensions of adjustment to new modes of employment and production created pervasive anxieties, and evidence of actual suffering under the new system led humble working people to fear for their very self-respect and status in society.”¹⁴ In this sense there is a certain historical analogy between two periods of time far removed from each other.

Of course, with Trump being in office for less than a year, it would be unfair and unscholarly to speak about Trump’s legacy and achievements, or the lack of them, which is another point why these parallels are complicated to draw.¹⁵ Tensions abound and it is impossible to tell which crisis will lead to American

¹³ George Saunders, “Who Are All These Trump Supporters?” *New Yorker*, July 11, 2016, <http://www.newyorker.com/magazine/2016/07/11/george-saunders-goes-to-trump-rallies> accessed April 20, 2017.

¹⁴ Schlesinger, *The Age of Jackson*, 132.

¹⁵ At the mark of the famous “first 100 days,” the picture was as muddy as ever as to what could be expected of Trump and his presidency, if not his style. An interesting sample of historians’ opinion regarding the first 100 days of Trump, TIME Staff, “What Will Future Historians Say About President Trump’s First 100 Days? Here Are 11 Guesses,” *Time*, April 27, 2017, <http://time.com/4748940/historians-president-trump-100-days/> accessed August 31, 2017.

intervention, perhaps to war. The biggest threat is North Korea, but Syria, Iraq, Afghanistan, and Iran are all on the current list of hot places, and the membership can grow. There are also tensions with Russia and China, therefore one can expect that Trump will have his hands full in his term. If one takes into consideration what we know about Trump as a person and his foreign policy steps so far, there are characteristics of him that form a parallel with Jackson. So far, Mead has worked out the most comprehensive and guiding schools of foreign policy traditions of the United States: he famously identified four basic American schools of thought concerning the basic political constellations, where domestic and foreign policies are closely connected: Hamiltonian, Jeffersonian, Jacksonian, and Wilsonian.¹⁶ Obviously, one can take issue with the number or the persons behind the terms, still, it is a really useful description to anyone wanting to make sense of many American foreign policy actions in the history of the United States.¹⁷

The basic building blocks for the Jacksonian principles are honest work, equality, individualism, financial esprit, and courage.¹⁸ When assessing the Jacksonian tradition, Mead offers the following description: “the Jacksonian school gets very little political respect and is more frequently deplored than comprehended by both American and foreign intellectuals and foreign policy scholars.”¹⁹ This is exactly what has taken place so far regarding Trump: he was downplayed as an incoherent, unsophisticated, and unexperienced political aspirant. Despite, or exactly because of this, many people saw in him a possible solution. But the term “solution” is problematic since, according to Mead, in the Jacksonian school “while problems are complicated, solutions are simple.”²⁰ This seems typical of Trump’s way of executing the highest office, and this is the reason that many fear might lead to an unnecessary military confrontation in the world.²¹ In addition, the way Mead describes the nature of how Jacksonians look at war may not give much reassurance: “the first rule of war is that wars must be fought with all available force, Jacksonian opinion finds the use of limited force deeply repugnant, and considers the phrase ‘limited war’ to be oxymoronic.”²² It is hard to imagine that in the near future

¹⁶ Walter Russel Mead, *Special Providence: American Foreign Policy and How It Changed the World*, New York: Routledge, 2002.

¹⁷ For example, Theodore Roosevelt or Franklin Delano Roosevelt might also be included, but obviously a Rooseveltian school would be confusing as to which president is really meant, and a higher number would further complicate the quadruple picture.

¹⁸ Mead, *Special Providence*, 231–240.

¹⁹ Mead, *Special Providence*, 224.

²⁰ Mead, *Special Providence*, 240.

²¹ Mitchell, “Is Donald Trump Jimmy Carter, or is he Kaiser Wilhelm II?”

²² Mead, *Special Providence*, 254.

the United States should devote itself to a large scale war effort given the existing challenges bar North Korea. Therefore, according to the characterization above, a local misunderstanding and diplomatic argument, or the lack of the latter, may escalate into outright war under a Jacksonian leader. Naturally, it would be too farfetched to say that Trump is the incarnation of Jackson or an unquestionable representative of the school bearing Jackson's name. On the other hand, it is also undeniable that much of what has been just said fits the Trumpian image, for better or worse.

Jackson was also a fervent patriot and a subscriber to the notion of American exceptionalism. This national myth claims that Americans are a chosen nation of God, the rules of history do not really apply to them, and they have a mission to carry out—this is to spread the freedom that they represent to the highest degree. The United States, according to this idea, is a unique nation: an example to the rest of the world blessed with a mission for democracy. In his farewell speech, written largely by Chief Justice Roger Brooke Taney, Jackson said: “Providence has showered on this favored land blessings without number, and has chosen you as the guardians of freedom, to preserve it for the benefit of the human race.”²³ Trump's relationship to American exceptionalism is somewhat complicated, which is not his fault at all. In the 1820s and 1830s the United States was much more isolated from the world in many respects than today. Also, the nation was on an upward curve historically—a trend the opposite of which may be taking place in front of our eyes, at least in the comparative sense. Still, Trump on occasions issued statements that can be interpreted as a manifestation of his belief in American exceptionalism, even if his “America First” slogan might cast doubt on the missionary component of the idea. Although during the campaign he said he wanted to avoid the term and focus on short-term gains, in his inauguration speech he declared that “We do not seek to impose our way of life on anyone, but rather to let it shine as an example for everyone to follow.”²⁴ Therefore, Trump seems to believe in the exemplary version of American exceptionalism. Trump is known to send controversial and conflicting signals on a host of issues. Regarding his seemingly opposed statements on America's unique status in the world is not so surprising if we listen to a historian who put it this way: “paying homage to, and therefore renewing, this tradition of American exceptionalism has long been

²³ Quoted in Remini, *The Life of Andrew Jackson*, 333.

²⁴ Stephen Wertheim, “Donald Trump Versus American Exceptionalism: Toward the Sources of Trumpian Conduct,” ISSF Policy Series: America and the World—2017 and Beyond, February 1, 2017, <http://issforum.org/roundtables/policy/1-5K-Trump-exceptionalism> accessed April 14, 2017; Donald J. Trump, Inaugural Speech, January 20, 2017, <https://www.whitehouse.gov/inaugural-address> accessed January 20, 2017.

one of the presidency's primary extraconstitutional obligations."²⁵ What is seen as the most shameful legacy of the Jackson administration is the way it handled the Indian question. The policies of the Jackson White House led to the forced relocations of tens of thousands of Native Americans to areas alien for them, all in the name of providing them with land for good, but in reality to gain more land for white farmers. Also, Jackson himself had slaves and did not lift his finger to end or limit slavery to any degree. Again, it is too premature to hold any judgment on Trump, and no direct parallel can be found to Native Americans and slaves almost two hundred years later, but Trump's seeming indifference to and sometimes harsh criticism of various groups might be a signal. Although minorities are different in composition today, Trump mimicked a wheel-chaired reporter, and the LGBT (lesbian, gay, bisexual, and transgender) community also fears him somewhat as to what policies he may come up with to curb their recently gained constitutional freedom.

Trump has promoted the virtues of unpredictability, as he declared during his campaign: "We must as a nation be more unpredictable."²⁶ But the President also seems to be predictable in one category: believing blindly in his own infallibility. What was true for Jackson, that "though accustomed to maintain his own position with pertinacity, he yielded gracefully when convinced of his error", cannot be said of Trump.²⁷ Trump, in this sense, cannot be declared or seen as a follower or successor of Jackson or his ideas. The real novelty of Trump's presidency, and the biggest problem at the same time, is his governing style with its bravado and great deal of unpredictability, especially in the domain of foreign policy. This strain came to the forefront already in the campaign.²⁸ And this is a clear discrepancy from the long-standing US presidential style. Also, this seems to be a conscious effort on the president's part, when he claims that he is trying to establish "a different

²⁵ Andrew J. Bacevich, *The Limits of Power. The End of American Exceptionalism*. (New York, Henry Holt and Company, 2008), 18.

²⁶ Kevin Sullivan and Karen Tumulty, "Trump Promised an 'Unpredictable' Foreign Policy. To Allies it Looks Incoherent," *The Washington Post*, April 11, 2017, https://www.washingtonpost.com/politics/trump-promised-an-unpredictable-foreign-policy-to-allies-it-looks-incoherent/2017/04/11/21acde5e-1a3d-11e7-9887-1a5314b56a08_story.html accessed August 21, 2017.

²⁷ Schlesinger, *The Age of Jackson*, 39.

²⁸ Kevin Sullivan and Karen Tumulty, "Trump Promised an 'Unpredictable' Foreign Policy. To Allies it Looks Incoherent," *The Washington Post*, April 11, 2017, https://www.washingtonpost.com/politics/trump-promised-an-unpredictable-foreign-policy-to-allies-it-looks-incoherent/2017/04/11/21acde5e-1a3d-11e7-9887-1a5314b56a08_story.html accessed August 21, 2017.

kind of presidency.”²⁹ Another interesting case of similarity concerning presidential prerogative is firing various officials who seemingly are against the President’s person or his policies. Jackson, for example, did not hesitate when he came across opposition in the Bank fight. When Secretary of Treasury William J. Duane balked, he simply fired him—also setting a new precedent. In May 2017, President Trump suddenly fired James Comey, Director of FBI, under whom an investigation had been going on into the Russian connection of the Trump campaign team. Interestingly enough, when only a few days prior to the 2016 elections Comey reopened the case against Democratic presidential candidate Hillary Clinton on account of her careless use of a private email server for the Department of State business, Trump was loud with praise for Comey. The swift, apparently political retribution on Trump’s side brings to mind, however, not Jackson but another president, Richard Nixon. Nixon, during the Watergate investigation fired Special Prosecutor Archibald Cox in the “Saturday Night Massacre” in October 1973, during which both the Attorney General and the Deputy Attorney General resigned in protest. Whether the Russian tie will be Trump’s Watergate is premature at this point to say, but it will burden his presidency for a long time to come.

But Trump, however, really seems to have more of a Nixonian than Jacksonian temperament. He often flies into rage, he suspects enemies around him, and basically everywhere. It is enough to think of his tweets about the courts when they opposed his ban on immigration, his often impolite and sometimes outright mean and mocking messages on persons, or his relentless attacks on the media. Those news outlets that report negatively on him and his administration are labelled as provider of fake news. For his core this is appealing since the large media outlets for many represent the elitist East Coast mentality that is supposedly out of touch with Americana. Trump also fires people in the heat of the moment, and seems to think of himself as above the law. In many ways, of course, the president enjoys a very wide latitude legally, and although everyone takes issue with what Nixon famously said in an interview in 1977, nobody can really deny that he mainly hit the nail on its head: “When the president does it, that means that it is not illegal.” So, who fits more Trump’s image, Jackson or Nixon?

So, after all, Trump ought not to be compared to his predecessors, old or modern, however luring such comparisons may be. He simply defies easy categorization or being put in a comfortable historical comparison bracket. He is a rather new phenomenon that naturally takes a great deal from certain former presidents,

²⁹ Julie Pace, “Trump at 100 days: ‘It’s a different kind of presidency,’” Associated Press, April 24, 2017, <https://www.apnews.com/c9dd871023064917932966816d6c2c2d> accessed August 23, 2017.

but creates a new version of the executive branch, the presidential privileges, and manner of leadership. The question in this article was not whether Trump is a good or bad president, since that question cannot be answered yet, let alone its simplistic nature. The more important issue at hand in this essay was whether one can find historical analogies to describe a new president, and whether such a method is useful. In my opinion, Donald Trump is a clear example how dangerous it might be to draw close parallels with former presidents. Since he is unique in many ways, it is hard to find, or it is too forced to come up with, a good enough example of earlier commander-in-chief. Putting too much emphasis on some seemingly tangible resemblance distorts reality and distracts attention from far more important issues. Falsely attractive historical analogies do not help us understand the present. This is not to deny that there is some resemblance between Trump and some earlier presidents, for instance, Andrew Jackson. But trying to put such a label on Trump is misleading and offers only a false historical analogy, thereby creating a blinding effect. Trump must be studied and interpreted in his own time and environment, where earlier historical moments might, to be sure, give a basis of comparison, but there it must stop. Like every president, Trump brings his own personality to the office, and perhaps in his case it appears that his humility to the preexisting norms is low or nonexistent. He regularly steps over boundaries that earlier was unheard of. His four years in office might become historical, but will probably prove ahistorical.



An Introduction to Postmodern Grounded Theory: A Method for Feminist Science Studies

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Introduction

In the following essay I will present a sociological method called Grounded Theory [hereafter: GT] which was pioneered by American medical sociologists, Barney G. Glaser and Anselm L. Strauss, as a social constructivist methodology to research medical sites. In the original framework their aim was to discover scientific insights with the aid of their method. As social scientists they intended to design a method that allowed them to produce objective scientific knowledge. This original positivist method was later developed by Kathy Charmaz and further developed by Adele E. Clarke for the purposes of postmodern feminist science studies research. After the postmodern paradigm shift grounded theorists investigate how partial, situated knowledges are produced through the interaction of human – non-human actors in scientific networks. The aim of my paper is to give an overview about the main distinction between modern and postmodern grounded theory and to review the suggested methodological tools for doing feminist research on hard sciences.

Positioning: Researchers and Informants at the Intersections of Scientific Discourses

Norman K. Denzin, who is a leading researcher in the field of qualitative sociology, stated that “self-reflection in ethnographic practice is no longer an option” (1996, p. 352 cited in Clarke 2005, p. 12), by which he meant that after the ‘interpretive turn’ researchers have to position themselves as producers of knowledge, they have to reflect on several characteristics of their research: on the processes that lead to knowledge production, on their own context, on the context of their informants, and on the power dynamics which are at play in the analytical situation. After the ‘postmodern turn’ qualitative researchers have to position themselves so as to be held accountable for the consequences of their research. Adele E. Clarke, who developed grounded theory into a feminist postmodern methodology, also thinks reflexivity is crucial for applying constructivist grounded theory. For Clarke (ibid. p. 12) it is necessary to establish who is the researcher, who/what is the researched material, what are the consequences of the research and for whom, who paid for the research and why, and who/what is placed at risk by this research and who/

what is advantaged by it and how. And importantly, what knowledge counts to whom under what conditions.

Since the 1980s, feminist science studies and feminist knowledge production in general started to place emphasis on the absence of marginalized social groups from the process of knowledge production. Early works in the field of feminist science studies were interested in the absence of women as researchers, that is, in the androcentric biases in hard sciences, the effects of their absence on the focus of research topics and on the process of knowledge production; from this starting point feminist scholars have broadened their scope of research. Since the 1980s, when intersectional research gained ground, feminist scholars for example working on critiques of biology documented precisely the methods used by scientists to produce sexed, gendered, sexualized, racial or class differences in the fields of biological sciences. These feminist scholars were working against every form of biological determinism, which would affect negatively the lives of people living in marginalized social groups (Subramaniam 2009). Those feminist researchers whose primary training was in some of the hard sciences – such as Evelyn Fox Keller, a physicist, Donna Haraway, who is a biologist – were keen on preserving the values of sciences, and their aim primarily was to work out perspectives that have allowed researchers to integrate social values, and at the same time achieve greater objectivity in scientific research (Haraway 1988, Harding 1993). Donna Haraway's concept of situated knowledges refers to the situational nature of knowledge structures; this notion is crucial as it has allowed social constructivist researchers to open up their critiques to postmodern insights and incorporate scientific relativism into their critical works. By scientific relativism, scholars working in this framework understand the multiplicity of values and perspectives in creating knowledges, which differ from each other in their description of the world. But this approach does not mean that these different knowledge structures are valued equally by the postmodern social scientist, it means rather a democratic acknowledgment of differences in the produced knowledges and it also means a stressed emphasis on making explicit the values which are playing a defining role in producing knowledges (Clarke 2005).

In the mid-1990s in science and technology studies a shift occurred, in the sense that the research focus shifted from the constructed nature of scientific knowledges to the analysis of the relationally differing materialities (Law 1994, Barad 1998, Mol 2002). It was no longer an issue that scientific knowledge is constructed; researchers became interested in analyzing the intersectional problems of techno-scientific contexts, that is, what entities emerge at the intersections of interrelated networks in different techno-scientific worlds. The feminist onto-epistemological approach (Haraway 1997, Barad 2007, Hekman 2008, Van der Tuin 2011) is a

new strand of research which is interested in mapping the materialities of scientific encounters with nature. In the following I will lay out the basic framework for what it means to do grounded theory research in feminist science and technology studies today. I will explain the postmodern constructivist perspective, which is still the underlying theoretical framework for onto-epistemological research, and why it views the knowledge produced by natural sciences as necessarily partial, that is situated, local knowledge.

Postmodern/Constructivist Grounded Theory: A Method for Integrating Human and Non-Human Actors

Traditional positivist grounded theory was developed by the sociologists Barney G. Glaser and Anselm L. Strauss and was introduced through their book *The Discovery of Grounded Theory* (1999 [1967]). Although Glaser and Strauss worked together to articulate the original version of GT, their views on how to conduct qualitative research within their originally proposed framework diverged and they developed their methodological theory further in separate directions. These directions had been consolidated by the 1990s and referred to as Glaserian-grounded theory and Straussian-grounded theory; the latter was developed by Strauss with the contribution of Juliet Corbin (Dey 1999, Higginbottom & Lauridsen 2014). The central difference in doing grounded theory research according to Glaser is to generate theory from the data – a classical positivist stance – while, according to the Straussian model, the GT method is verificational (Charmaz 2003, p. 255). In the following I will present the guidelines for doing traditional GT research in order to distinguish it from the succeeding constructivist framework.

The traditional GT method can be characterized as positivist for a number of reasons. It presupposes that an external reality exists and awaits the discovery of the researcher; it aims for objective – in the sense of value neutral – descriptions of the world; and its terms and concepts are deduced from the analysis of empirical work. In their original work Strauss and Glaser sought to work out a method which is applicable to discovering theories from systematically conducted social research. To obtain this goal they argued that social scientists have to start their research without predetermined hypotheses, by which they certainly did not mean that researchers should not enter the research process without any theoretically derived ideas about why it is promising to conduct a particular research study; their point is to keep these ideas flexible so that they will eventually allow the theory to emerge from the material. In other words, research should not rest on preconceived theorizing; for grounded theorists, research is not theory-testing, instead theories must emerge from the empirical material (Bryant 2007, p. 107). Bryant further argues that

in traditional GT the emphasis is placed on the objectivist representation of the world; in this framework representation will not pose problems for the researcher once a neutral point of reference is established.

Although the traditional GT method is endorsed by Glaser and Strauss, their ideas significantly diverged: Glaser's views are still in the positivist paradigm, while in the Straussian variation, we can see the roots of constructivism. In his article, which was written as a response to Kathy Charmaz's elaboration of her constructivist grounded theory method in opposition to the methods of objectivist grounded theory (Glaser 2012 [2002]), Glaser argues that the remodeling of GT by constructivism is not desirable. Whilst Glaser does not abandon the objectivist framework, Strauss (1987) and Strauss and Corbin's works (1990, 1998), opened up the original method for constructivist researchers. Jane Mills and her colleagues (2006) argued that the roots of Charmaz's constructivist grounded theory method were already present in their work. Mills, Bonner, and Francis (2006) based their arguments on the explicit standpoints of Strauss and Corbin and how they think about the process of theorizing, about the researcher's role in grasping reality, and about the role of the researcher in this process. In their work Strauss and Corbin equate theorizing with construction itself, they claim that this process is the interpreting of different perspectives which are produced from the researched material (Mills et al. 2006, p. 4). "Strauss and Corbin clearly stated that they do not believe in the existence of a "pre-existing reality 'out there.' To think otherwise is to take a positivistic position that ... we reject ... Our position is that truth is enacted" (Strauss and Corbin 1994, p. 279 cited in Mills et al. 2006, p. 3). Despite this explicitly articulated constructivist standpoint, Charmaz claims that Strauss and Corbin's take on the GT method is positioned in the post-positivist frame; they acknowledge the existence of objective external reality; they think that grounded theorists must aim at unbiased data collection and, according to their stance, truth claims about objective reality can be verified (Charmaz 2003, p. 254). Besides the above critique, Charmaz acknowledges that Strauss and Corbin's position moved out of the positivist frame towards post-positivist theorizing, inasmuch as they are proposing to give voice to their respondents. Their aim is to represent their interviewees as accurately as possible taking into account how their views of reality – their own and their respondents' – differ from each other. Kathy Charmaz developed this strand of theorizing further by proposing to apply the constructivist GT method, which "assumes the relativism of multiple social realities, recognizes the mutual creation of knowledge by the viewer and the viewed, and aims toward interpretive understanding of subjects' meaning" (Schwandt 1994 in Charmaz 2003, p. 250). Her approach differs from the post-positivist leanings of Strauss and Corbin's method in the sense that her aim is to transform GT so that it is more

open-ended; for her the emphasis is much more on the emergent elements of the method.

For Charmaz the key to differentiating her constructivist method from the preceding variants is directly linked with the mutual interplay of the researcher and the researched material. Charmaz argues that the viewer is part of the viewed material, there is no breaking point within their interaction, and they mutually constitute each other. What is crucial for her is the process of interpretation versus discovery. For constructivists, or interpretivists, the material is open to the interpretation of the analysts; their engagement with the material creates the data. As a result, constructivist GT researchers see their analytical work as a process, which is always shaped by their own socio-cultural contexts (Charmaz 2003, p. 273).

Adele E. Clarke goes further than Charmaz in her work in arguing that GT has always already been around the postmodern turn (2005). While the goal of Charmaz is to work out a constructivist frame for grounded theorists, she also acknowledges constructivist leanings within the works of Anselm Strauss and Juliet Corbin. Clarke however claims that within GT itself, attentive researchers can find characteristics which have been binding the method to postmodernism since its inception. The characteristics that Clarke finds crucial are perspectives or situatedness, materialist social constructivism, deconstructive analytic interpretation through open coding, its focus on social processes and contingencies, a range of variation as a feature of difference, and the structuration of social worlds (2005, p. 6). These are the foundational elements for doing GT which were incorporated into the traditional methodology itself and hence make the method compatible with postmodern perspectives.

The concept of perspective or situatedness is a key starting point for Clarke's genealogy of grounded theory since she claims that the work of Margaret Mead underpinned the early Chicago school of sociology until the emergence of social constructivism with the work of Peter L. Berger and Thomas Luckmann entitled *The Social Construction of Reality: A Treatise in the Sociology of Knowledge* (1966). Clarke's aim in pointing out the links between Mead and the social constructionist sociology is that interpretive interactionism was grounded on these already existing and powerful theories in American sociology. Another crucial tenet of grounded theory, at least for Clarke, is its materialist social constructionism. She asserts that it is a misinterpretation of social constructionism that it is only interested in the symbolic world: for social constructionists the human and non-human elements are both key in theorizing; for constructionist theoreticians it is merely how we humans think about our access to the world that is different – our realities about the world are constructed through language and are available

to us through a shared linguistic universe. Another important characteristic of GT, which pushes the method to the edge of positivism is its analytic tool of open coding. For Clarke this perspective within the method enables researchers to read their data along multiple logical lines of interpretation. For postmodern interpretive researchers there is no single essential interpretation of the material; instead they think that knowledge constructions are themselves historically and geographically situated. In the Straussian version of GT, Clarke sees a strong orientation towards an analytical process by which grounded theorists can point towards ruptures, turning points and trajectories. This is crucial for pointing out contingencies: that is, the analytic process highlights how things are and how they could have been otherwise. Difference is tied to this characteristic as well, since early grounded theorists were also looking for variations in human activity; Clarke aims to build on this characteristic in her methodological theory, by proposing to create situational maps. With the help of situational maps researchers are able to make non-dominant differences visible and make silences speak about unvoiced differences in a hegemonic discourse. The Straussian concept of social worlds/arenas serves as the starting point for Clarke to develop her situational approach, which is the core of her postmodern GT. Clarke values this methodological tool in GT since it provides an open, fluid, and discourse-based approach to the analysis of different configurations of collective action (Clarke 2005, p. 6-10).

Clarke advocates applying six strategies for doing postmodern GT. These are embodiment or the situatedness of the knowledge producer; using the situation itself for grounding the analysis; shifting the research focus on to complexities, differences, and heterogeneities; sensitizing concepts as an analytical strategy; doing situational maps during the research process; and using narrative, visual, and historical discourses to expand the domain of social life (Clarke 2005, p. 19). By applying these six strategies researchers can consolidate their work within the constructivist/postmodern framework. The most crucial move for doing postmodern grounded theory research is acknowledging the situatedness of our position as researchers and the situatedness of our informants (Clarke 2005, p. 20-21). With this move constructivists are able to produce knowledges, which represent heterogenous, contextually grounded perspectives that mirror the intersectional subjectivities of knowledge producers. Postmodern constructivist scholars are aiming to counter the aperspectival knowledge claims of researchers whose position-taking is unvoiced and whose identities are rendered invisible through the methods of their positivist framework. The third tenet of Clarke's strategy is directly linked to situated knowledges. Here she places emphasis on situations, and on how researchers have to approach the study of situated research problems. The concept of situation refers to the broader relatedness of the studied

phenomenon and relations among situations in the Straussian sense (for more on this see Clarke 2005, p. 23).

In addition, Clarke prompts researchers to design research questions which address situational problems, and as a consequence, researchers must embrace the limitations of their work. For postmodern social scientists the situatedness or the explicit limitations of their research is considered one of the strengths of their method. From the limited nature of doing postmodern research it follows that analysts can focus on differences, complexities and multiplicities. GT allows researchers to fracture their data and as a consequence it allows for multiple interpretations which enable a researcher to focus on differences as opposed to the representations of normativity and homogeneity in traditional positivist sciences. What is crucial here is the focus on the heterogeneity of the world: researchers need to recognize normative conceptualizations in modernist knowledge structures and they have to de-reify them through empirical research. Instead of constructing theory from data, researchers should aim at theorizing through sensitized concepts constructed through interpretive analysis. Analysts should aim at writing thick analyses from their data, making situated analytic claims that allow them to avoid over-generalization and over-abstraction. In conjunction with the previous analytical strategy Clarke suggests that we do situational maps as a visual strategy that helps create connections among the elements of our research, which in turn fosters relational analyses. The last strategy that Clarke proposes for pushing grounded theory around the postmodern turn, and consolidating it as postmodern/constructivist method, is to analyze discourses of three kinds: narrative, visual, and historical. These all facilitate the idea of expanding the domains of social life that our research addresses (Clarke 2005, p. 28-31).

Mapping, Coding and Memo-writing

Postmodern and constructivist principles are compatible with each other; in fact, Adele E. Clarke argues, that her situational analysis method, which involves mapping strategies, is complementary to traditional GT methods such as coding and memo-writing (Clarke 2005). Coding and memo-writing are pre-requisites for doing the analytical maps that Clarke advocates. But what does coding and memo-writing mean in a GT framework?

It is advised by Charmaz to go through three phases of coding procedures with constant comparative methods (Charmaz 2003, 2006). In the initial coding phase, a researcher can work his/her way through the text word-by-word, line-by-line, or incident-by-incident. In this initial phase, it is useful to apply these strategies interchangeably, and get to the point from where it is possible to look at how

certain scientific realities are produced, and consequently in this phase the aim is to locate and compare these production processes with each other from different locations. In this phase it is useful to develop active short codes to describe the actions which are retailed by the interview participants. After this first step, it is advised to continue with focused coding, which means to return to the initial codes and work out new descriptions which would best describe what is emerging from the analytical work. At the final stage of the coding work Charmaz suggests to develop out of these two-phase codes theoretical codes which enter into the sphere of concepts which provide the skeleton of the analytical work. These codes are regarded as necessary for working out analytical perspectives, that is, these codes facilitate the fragmentation and re-structuring of the empirical material through the logic of the constructed concepts.

For Charmaz memo-writing is an intermediate step between coding our material and completing the first draft of our analytical work (2003 p. 261), while for Clarke, memo-writing is a crucial tool throughout the analytical procedures (2005). Clarke suggests writing memos as a part of the comparative work that we are doing while we are analyzing our material in every phase of the research, including in the phase of working out situational maps. Memo-writing facilitates thinking about our codes about relationships within our project, and as a result it allows us, to rethink our work while we are constantly engaged with our material. Charmaz suggests that during memo-writing we write detailed descriptions of the processes, assumptions, and actions which are implied by our codes. During coding, we have to come up with active codes, because active codes facilitate comparison between different research problems. During memo-writing researchers have to detail what they and their informants mean by the codes, what these codes designate in their field of research, and as a result researchers are better able to see how these diverse, but related elements fit into the larger picture (Charmaz 2003 p. 261). Detailed coding and memo-writing lead the researcher to start his/her work with situational maps.

Situational Maps

Three main types of situational maps and analyses are proposed by Clarke (2005, p. 86): these are (1) situational maps, (2) social worlds / arenas / discourses maps, and (3) positional maps. Developed by Clarke, these are intended to be used for opening up the raw data for analysis, and then to facilitate easier movement within the data which we are interrogating. Clarke considers the biggest advantage of creating maps for analytical purposes to be that they provide the researcher with “the big picture” (ibid. p. 85). That is, maps are helpful in locating the project/

situation in the world. Let me elaborate the differences between them below. To do situational maps researchers have to locate all the human and nonhuman elements as they are framed by the informants and by the analyst; the main task here is to draw up a picture about the situation that we are interested in. Human elements are individuals, groups, organizations, institutions, subcultures which emerge in our situation, while nonhuman elements are those actors (nonhuman elements as agents), which unavoidably force human elements to deal with them. Their interrelationship within our situation is not the question at the time we complete our map; the question is the nature of their relationships. In other words, the first phase within this methodological strategy is rather descriptive, the most important thing is quite literally to get a situational map which answers the questions (1) who and what is in our situation of concern; (2) who and what matters; (3) and what elements make a difference. When a situational map is ready the researcher can move onto the next phase which is the relational analysis of the situational map through memo-writing. In this phase, researchers have to take all elements one-by-one and find out what other elements they are related to, and during their memo-writing they have to determine the quality of their relationship to each other (Clarke 2005, p. 86-7). Once a situational map is completed, researchers can turn to construct their social worlds/arenas/discourses map.

Social worlds are quite simply universes of discourses in the Straussian sense – this fundamentally symbolic interactionist perspective, is applied in Clarke's analysis (Clarke 2005, p. 109-110), because these are the worlds where social groups actively take part in knowledge construction and researchers can observe their collective actions toward shared or conflicting interests. During social worlds analysis researchers can interpret how the unequal distribution of power is altering the balance among the elements in the situation of concern. With these maps the researcher can explore the diverse social actions in which the members of different worlds and groups take part: these are actions through which humans become members of each world; through these actions they performatively create their social positions. The stake in these interactions is how individuals express their belonging, their commitments, their values through their actions, and parallel to this, how discourses/social worlds play a role in defining their subjectivities. Two possible focuses are advocated by Clarke: (1) is on actions/processes as discussed above, and (2) is on units of actions, that is, the entities both human and nonhuman which are present in the analyzed situation. In sum, the analytical focus is on the processes that the elements enact collectively and, importantly, researchers can use this focus as a boundary-making tool to set distinctions among social worlds (Clarke 2005, p. 113). The first analytical step in creating a social worlds map is the identification of different social worlds, which come together

in our situation. During the analysis, researchers have to look for patterns of collective commitment; that is, we have to identify sequences of actions which are performed in order to achieve a shared goal. Related to this analytical focus, we have to interpret their perspectives so that we are able to identify their shared goal. It is necessary to characterize the human and nonhuman actors in each world with a special focus on the constraints, opportunities, and resources that they provide in that world (Clarke 2005, p. 110). The following step in the analytical process is to create positional maps which are useful for mapping the positions which are taken in the data.

The biggest emphasis is placed on making a distinction between positions of individuals, groups or institutions versus positions in discourses. Clarke presses the importance of “moving beyond the knowing subject” in the Foucauldian sense, and warns researchers that they must focus on mapping the positions, which are taken in the discourses in their analytical situation (2005 p. 126). These positions are about those topics, which emerge through our coding procedures. Clarke writes that the previously described processes, such as coding and situational mapping, are fracturing the data in such a manner that researchers are able to delineate positions and draw positional maps that adequately describe the major standpoints which are taken (2005 p. 128). In the process of constructing positional maps researchers have to look for “issues, positions on issues, absences of positions where they might be expected (sites of discursive silence), and differences in discursive positions central to the situation under study” (Clarke 2005, p. 126). During positional mapping, researchers have to locate all the positions which are taken in the discourse, but by doing that, Clarke notes, positions are not valued equally; this interpretation would be a serious flaw in understanding the central tenet of relativism (2005 p. 127). By locating all positions researchers democratically represent the major standpoints in the situation of concern, but as Clarke emphasizes, this does not mean that all of the positions are valued equally by the researcher. In fact, in postmodern grounded theory, the aim is to point out that values operate throughout any research, and in any kind of work, which means that individuals and collectivities reach different valuations which it is then possible to problematize. With this move, researchers are able to point toward power inequalities and raise questions by interpreting silences or silenced positions. For Clarke (2005 p. 136), the most important aspect of doing situational maps is locating those positions, which are not taken in the data: to make these silences speak through positional mapping. Fundamentally, the aim is the democratic representation of heterogeneity and the comparative analysis of these positions relative to each other in the situation.

Conclusion

My intention with the above essay was to provide a review about the development of a widely used method in science studies research and its application for feminist scholarship focusing on the ontographies of natural sciences. Both the original modernist version and the postmodern version of GT were designed and primarily used to research the intersections of social and natural scientific worlds where scientific knowledges are produced. But the method is not limited to the field of science and technology studies. This is a method that incorporated tools from qualitative sociological and anthropological methodologies, which were used to research everyday cultural contexts. As such a method, constructivist postmodern grounded theory could also be applied to critically study cultural sites where other kinds of scientific knowledges are produced.

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Racial and Gender Shifting in Gregory Scofield's *Thunder Through My Veins* (1999)

Eszter Szenczi

In my paper, I explore the literary strategy of decolonizing racial and gender binaries alike through the memoir of one of Canada's best-known Metis Two-Spirit authors, Gregory Scofield, whose work interrupted the previously ruling national collective myth that excluded the voices of those Aboriginal people who have become categorised as second class citizens since Colonization. He has produced a number of books of poetry and plays that have drawn on Cree storytelling traditions. His memoir *Thunder Through My Veins* (1999) is resonant for those who have struggled to trace their roots or wrestled with their identity. By recalling his childhood difficulties as a Metis individual with an alternative gender, he has challenged the Canadian literary presentation of Metis and Two-Spirited people and has created a book of healing for both himself and also for other Metis people struggling with prejudice. In order to provide a historical, cultural, and theoretical background, I will start my analysis of Scofield's memoir by giving a brief recapitulation of the problematics of racial and gender identities, overlapping identities and life-writing as a means of healing.

The history of Canada is largely the history of the colonization of the Indigenous people. Out of the Colonization process grew the Metis, a special segment of the Aboriginal population having European and Indigenous ancestry. The earliest mixed marriages can be traced back to the first years of contact but the metis born out of these relationships did not yet have a political sense of distinctiveness (Macdougall 424). They gradually developed a unique culture and were established as a recognizable group on the prairies. With time, conflicts of their land led to wars between the Metis and the Canadian Government and eventually, the Metis Nation lost some eighty-three percent of their Red River lots through the scrip program (LaRocque www3.nfb.ca). They sank into deep poverty and quickly became the victims of racism.

The colonizers always turned to racism to rationalize oppression, and so they indoctrinated that racial differences determine cultural and individual achievements ("Understanding" 1). Racism is based on the belief that one group is innately or genetically superior to the other. It may be expressed individually and structurally, as well (LaRocque www3.nfb.ca). Person-to-person racism involves name calling, refusal of services, or personal attacks. Structural racism is embedded in Canadian

institutions, such as the British North America Act, courts, police, churches, banks, medical system, or education (LaRocque www3.nfb.ca). From the institutionalized bias for the white “civilized” in relation to the Aboriginal “savage,” a complex set of images, terminology, and legislation has set the Aboriginal people apart. Through institutionalized racism, society conditions non-Natives to acquire racist views, fear, and hatred towards Native people. Similarly, it leads the Natives to racial shame and self-rejection. Metis-ness, as part of the Canadian Aboriginality, turns into a sense of “nothingness” and therefore many deny their cultural roots. They put on metaphorical “blankets of shame” to protect themselves from the judging eyes of the society (Heikkilä blogs.helsinki.fi).

Nevertheless, with the advent of postcolonial thought on hybridity, otherness, and resistance, Canada’s First Nations, Inuit, and Metis populations became more cognizant of their detrimental conditions brought upon them by European Colonization, and engaged themselves more actively in ameliorating their daily existence from the 1970s on. The emerging Land Claims not only speak to historical injustices but also ongoing pressures and losses. All forms of protest have been initiated to salvage what is left of the Metis land and to have self-determination with respect to their identities for future generations. As a result of the emerging Metis activism, in 1982, the Canadian Supreme Court ruled that the Metis Nation was one of Canada’s Aboriginal groups, in 2003, it affirmed the Powley-test for determining who may claim Metis Aboriginal rights, and in 2016, it extended the “Indian” rights to the Metis.

Perceiving Metis identity as a unified whole, though, would be a mistake and would solidify racial boundaries. There is a growing awareness of differences of race, religion, social class, sexuality, and gender in societies. These identities overlap and are interconnected. Every individual simultaneously has overlapping identities (Deshpande 2007). The discrimination that can stem from those identities can combine to create multiple and self-reinforcing layers of disadvantages for those affected. A Metis man, like Scofield, can suffer from racism and homophobia at the same time. His identification process thus becomes troublesome and causes anxiety and low self-esteem, which can be healed through the presence of some strong female figures in his life and through writing.

We have seen that identification processes are very complex and identities are not fixed. Queer Theory, which emerged in the 1990s, recognized that complexity and unfixity. Queer theorists like Judith Butler challenge the female/male categorical thinking and believe that the human body should not be essentialized. Drawing on Michel Foucault’s tenet claiming that white wealthy men define what is normal and what is abnormal, Butler developed the idea of gender performance. It holds that gender “acts” are learned by watching others and not through genetics. “Gender

is a repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being” (Butler 25). People’s gender and sexuality expressions are very diverse and are fluid. Queer theorists have torn down all our preconceptions about gender.

The re-discovery of “Two-Spiritedness,” is also related to the theoretization of the complexity of gender. The term Two-Spirited refers to a person who has both masculine and feminine spirits and is used by Aboriginal people to describe their sexual, gender and/or spiritual identity. Originating in Winnipeg at the Third Annual Intertribal Native American/First Nations Gay and Lesbian Conference in 1990, the term Two-Spirit was chosen to distance Native people from non-Native homosexuals (Rainbow Resource Centre rainbowresourcecentre.org). Two-Spirit is an inclusive term that represents both men and women, whereas gay and lesbian already set up a division (Roscoe 111). It exemplifies the inherent relationship between sexuality and cultural identity. Alex Wilson asserts that the term “Two-Spirit” promotes the tenet that sexuality, gender, community, and spirituality are all interconnected for Indigenous Americans (334). Moreover, it has been picked by the ones it serves to identify.

While some use Two-Spirited to refer specifically to the cultural roles of individuals who embody both male and female spirits, Beaver argues that it is also applied to describe Aboriginal people who identify as lesbians, gay, bisexual, transgender, or queer (qtd. in Hammond 17). Scofield expands the idea of Two-Spiritedness so that the term encompasses not only gender but the essence of humans. About third and fourth gender he asks:

don’t we carry the spirits of our mother and our father, our grandmothers and grandfathers? Moreover, on a purely biological level, our gender appears to be determined by the X or Y chromosome. Then again, who really knows what sacred ceremony takes place within the womb? [...] I wondered are we all genetically built to be doo-dimers? And if so does this mean we’re all two-spirited? (Scofield “You Can Always” 160-1)

Scofield used to refer to himself as a Two-Spirit for the varied gender roles he had taken up. Now he rather considers himself gay because he developed some doubts about his eligibility for the sacred role: “Until I fully understand the gifts I’ve been given, I’m grateful for the sight of my two eyes, the ability to create with my two hands. So again, does this make me two-spirited? Perhaps. Perhaps not. [...] perhaps definition is really about interpretation” (Scofield “You Can Always” 167). In *Thunder Through My Veins*, he engages in exploring the versatile segments of his

identity as a potential two-spirited Metis man and in counteracting the sexual and racial stereotypes he encounters.

Contemplating on his sexual and gender role as well as his Metis roots, Scofield turned to the genre of memoir to heal from his emotional childhood wounds. It collects his memories to describe important moments of events that took place in his life. Many people employ a form of life writing like a memoir as they do not have a coherent story; something that makes sense and has some internal consistency to it. To construct a story of our life is to make meaning to it. To compose memory and autobiographical facts into a story helps us become who we are. Life-storytelling is an important part of self-development and so it became Scofield's best friend and confidant. He believes that writing about Metis reality is a powerful medicine since it not only educates non-Metis people, but also provides the Metis with a sense of pride in their culture (Scudeler 194). He realised the importance of books when he was looking for answers about his cultural origin and gender. Stories that were about Aboriginals or Metis, such as Margaret Laurence's *The Stone Angel* (1964) or *The Diviners* (1974) were helpful tools in giving him the confidence to find his own voice (Richards januarymagazine.com). He believes that "the things that we do, the things that we say, the things that we create, ways of being, everything that is created under the human form I think of as medicine" (Richards januarymagazine.com). Through writing, he intends to function as a social worker who represents one small voice out of a community of powerful singers. Putting the stories of those voices together becomes an entourage of sentiments about healing (Richards januarymagazine.com). He is a keeper of stories from history and passes them down in order to keep the Metis spirit alive. He argues that "it's extremely important to view the Metis people as one of the founding peoples of Canada, and it's important for people who are immigrating to Canada to know those founding histories of this country. Everyone in Canada should know those stories and know that this history is not relegated to the past" (MacDonald 290-1).

Apart from the assistance in self- and community healing, autobiographical writing is a political act, too, which Scofield adopts to share current Metis struggles. He strives to resist the Natives and non-Natives' sometimes one-dimensional views on the Metis people's alternative gender roles, and same-sex relations. Together with Rita Joe, Basil Johnston, and Lee Maracle, he engages himself in recording his story in order to reveal the diversity of cultures and gender experiences inherent in the Native population.

Scofield's *Thunder Through My Veins*, addressing Two-Spiritedness and the discovery of his Metis roots, has earned him both a national and an international readership. It scrutinises the author's search for identity, meaning, and belonging

from early poverty-filled childhood, separation from his parents to an adolescence imbued with confusion about his Metis heritage. It illustrates the importance of nurturing in the development of a child's concept of self and the crucial role of women in sustaining Metis identity. Scofield's life as a child is filled with turmoil right from the beginning. His parents met in an unorthodox way: Scofield's Metis mother worked for a wealthy family and his Euro-Canadian father was a "big-time con man" (Scofield *Thunder* 2). She helped him get rid of a suitcase filled with counterfeit money and, in return, he rescued her from prostitution. They got married, and she became pregnant soon afterwards. To avoid raising a baby on the run, she convinced him to turn himself in and he was sentenced to two years of prison. Soon after that, she got back to her "high-school sweetheart" Tommy (Scofield *Thunder* 4), and Scofield never saw his father again. Instead, he grew up surrounded by a number of "warrior women, hearing their songs of sisterhood and survival. I grew up singing beside them, and I carry their songs to this day" (Scofield "You Can Always" 163).

A deep bond develops between Scofield and his mother. Despite her poor health, she remains caring, supportive of his ambitions, and offers unconditional love. She remains a bona fide open-minded woman who does not care about racial differences: "She was one of the most non-racist people I have ever known" (Scofield *Thunder* 58). She teaches him that it is "good to be angry, to understand the injustices done to people of colour, but also to remember that out of any struggle came determination and freedom" (Scofield *Thunder* 58). As he admits, her generosity, loyalty, patience, strong will, and resolve reduplicate themselves in his own life (Scofield *Thunder* 187). Scofield's love of literature is formulated owing to his mother's caring nurture: "she spent hours reading and playing old records for me" (Scofield *Thunder* 16). His fascination for books continues in his school's library where he spends hours poring over texts on the Canadian Aboriginals. His recognition of the healing effect of reading and writing is born then.

Another influential woman in Scofield's life is Aunt Georgie, who unfolds his Metis background:

"I tink you must be an Awp-pee-tow-koosan, like me," she concluded.

"I see it, too, in your mama."

"What's that?"

"Dat's a half-breed. Half dis and half dat."

"Half what?" I asked, afraid of the answer.

"You know, half devil and half angel," she teased. (Scofield *Thunder* 41-2)

Georgie teaches him some elemental traditional Metis female occupations, such as doing beadwork and making moccasins. Traditionally, Metis gender roles were well defined and women were equal partners in the development of their communities politically, socially, and economically (Women of the Métis Nation laa.gov.nl.ca). During the fur trade era, they worked beside men building buffalo pounds, scouting during the hunts, and skinning meat. They prepared hides, made products, and sold goods. They acted as interpreters between European fur traders and local communities paving the way for the development of the fur trade in North America. They held the role of knowledge keepers, raised children, and provided for their families (Women of the Métis Nation laa.gov.nl.ca). Today, one of the biggest challenges Metis women face is keeping the traditional knowledge alive. Georgie, being aware of the danger of loss of knowledge and recognizing the potential in Scofield to develop some traditional skills, spends a great deal of time teaching him Cree and old-time medicine. She tells him many stories about her childhood in northern Alberta and verbally adopts him as her son. Auntie instils in him that everything people do or say is considered medicine and that they need to be aware of their actions. Scofield receives a special knowledge about his Metis culture “that none of the other kids at school had” (Scofield *Thunder* 44). This makes him feel proud, helps him cherish his Metis roots, and begins his path towards Two-Spiritedness.

Because his mother becomes hospitalized for lupus, Scofield spends most of his childhood years in foster homes. While some families take good care of him, others consider it a burden to have another mouth to feed and thus neglect the young boy’s basic needs. Being brought up without a safe familial background, he cannot build his identity for a long time. The steady presence of a caring mother cannot be substituted with temporary indifferent foster parents. In *Thunder Through My Veins*, we can witness how destructive it is to grow up without a strong maternal pillar behind. Scofield admits that there was a time when “My only clue to my identity was the mirror and books” (Scofield *Thunder* 65). He is dislocated repeatedly and drops out of school several times. He struggles with substance abuse, poverty, and racism; and a sense of loss, alienation, and self-hatred lead him to a sense of loneliness. Such neglect frequently contributes to Aboriginal victimization. Scofield’s interpretation of the circumstances he lives under is that his father did not want him, his step-father Don hates him; his mother cannot be with him due to her poor health, and Aunt Sandra and Uncle Tim take him in only because he does not have another place to go to. He believes that his life is completely out of his control and he blames everyone for it (Scofield *Thunder* 81).

In “You Can Always Count on the Anthropologist” he admits:

My sense of masculinity, my own state of being male in the world, suffered a great deal. My fear of men was largely influenced by my mother and my aunties, an uneasy cohabitation of tyrant and loyalist, perpetrator and protector. It seemed appropriate to blame my vacant father, my abusive step-father and uncle for all the suffering. Men, or so I believed, were the epitome of everything wrong in the world. They could neither demonstrate love nor compassion, understanding nor acceptance. (163)

The discovery of his Metis roots initially generates significant discomfort in Scofield. His cultural shame goes back to his grandfather’s denial of his Metis background. His grandfather used to keep it a secret partly because of the stigma associated with being Metis, and partly to shield his daughters from discrimination. He grew up in poverty “squatting” on Crown’s Land with little to be proud of. He kept his Native background secret even from his wife. Like Scofield’s grandfather, Don also denies his Native origin. His mother was a hereditary chief from northern British Columbia, whom he disowned together with her entire family. Don gets furious when Scofield calls him an Indian and makes no attempt to hide his dislike for him anymore:

Don would march me downstairs, force me to pull my pants down, and spank me. But then he started to use belts or whatever else he could find, like coat hangers or pieces of wood. Still, when that wasn’t enough, he would hit me in the face or stomach. Sometimes he even threw me down the stairs. He would march down after me, grab me by the scruff of the neck, and shake me until I went limp. Mom knew he was getting carried away and tried to stop him, but he would hit her, too. (Scofield *Thunder* 45)

People, with this kind of attitude of hiding and denying their Aboriginal identity, are what Aunt Georgie and many Natives call “apple:” red on the outside, white on the inside. The colonial interpretation of hybridity resulted in feelings of “double consciousness” triggering psychological challenges for the “hybrid” person, who suffers from exclusion from both mainstream and Native cultures. Cree relations consider the Metis Euro-Canadian, and the Euro-Canadians refuse to accept the Metis, believing that they are “dirty breeds” (Scofield *Thunder* 170). “I felt caught between two worlds and there was no place for me in either” (Scofield *Thunder* 163). Scofield learns at school that “Louis Riel was crazy and a traitor

to the Canadian government. The Métis weren't Indians at all, but Frenchmen pretending to be Indians. They had no culture or language and nothing to be proud of. At least the Indians, no matter how ragged and poor, had an interesting culture" (Scofield *Thunder* 64).

History books have either ignored the Natives' presence or portrayed them in a rather negative way in Canadian history and thus have tremendously shaped the public perceptions of Aboriginal peoples. In *The False Traitor: Louis Riel in Canadian Culture*, Albert Braz describes two dominant representations of Riel, imagined by settler Canadians over time. The first representation of Riel villainizes him in his leadership of the rebellions (Braz 62). In *Flashback Canada* (2008), the Riel representation is situated in "Unit 2: The Development of Western Canada". A graphic timeline initiates understandings of Riel's character as the leader of the Red River Resistance of 1869-1870. Next in the visual link is the creation of the North-West Mounted Police in 1873 signified with a large image of their emblem crested with a buffalo. This visual chronology suggests that Metis Riel is a site of crime and disorder to be policed and eliminated by a moral presence.

The second representation, developed in the latter half of the 20th century, is the settler creation of Riel as a Canadian hero (Braz 63). Riel becomes aligned with the language of social justice that the Canadian narrative projects in current History curriculum, as a protector of his peoples and Metis land against the colonial injustices imposed upon them. Braz notes that in many literary discourses the shift in representation refers to Riel as a heroic symbol of Canada and its confederacy. The very notions of Canadian confederation were, according to his writings, a concept that Riel was very much opposed to. Therefore, painting Riel in this way appropriates his Metis identity and symbolizes him as a martyr in the creation of the settler Canadian state.

When Scofield finally finds out about his Metis heritage from his grandfather's sister-in law, he feels relief that the veil of mystery over his cultural background has been lifted, but he is disappointed at the same time, too, because they are not "pure" First Nations (Scofield *Thunder* 107). The demoralization of the Metis people at school leads him to the denial of his Metis ancestry and to his initial identification as Cree. In order to look "more Indian," "I dyed my hair black and spent every available minute in the sun. Thankfully, my skin had a bit of dark pigment and I was able to turn nut brown. The only thing I couldn't change was the colour of my eyes. Oh, how I hated having grey eyes" (Scofield *Thunder* 112). This metaphorical Indianness creates a commodified representation of the First Nations and thereby a false source of cultural knowledge. In "Syllogistic Mixed Blood," Owens claims that the simulation of full-bloodedness haunts the metanarrative bloodlines (93) and fixes the colonial other (99). He makes a crucial point about

the dangers of simulation in erasing real Natives by setting up kitschy histories, films, and photos of people who never existed. Another significant problem related to indigenization efforts is authenticity, discussed in depth in Thomas Fillitz and Jamie Saris's *Debating Authenticity* (2012) and Judit Á. Kádár's "Who Is Indian Enough?" (2013). "The problem of authenticity and authentication in transculturation presented by literary texts has not been given the attention it merits. [...] indigenous cultural critics only recently have started to study identity and authenticity" (Kádár 170). The desire for authenticity pervades all facets of modern life. Authenticity constitutes an important site on which tradition and modernity have been formulated. The recovery of tradition through material, social, and cultural forms has made narratives of modernity as a future-oriented enterprise imaginable. Tradition comes into being when it is imagined as a defining complement of modernity. The production of authenticity is a reformulation of cultural values impacted by globalization and contemporary transnational cultural flows. Scofield borrows the white-constructed image of the Indian and in so doing, he perpetuates the flawed representation of the Native, which contributes to the writing-off of the real Aboriginal culture (Kádár 112).

Beside the aversion to his Metis heritage, Scofield's alternative gender identification and homosexual orientation bring about further difficulties in his life. He first notices his queer interest when he has a crush on his teacher in grade seven. He has also got some sexual thoughts about other boys, which brings him to believe that something is "horribly wrong" with him. Seeing a schoolmate, Sean, being singled out and teased for being gay and soft-spoken urges him to repress his queer feelings. Heterosexual normalcy forces him to choose between tolerated gender categories and fit his life within the straight-gay dichotomy. He pushes the thoughts of boys out of his head and looks at girls the way he is "supposed to." Gender passing enables him to present himself as an "appropriate" part of cultural entity and since he strives for acceptance, he is willing to avoid certain parts of his identity. Hiding one's sexual orientation and/or gender identity from others, however, can be a confining and isolating experience. Still, many choose to remain closeted because they feel that it shields them from some of the bullying, rejection, violence, and discrimination. It gives a sense of security which makes it hard to see the toll it takes on one's mental well-being.

Scofield lives his life closeted until his first love experience during his hospitalization following his suicide attempt. He has to go to a treatment centre for disturbed youth where a youth-care worker named Michael takes advantage of Scofield's vulnerable predicament and goes on dates with him. Scofield begins to feel comfortable and more secure in Michael's presence. His mood changes for the better: he chatters, jokes and spends more time with the other residents of the

centre. His attraction to Michael makes his “incarceration” easier (Scofield *Thunder* 99) and gives him hope in life again. He feels loved and starts writing poems about his emotions. Meeting members of the gay community and discovering the regularity and naturalness of his own feelings opens up a new world for him. Although he feels liberated, the novelty of the experience scares Scofield. He gets confused about his desire for men and becomes ashamed again of his homoerotic feelings. His evolving gender identity crumbles and leaves a big void behind. Michael avoids Scofield, too, and eventually disappears. Scofield perceives his disappearance as if he had violated the position of trust, it scares him deeply, and shapes his image of gay men as predators, sexual perverts and pedophiles widely held as such by Western stereotypes (Scofield *Thunder* 104). His bitter experience with Michael deepens Scofield’s belief that being gay is an ultimate curse in life and deepens his internalized homophobia.

Scofield’s already distorted self-image is exacerbated by another destructive relationship with Kevin, whom he meets in Vancouver. Kevin is a polite and unassuming twenty-eight-year-old man, and the two are on the same wavelength immediately. They decide to move in together, and despite the financial hardships, Scofield is content with their life together. The initial pink cloud does not last long, though, as Kevin refuses to work, and they step on the slippery slope towards starvation. Kevin drinks constantly and is under the substance all the time. He exploits Scofield’s commitment to their relationship and threatens to leave him. In his despair, Scofield decides to earn some money by selling his body. At the last moment, though, he changes his mind and, instead, takes a bottle of Tylenol and swallows as many pills as he can. He attempts to commit suicide for the second time (Scofield *Thunder* 124). After taking the pills, though, he soon realises that suicide is only a quick answer to a temporary problem, and so goes to hospital. Just like Michael, Kevin, too, leaves deep emotional wounds in Scofield, who feels used again.

Although the two love affairs do not end well, they have great importance in terms of “sovereign erotics.” The concept of sovereign erotics, first articulated by Qwo-Li Dirskill in his 2011 collection of Two-Spirit literature, privileges the productive and dynamic potential of erotic pleasure. When combined with the idea of Indigenous interpretations of sovereignty, the erotic becomes a powerful and communal site of contestation. By re-inscribing individual pleasure in the pursuit of larger political and historical aims, the use of such sovereign erotics confronts the hegemonic work of settler societies to regulate Native bodies and sexualities as part of the colonial project. It goes against scientific epistemology that claims to be neutral and objective while promoting highly political agendas often aimed at the usurpation of Indigenous resources and the resulting marginalization

of Native people. While erotics certainly engages the experience of sexuality, it is also about power. In retrospect, Scofield feels shame today for trying to hide his true self as a young man and feels sorry for people still doing the same: “so many Native people and people of colour, are at the mercy of a society that condones homophobia and racism, and so many of us go through life silently accepting those stereotypes, ultimately dying spiritless and shame-ridden” (Scofield *Thunder* 74). By highlighting the struggles that alternative gendered people face regarding their self-determination, postcolonial queer literary pieces, like Scofield’s, destabilize conventions of normalcy, tradition, and power. They put forward non-normative and non-Western conceptions of race, sexuality, and gender, where gay love exists on one end, and the Other on the other end. Scofield believes that he could have been saved from the feeling of insecurity had there been someone then to assure him that being gay is as normal as being right- or left-handed (Scofield *Thunder* 175). It is pivotal to understand that difference is not a sickness or a curse. Scofield reckons that we should expose children to gay images, healthy relationships, and spirits that are now “forced to bend and conform to society’s expectations” (*Thunder* 189). We should encourage people to think about their own prejudice and support LGBTQ people. The more we know about the causes and effects of homophobia, the better we understand and the less prejudiced the world will become.

For cultural re-appropriation, Scofield receives inspiration from many Native writers whose works serve to foster healing, raise awareness, and thereby help their Native communities. Maria Campbell was one of them, whose autobiography, *Half-breed* (1973) voices the Metis perspective on history and breaks down the collective silence of the Metis. At first, Scofield does not find the book meaningful: “I threw it in my knapsack, thinking, *What could some half-breed woman possibly have to say?*” (Scofield *Thunder* 116). Only later does he understand the significance Maria’s book has for his life and essentially his career as a writer (Scofield *Thunder* 197). He hopes to offer his work to other young Metis writers in order to make them angry enough to share their own story.

In *Thunder Through my Veins*, Scofield also mentions Howard Adams’s *Prison of Grass* (1975) which focuses on retelling certain key aspects of Canadian history from a Metis vantage point (178). Like Scofield, Adams initially hated his Metis heritage, but eventually he realised that by embracing his origin and writing about Metis history from a Native perspective would enable him to confront the personal pain of Colonization rather than escape it. The falsification of the historical record for the purpose of creating a past that fits with the ideological goals of the present has been a common characteristic of revolutionary regimes seeking to legitimize themselves by portraying their actions and goals as if they were continuous with the aims of history or the venerable beliefs of the past. A number of recent authors

like Andy den Otter still seek a villain in Aboriginal people and make them accountable for current ecological challenges. Den Otter places the responsibility for the decline of the bison solely on the Metis. She writes “By the 1840s, Métis hunters had perfected the bison hunt into a productive, well-conducted, if wasteful, industry” (159).

Beside Adams, another prominent figure that influences Scofield’s work is Tomson Highway (Scofield *Thunder* 178), a Cree Canadian playwright, novelist, pianist, and one of the country’s foremost voices in Aboriginal Theatre. As a source of inspiration, Scofield acknowledges *The Rez Sisters*, the first piece of the incomplete Rez Septology, which focuses on the dreams and fears of seven female Native characters. The play mingles the sometimes dark realities of life on an Indian reserve, which fills Scofield with productive anger, an approach that he initially learned from his mother.

The last book acknowledged in Scofield’s novel (178) is Beatrice Culleton Mosionier’s *In Search of April Raintree* (1983). It is a crucial literary and political piece, since it serves two transformative functions: healing Indigenous people and advancing social justice in settler society (Episkenew *Taking* 73), two aspects that are in the heart of Scofield’s memoir, too. By documenting the suffering of Metis children, Mosionier and Scofield promote empathy and understanding among both Native communities and the larger public. They showcase many of the social problems and raise awareness to create support for social justice initiatives.

Apart from these books, a visit to Batoche, the most relevant Metis’ historic site where Metis leader Louis Riel (1844-1885) was defeated in 1885, helps Scofield finally find a place of belonging:

The importance that I had once placed on being Cree – a true and pure Indian – seemed to disappear with the sinking sun. Suddenly the colour of my eyes, hair, and skin seemed to belong to me, perfectly matching the prairie landscape that held such a dignified history. [...] Never again would I search for a place of belonging. This place, Batoche, would always be “home.” My home. (Scofield *Thunder* 166)

Scofield reconstructs and regains his Metis and community origins as well as finally learns to cherish his unique heritage:

a mixture of blood and history running through my veins. I am neither from one nation nor the other, but from a nation that has struggled to define itself in the pages of Canadian history, [...] I am neither victim nor oppressor. The choices I have made in my adult life are mine alone. I blame only myself for the shame, anger, pity, and success that I have allowed' (Scofield Thunder xvi).

By taking pride in his Metis heritage, Scofield recreates Canadian history from a Metis perspective and aims at healing Metis communities. Today, he feels ashamed about once trying to cover up his cultural, gender, and sexual identities. He has come to realise that “my years of confusion and struggle, like most gay people’s, are rooted in society’s disapproval and fear of homosexuality which cultivates, as it has done for generations, internalized homophobia and self-hatred” (Scofield *Thunder* 83). Finding his way into the gay community has liberated him; he can now identify with other homosexual people, share a common pride, and celebrate diversity.

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Twenty five Years in Serving the American Studies Community

András Tarnóc

I

The occasion for the preparation of this historical overview was provided by the fact that in 2015 the Department of American Studies of the Eszterházy Károly College, as of 2016 Eszterházy Károly University (henceforth: Department) celebrated the 25th anniversary of its founding. Such a milestone offers an opportunity to look back at past achievements and evaluate the perspectives of the very discipline the respective organizational unit was dedicated to serve. The fact that the quarter-centennial celebration was held during the month of November, celebrating Hungarian science, is far from a mere coincidence. The Department not only contributed to the scholarly level research and instruction of American Studies, but enriched Hungarian scholarship as well.

II

The international and domestic background behind the establishment of the Department

The establishment of the Department was made possible by several factors. The end of the Cold War reinforced the United States' leading role in the cultural and geopolitical arena, while as a result of the regime change in Hungary and Central Europe the North American cultural context became a legitimate research topic. People who threw off the yoke of state socialism were eager to become familiar with the foundations of the market economy, and the knowledge of American culture seemed like a significant stepping stone for the achievement of this goal. American Studies as a research topic and scholarly discipline has gained prevalence primarily after World War Two in Western Europe. The popularity of the discipline was partly based on the leading geopolitical role of the United States along with the financial, scientific, and cultural support provided by such organizations as the Fulbright Commission. The often cited "mandatory interdisciplinarity" of American Studies entails the combination of history, sociology, and literary and cultural studies in its research apparatus. Yet, the tools of scholarly inquiry are not

restricted to the humanities demonstrated by the applicability of natural sciences to the examination of the leading works of American literature. Among others Northrop Frye's *Anatomy of Criticism* (1957) establishing a bridge between natural sciences and the humanities reflects Aristotelian inspiration in treating literature as a living organism. Furthermore, the critical use of the heat death or entropy theories offers fruitful perspectives for interpreting social, cultural, and literary developments ranging from Edgar Allan Poe's poetry via Henry Adams' life-writing to post-modern fiction.

American Studies in Hungary can look back at a more than half a century long history. The founding father of the discipline is Professor László Országh, whose studies at Rollins College in Florida in the beginning of the 1930s inspired him to expand the scope of university programs dedicated to the exploration of English language and literature to that of the United States. The main guidelines or tenets of the discipline were laid down in his seminal work *Bevezetés az amerikanisztikába* (Introduction into American Studies) in 1972. Following the principle of interdisciplinarity the author elaborated a research and instruction framework emphasizing the humanities, history, literature, and the research and teaching of American English. Országh aware of the fact that American Studies was a young, and hardly-cultivated discipline in Hungary pointed to significant international achievements as sources of potential inspiration for Hungarian scholars (9).

The spread of American Studies in Hungary was simultaneous with the abovementioned regime change and the modification of the discipline's scholarly paradigm on the international scene. Accordingly, in the 1980s the concept of *New American Studies* replaced the previous consensus-based WASP (M) oriented model. Consequently, American Studies has not been treated as a unified homogeneous field of inquiry, but as an entity comprised of parallel cultures reflecting ethnic and cultural diversity.

Thus, the so-called grand narratives (history, culture, literature) were shifted on to a post-structural foundation while the main research questions focused on power and hegemony. Furthermore, high-culture oriented explorations gave way to the examination of cultural and societal fault lines. Consequently, traditional research methodologies were complemented with the tools of cultural anthropology, critical multiculturalism, feminist theories, and sociology.

While Hungarian researchers have developed a familiarity with the flagship publications of the discipline including the *American Quarterly* (launched in 1949), the *America Norvegica* (1966) and the *Journal of American Studies of Cambridge* (1967), the EAAS (European Association of American Studies) Conference held in Budapest in 1986, the establishment of the Hungarian Association for American Studies, and its membership in EAAS obtained in 1992 provided a great motivation

for the discipline's further domestic development. In 1993 the Department launched the *Eger Journal of American Studies* (EJAS) dedicated exclusively to the publication of scholarly treatises, bibliographies, and book reviews within the field. The EJAS followed the path of The *Hungarian Journal of English and American Studies* (HJEAS) established under the name of Hungarian Studies in English in 1963 and renamed as above in 1995. The HJEAS is published twice a year under the direction of the Institute of English and American Studies of Debrecen University, while the latest addition to discipline-specific scholarly forums, the *AMERICANA* electronic journal is maintained by the Institute of British and American Studies of Szeged University.

A brief history of the Department of American Studies of the Eszterházy Károly College

The establishment of the Department of American Studies was a timely response to an increasing need for gaining more and more information about the United States at a scholarly level. The founders, Lehel Vadon, László Dányi, and Csaba Czeglédi laid the first milestones on a road, which eventually led to significant scholarly and cultural results. The development of the Department was helped by grants provided by the Embassy of the United States and other various international sources. The respective funds contributed to the creation of a Departmental Library, the elaboration of new educational materials, and the promotion of pedagogical innovations. Said efforts were also supported and augmented by study trips to Austria, the Netherlands, and the United States.

The establishment of the Department of American Studies in the Eszterházy Károly College reflected the guidelines laid down by Prof. László Országh. The departmental curriculum followed the prescribed concept of mandatory interdisciplinarity and mapped out such strands of research and instruction as literature, national history, and the questions of American English.

One urging task was meeting the requirements of the existing canon and at the same time expanding it to meet the rising demands. Consequently, while the original curricula contained the works of Dead White Euro-American Males, or in the words of J. Hillis Miller "prioritized texts," new texts or study materials had to be discovered as well. One such step was the launching of bibliographical research aimed primarily at the reception of the works of American authors in Hungary. Although, reflecting pre-1989 curricular requirements, instruction was primarily literature and civilization oriented, courses on the historical and political development of the United States, and the inclusion of the tenets of Canadian Studies helped the respective curricula to meet contemporary demands.

Until the introduction of the Bologna Reforms in 2006 American Studies functioned as an independent undergraduate program. During this time the cultural and literary canon was expanded to include female, African-American, and Native American writers. Instructors of the Department have become professionally integrated in the world-wide American Studies scholarly community via study trips and participation at domestic and international conferences and other scientific forums. Accordingly, the study trip to the Conference of the Austrian Association of American Studies (1994), the HAAS conference in Budapest (1995) and the HUSSE Conference in Pécs (1997) along with the 2001 HUSSE conference held in Eger deserve mention. During this time the Department expanded its international cooperation network with study visits to Grand Canyon University, Phoenix, or student and instructor exchanges with Vilnius Pedagogical University. We were also active in international projects with Canadian and Dutch partners focusing on the introduction of legal assistant training in Eger and exploring the details and the applicability of the achievements of teacher training in Holland respectively.

Although after 2006 American Studies could not function as a separate undergraduate major, it continued as a specialization within the English Studies program. We are pleased that the popularity of the specialization is continuous and the launching of the disciplinary M.A. program under the leadership of Prof. Lehel Vadon further widened the Department's professional profile. Two professors of Debrecen University: Zoltán Abádi-Nagy and Zsolt Virágos provided invaluable help for the accreditation of the program in 2008 and its implementation in 2009 at first as a part-time scheme, but next year it was expanded to a full-time schedule. The M.A. program aims to train experts equipped with the highest possible level of subject content knowledge along with professional proficiency in the English language thereby enabling graduates to meet the continuously changing demands of the labor market and productively function in a multicultural society.

For humans twenty-five years is a substantially long period, and it is not different with organizations or organizational units either. The well-known seven-year interval between fundamental changes of the human body applies to institutional structures as well. Yet despite the staff changes the Department has remained committed to its mission and its original instruction and research goals.

Following the guidelines of Professor Országh we have assigned special priority to research and the dissemination of the respective scholarly achievements. While the prevalence of basic research continued, the organization of the Intercultural Studies research group in cooperation with the Institute of Intercultural Psychology and Sociology of the Hungarian Academy of Science signaled the onset of applied research efforts as well. The research group organized two conferences, whose

proceedings were published both in traditional printed and electronic format. Recently, the Department's research profile characterized by bibliographical research, and the exploration of ethnic and minority literatures until 2006, has been expanded to include transculturation, narratology, American history, life-writing, crime and gender studies.

The instructors of the Department have produced several books and other scholarly publications. One of the greatest achievements is Lehel Vadon's 2007 landmark work titled *The Bibliography of American Literature and Literary Scholarship until 2000*. This three volume magnum opus was preceded in 1997 by the publication of *The Bibliography of American Literature and Literary Scholarship in Hungarian Periodicals until 1990*. In 1996 Judit Kádár published her anthology titled *Critical Perspectives on English Canadian Literature*. András Tarnóc's *The Dynamics of American Multiculturalism: A Model-Based Study* appeared in 2005.

Among other significant milestones I would like to mention the following works: Zoltán Peterecz: *Jeremiah Smith and the Financial Reconstruction of Hungary*, (London: Versita, 2012), Judit Kádár: *Going Indian: Cultural Appropriation in Recent North American Literature*. (Valencia UP, 2012). and András Tarnóc: *Erőszak és megváltás: Az indián fogságnapló, mint az amerikai eredetmítosz sarokköve* (Violence and redemption: the Indian captivity narrative as the cornerstone of the American myth of origination, EKF Liceum 2015). In 2016 we welcomed the publication of Zoltán Peterecz's second book, titled *A kivételes Amerika* (America, the exceptional nation, Akadémiai Kiadó, 2016)

We have significantly expanded our international professional connections as well. In the past two decades we hosted Fulbright scholars, (2009: Paul Swann, Temple University, 2010: Laverne Gaskins, Valdosta State University, 2011: Jerry Blitefield, Dartmouth University 2014: Gabriel Melendez, University of New Mexico) Our instructors participated in ERASMUS teaching programs, in Lithuania, Turkey, and Bulgaria, while two of our instructors (Judit Kádár, Zoltán Peterecz) have received Fulbright scholarships in 2012 and 2015 respectively.

In addition to research and teaching the Department actively participated in the organization of conferences and professional forums. The 1998 HAAS conference had two main themes: the challenges posed by the multicultural paradigm and the literary and cultural legacy of Hemingway. Our Department was responsible for the American Studies section of the 2001 Conference of the Hungarian Society for the Study of English. Furthermore, our Department was active in the field of Canadian Studies demonstrated by hosting the Young Canadianists' Forum in 2001, or arranging the 2007 Canada 4U workshop and seminar. In addition to sharing the results of basic research efforts we utilized our applied research experiences in two conferences sponsored by the Intercultural Studies Research Group titled *Mi/*

Más (One/Another). Both events arranged in 2008 and 2010 explored the gender-based, ethnic, and cultural aspects of social diversity and tolerance respectively. In 2012 the Department organized the 9th Conference of the Hungarian Association for American Studies focusing on the social, cultural, and political changes of North America in the post-1960s era. In December 2014 a seminar-conference titled *La Frontera/Borderlines* on the theme of crossing cultural and racial borderlines was jointly organized with the Fulbright Commission, and our Department made a significant contribution to the 13th HUSSE conference organized in 2017 as well.

The nurturing and guidance of talent and participation in the student scholar movement are also major components of our professional profile. We have regularly participated in the National Talent Program grant projects enabling our students to take part in the institutional and national rounds of the Scientific Students' Associations Conferences. In 2011 Attila Takács ranked second, in 2015 Dorottya Szabó ranked 3d, and in 2017 Dalma Boros achieved third place at the national conference level. Moreover, in April 2016 our MA student Ágnes Bodnár earned the title of Best Presenter at the Intertalent UNIDEB international student conference. In the past decades the instructors of the Department made significant steps in promoting their careers in the form of earning scholarly qualifications and advanced degrees. Lehel Vadon earned his PhD degree in 1994, and obtained habilitation in 2000, Csaba Czeglédi earned his Candidate (CSc) title in 1998, András Tarnóc received his PhD in 2001 and his habilitation in 2013, Judit Kádár earned her PhD in 2003, and obtained her habilitation 10 years later, while Zoltán Peterecz received his PhD in 2010. In the coming years we expect two of our young colleagues Renáta Zsámiba and Barna Szamosi to earn their advanced degrees.

Throughout its functioning one of the Department's strengths was the successful collaboration between many generations of researchers, senior scholars, midcareer professionals, and those at the beginning of their scholarly career. We are proud to have been a milestone on the road paved by László Ország whose study trip to Rollins College Florida laid the foundation of American Studies in Hungary. Yet we must provide an answer to the question posed by Zoltán Abádi-Nagy in 2009: Does Hungary, or the Hungarian society need American Studies and what is the exact role or mission of the discipline?

All in all, we have two major tasks ahead of us: the teaching of the English language and the transmission of scholarly knowledge. We also heed the call for the promotion of scholarly research, the protection of the English and Hungarian language from harmful slang developments, the promotion of quality assurance and the publication of the results of our scholarly research in Hungarian language. In the words of our colleague in Szeged University András Csillag, we are dedicated to the value-oriented teaching of American civilization.

III

As of January 1 2017 the Department of American Studies was converted into the Institute of English and American Studies. Although the organizational format changed our commitment towards the research, instruction, and popularization of the major achievements of North American civilization has not altered. We continue to function as the North American Studies Section of the Institute. We are continually responsible for the instruction of the subjects and courses related to the American Studies specialization of the undergraduate English Philologist B.A. program and the post-graduate disciplinary American Studies M.A. program. Our research focus was expanded to include crime fiction, gender studies, and Native American literature in addition to autobiographical literature and Hungarian-American economic and diplomatic relations. Moreover, we have received the approval of the Hungarian Education Authority (OH) for offering the American Studies program to foreign students.

American Studies at the second decade of the twenty first century

Although the emergence and subsequent popularity of American Studies coincided with the rise of the United States as a global empire, in the second decade of the new Millennium it appears to be a discipline or scholarly inquiry in search of a mission. The shift from a consensus based approach in social sciences to acknowledging the constant social, political, and cultural tensions took place in the 1960s. American Studies, whose milestones were marked by Henry Nash Smith, Leo Marx and other great names of the consensus period, gave way to New American Studies emphasizing such terms as challenge, decentering, inequality, and cultural strife. As the American Century drew to a close in the wake of 9-11 observers of American Culture had to become accustomed to such terms as decline, or the waning of the American mission concept and of exceptionalism.

The very term, American Studies, had always carried a connotation, a primary focus on the United States. However, the world's fascination with "America" seemed to have weakened. Paradoxically one reason is the globalization process as the main aspects of American culture tend to be around us. What previously was only imagined after reading the letters of immigrants to their loved ones left at home, or was only accessible via the movie screen now is brought to instant virtual life by the touch of a keyboard.

One way to increase the attraction of American Studies is remodeling or improving the teaching schedule. While the original curricular structures emphasizing literature, history, and civilization-related studies must be retained, the respective canons have to be broadened. Consequently, the mandatory interdisciplinarity

should entail the new perspectives of social studies, the bottom-up view of social history and the inclusion of non-WASP (M) authors in the literature instruction schedules. In the latter case the *Heath Anthology of American Literature* (1990) played a pioneering role, while the works of Howard Zinn and Ronald Takaki helped to meet the first objective. Therefore, African-American and Native American authors have become staples of literary curricula, but other literary and cultural productions including Asian-American, Chicano, Puerto-Rican, Cuban have to be examined as well. Instruction of American history can be enlivened by the inclusion of the voice of the average American while the structure, main aspects, and achievements of American business, or subjects related to popular culture (the history of Hollywood, American Music) offer a promising teaching theme as well.

Roger Williams' observation, in his seminal work, *Key into the Language of America* (1643) "A little Key may open a Box, where lies a bunch of Keys." provides inspiration for us, researchers and instructors of American Studies in the 21st century. Williams had already recognized the continuously changing nature of American culture and considered his work only as a key to unlock the mystery of the very subject. While throughout the centuries history, literature, and linguistics provided several keys, we hope to find new ones in our continuing journey to disclose and understand the secrets of North American civilization.

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Expanding Feminist Art Strategies: The Beaded Treasures Project

Esther T. Thyssen

The Beaded Treasures Project is a socially engaged enterprise with a mission to promote women's agency in society. Its founder and director Surekha Kulkarni, who describes herself as a designer, strives "to promote positive social change by the feminist expression of art, and strongly believe(s) that when women and girls advance, so does society." The BTP does not aim to produce a single artwork or installation for a gallery or museum, instead it aims to engage participants in ongoing creative activities in which the interaction between the project and maker empowers the maker and constitutes the artistic project itself. Such socially motivated artist-, architect-, designer-run programs have gained increased visibility and currency in recent decades.¹ This case study reviews and characterizes the practices of the BTP and relates them to the art projects of three historically fundamental feminist artists working in the United States during the 1970s. The goals and strategies of the BTP, parallel those of the artists Ukeles, Schapiro and Chicago, because they mean to change perceptions of feminine labor and the economic worth of women's labor in society. Domestic work and household crafts, traditionally associated with women's work in the home, have played an important role in launching the feminist art movement (Molesworth). And as the success of BTP shows, feminist art practices prove to be transformative in the practical mission of the BTP, a social equity nonprofit today.

The Beaded Treasures Project was founded in 2011 in Louisville, Kentucky to help empower underprivileged women and refugees. Its stated mission is to teach jewelry making, re-purpose domestic expertise like sewing and cooking into marketable skills, and teach women to become entrepreneurs. The northernmost region of Kentucky – roughly between the cities of Louisville and Lexington, Kentucky, and Cincinnati, Ohio – is a significant area for international refugee resettlement in the United States (U.S. Department of State). Also called the "Golden Triangle," the region fuels the entire economy of Kentucky. BTP prepares its participants to benefit from this economy through the sale of hand-made products and services. The principles, goals and operational aspects of the BTP are typical of artisanal businesses worldwide (Alliance for Artisan Enterprise).² Similarly, the BTP is a non-profit organization, and sustains its operations with mixed sources of revenue. Some of its income derives from the sale of collaboratively produced

unique objects, mostly beaded jewelry, but to ensure survival it also seeks and accepts grants and donations.³ Artisanal jewelry, their chief product, is recognized in the field of craft business, and today more than a dozen U.S. journals are devoted to its support in design, distribution and merchandising.

BTP participants meet monthly to receive workshop instruction and produce their hand-made ware. Kulkarni provides supplies and tools at the workshop meeting, and teaches women how to use standard tools and materials, such as pliers, strings, wires, clasps and necklace molds. She teaches beading techniques and design, as well as what she calls “financial literacy.” Kulkarni herself learned artisanal beading in India, during a visit there many years after she and her family had settled in Louisville. In collaborative work sessions she stresses learning-by-doing supplemented by hands-on help and advice. In the workshop the women often share beading traditions with one another, but generally they invent novel patterns and designs. Depending on what was procured through purchases and donations the batches of beads do influence pattern options. The eventual design of the jewelry, whether a necklace, earrings or bracelet, is left up to the individual worker. In fact, the participant purchases the jewelry making supplies, including the beads on credit from the BTP. This loan is repaid to the BTP as finished pieces of jewelry are sold, and the maker retains the difference as earnings. In the process the value of woman’s creative labor is expressed in terms of monetary gain thus providing an element of “financial literacy.”

Since the end of 2016 a storefront gallery serves as a permanent shop for the exhibition and sale of jewelry, scarves, pillows, all items produced by the Beaded Treasures Project. Other kinds of spaces are used for the creative work itself, thanks to social service organizations in greater Louisville. These organizations include the Kentucky Refugee Ministries, Center for Women and Families, and Catholic Charities, all of which manage the resettlement of refugees in northern Kentucky. An important objective of these social service organizations as well as of the BTP, is to make possible connections among newcomers and residents, which in turn provides a means through which the women, in particular, can engage with local culture and the local economy. An organized group with a tangible project, the BTP has been fulfilling this purpose with success. The brick-and-mortar spaces of all these groups - their function rooms, libraries, and even hallways - become temporary studios and spaces for work and product display. Because they are not domestic spaces they provide a context of professionalism for the creative work of the women. By locating the making in a non-domestic setting, in this case a workshop or temporary studio, the BTP alleviates the „hobby” stigma from the domestic crafts, and transforms the creative activity into economically promising purposeful production. As philosopher Moira Gatens argues, labor must be removed from the

privacy of the home and become public production in order to activate the agency of the maker within the public sphere. The ability to act in society derives from a function of one's relation to the economic market, either as owner of a product or as the creator of a job (122, 127). In this case the BTP owns the job, while participants own the products. In fact, the BTP regards each participant, including a beginner, as an individual entrepreneur even though most of the labor is performed in a collaborative manner.⁴

When performed outside the home, woman's labor is seen to be of greater value, a phenomenon which became the subject of a significant feminist art project in 1973 when Mierle Laderman Ukeles performed the domestic labors of sweeping, dusting and washing within the institutional space of an art museum. In *Hartford Wash*, enacted at the Wadsworth Athenaeum, Ukeles's „work” became performance art. Predicated on precedents in the history of art, an artwork results when the maker is an artist or the context of the display indicates its essence as art.⁵ After Ukeles swept, dusted, cleaned, and mopped selected display cases and surfaces in the galleries, and some walkways outside the museum, they all became works of art. The artist's actions physically and conceptually transformed objects and spaces into a different, non-utilitarian category of things, because the performance was by an artist, and took place in the environment of the museum. Kulkarni's project relies on a similar kind of transposition: as participants string beads in a workshop setting, the value of their craft increases because the domestic skill transmutes into expertise with the potential for financial rewards.

The hierarchy of craft art as lesser than fine art has a long history in Western art. But in the early 1970s the fine art establishment, which routinely undervalued any art deemed decorative, craft-based, domestic, or collective, received a nationally reverberating challenge in *Womanhouse* (1971-1972), a major installation by Judy Chicago and Miriam Schapiro. Created at the California Institute of Arts (CalArts) in Valencia, *Womanhouse* incorporated all of those undervalued characteristics. To highlight the point about augmenting the value of art created at home, *Womanhouse* was even produced in a suburban home in Hollywood, California. First, the interior of the home was used for individual and collaborative studio spaces by women artists in the CalArts program, and then the rooms got morphed again, into gallery spaces for art display.

Women artists creating the installation *Womanhouse* employed a variety of craft techniques, such as crochet, appliqué, wall painting, and used non-functional ornaments for decorative effects. Outward signs of stereotypical femininity, such as wearing makeup, and enhancing the sexual character of the female body were also claimed for the toolbox of feminist practices. At the same time, *Womanhouse* reflected on the historic restriction of women's creativity to the domestic or sexual

spheres. In 1975, Judy Chicago explained the rationale of *Womanhouse* in her autobiography: “Women had been embedded in houses for centuries and had quilted, sewed, baked, cooked, decorated and nested their creative energies away. ... could the same activities women had used in life be transformed into the means of making art?” (Chicago 104) To respond *Womanhouse* stood as a demonstration of this likelihood because it elevated the stature of traditionally domestic crafts by transforming the place of creativity (a house) into a studio building of CalArts. It then reconceptualised the house as an art gallery of CalArts for the duration of the exhibition. However, lacking institutional support after the exhibition *Womanhouse* has not endured as a physical work of art, despite its public success and national television and magazine coverage. Nevertheless, *Womanhouse* became an indelible signpost for feminist art and American feminism because the women artists who created it used the cultural iconographies of traditional femininity as the medium of their creativity.

The significant feminist strategy at the heart of the *Womanhouse* project is also at the heart of the BTP. Beading is a craft, done with a needle and thread. Essentially sewing, beading relies on a skill set derived from domestic work, typically women’s work. Beaded body adornments are the oldest type of artifacts retrieved from archaeological digs, and as jewelry, perform a signifying function of gender and social identity. In Western cultures adult women wear the most jewelry, and jewelry is typically linked to their sexual identity.⁶ With or without awareness of these historical and cultural associations, the BTP changes the role of jewelry from a mark of objectification to an object of empowerment. The BTP reorients the received meanings of beaded jewelry, just as *Womanhouse* repositioned meanings of makeup and needlework, by turning beading and jewelry making into a professional activity.

Kulkarni’s Louisville project offers a fresh context for the woman crafter, one that does not suppress traditional skills and creativity, but rewards with public recognition and the potential for economic gain. Success spurs some BTP participants to plan similar projects. Indeed, since 2014 the BTP itself has expanded with additional craft-based initiatives that continue to rely on existing skills. Now “Threaded Treasures” offers sewing and alteration services, and “Gourmet Treasures” features sweets and snacks for sale, made by refugee women (Kulkarni). BTP projects promote social equalization enabled by the communal experiences. The BTP is achieving its social goal by providing opportunities to create new frames of reference for its participants’ lived experience. Specifically, BTP experiences enable women to gain self-confidence in design abilities and crafting skills, and ascend into the community of local artists (Kentucky Foundation for Women). They improve their self-image, practice marketing skills and acquire fi-

nancial knowledge. Kulkarni assigns special importance to teaching how to cost materials, calculating added value through labor and design, and becoming proficient with the business aspects of the enterprise, such as purchasing supplies, and finding buyers for the finished products.

As a mostly self-supporting, but partially grant-funded project, the BTP has a non-profit business model. The *Beaded Treasures Project* periodically receives support from the Kentucky Foundation for Women, which promotes feminism and social justice, and from other community partners as well.⁷ This kind of funding model is embraced by the artisan sector worldwide. The Aspen Institute, an umbrella organization hosting the Alliance for Artisan Enterprise since 2012 was launched to connect craft-based projects around the world, and to support their potential to improve earning opportunities for the crafters. In the effort to sustain domestic crafts in Appalachia, artisanal businesses organized like the BTP share a history of significant precedents set in early twentieth-century America.⁸ Essential for the artisanal model is the structural dependency between the amateur producer and the professional manager (or managerial entity), who work in tandem to propel the economic cycle, as the BTP does.

Judy Chicago adopted this model during the making of the large installation called *The Dinner Party* (1974-1979), now at the Brooklyn Museum of Art in New York. Started just two years after *Womanhouse* was concluded, *The Dinner Party* consists of ceramic and textile elements configured into an equilateral triangle. The perimeter structure is the table set for the feast, so that each seated guest would gaze over the triangular void in the center. A white triangular floor made up of hundreds of individual porcelain tiles supports the three table wings and pulls all into a cohesive unit. Thirty-nine table settings (13 on each side) bear the names of prominent women in Western civilization from every discipline. They are hand-stitched onto individual fabric runners which overhang the table surfaces. Goblets, eating utensils, and sculpted ceramic plates are centered on each runner and feature imagery in the women's honor. In addition, 999 names of women, whose historical contributions have yet to be fully appreciated, are written in gold onto the tiles of the white porcelain floor.

The Dinner Party is highly complex, its ostensible content based on written documents about the women and on the material legacy of women's creativity in all media - from needlecrafts to literature, from pottery to social action and beyond. Among those included, only one person was living at the time, the American artist Georgia O'Keefe. With its many elements, the installation took five years to complete. Artists and crafters were employed to make the sculpted plates and goblets, paint the ceramic surfaces, sew and embroider the runners and perform specific tasks according to Chicago's designs and directions. Chicago headed the work-

shops, steered production and oversaw all aspects of the multi-disciplinary project. Four years into the project, and still without institutional support, Chicago incorporated as a 501(c)3 non-profit to be able to raise sufficient funds for completion. With the organizational name “Through the Flower,” adopted from the title of her 1975 autobiography, Chicago re-classified *The Dinner Party* as a distinct project of the non-profit. Chicago’s workshop model and eventual non-profit status prefigured the structure of most artisan enterprises today. It also foreshadowed the common framework of socially engaged projects such as the *Beaded Treasures Project* itself.

The Idea that, domestic work can assume the stature of artistic creativity was pioneered by the projects of Ukeles, Chicago and Shapiro, and reiterated by Helen Molesworth in her article “House Work and Art Work.” The artists’ principal strategy was to bring awareness to art by women, through public display and by inserting traditional crafting practices within the fine art context. The BTP achieves its goals in a similar manner: it brings value to women’s creativity by promoting existing domestic skills into their entrepreneurial toolbox. The use of craft practices by the BTP reprises the goals of crafting in feminist art. In each situation the repurposing of craft and crafting intends to elevate the social and economic stature of the maker. During the 1970s feminist artists used craft to claim a new position for art by women, and thirty years on, the BTP turns to craft to fashion a new position for women. While feminist goals in art have not yet been met, feminist art strategies do sustain socially empowering projects, as the *Beaded Treasures Project* so abundantly demonstrates.

NOTES

¹ Social practice art, also known as Socially Engaged Art (SEA), has gained currency in the United States as a new kind of art practice since the 1990s. At its core the artist addresses a socially relevant issue using methods and media which may be borrowed from the social sciences. Well-known projects have been ambitious, like *Project Row Houses* run by Rick Lowe in Houston (1993-) or the lead pollution project of Mel Chin (2007-2014). Tania Bruguera’s social practice project called *Immigrant Movement International* (2010-2014) was sponsored by the Queens Museum of New York, whose director, Tom Finkelpearl, describes SEA as specifically programmed social interaction which itself is, at some level, the art. Pablo Helguera, director of the education department at the Museum of Modern Art (MOMA) in New York has codified the practice in his manual, [Education for](#)

Socially Engaged Art: A Materials and Techniques Handbook published in 2011.

¹ Artisanal enterprises exist worldwide, and function to channel income to practitioners of local crafts by integrating artisan producers in need of economic opportunity into the stream of global commerce, mostly with the aid of public-private support organizations and foundations.

¹ Several SEA projects are incorporated as 501(c)3 corporations as an economic survival strategy (enables the tax-deductibility of donations which benefit the benefactor), including *Project Row Houses* run by Rick Lowe in Houston, Theaster Gates' *Rebuild Foundation* in Chicago, while Bruguera's project *Immigrant Movement International* was sponsored by the Queens Museum, itself a non-profit entity.

¹ Microcredit originated in the developing world, and is the lending of very small amounts of money typically to individuals with earning potential through personal enterprise, but without a job or credit history.

¹ An early and well-known instance of conceptual practice is Marcel Duchamp's *Untitled (Urinal)* from 1917. Duchamp had altered a mass-produced, utilitarian object by placing it upside down on a pedestal, by painting on a signature and a date, and by submitting it to a gallery for exhibition with paintings and sculptures in New York.

¹ Since the Middle Paleolithic period, beads play a variety of functions, in courtship, as amulets, to beautify the body, to mark individual or group identity, signify class, wealth, social status, gender. The shell-bead finds are from Blombos, South Africa and are dated 75,000 years old. They are recognized as the earliest indication of "cultural modernity" among anatomically modern humans. (see Henshilwood)

¹ Community partners include the Kentucky foundation for Women, Kentucky Refugee Ministries, Catholic charities, Just Creations, Bernheim Arboretum and Research Forest, Volunteers of America Mid-States, Louisville Free Public Library, World Affairs Council of Kentucky and Southern Indiana. Substantial donors include the Law Firm of Borders and Borders, and the Accounting Firm Goforth and Herron, both in Louisville, KY.

¹ In the Southern Highlands of the Appalachian region, the socially committed impulse to elevate the economic standing of non-professionals, predominantly women, had begun with the revival of rural craft production early in the 20th century. Frances Louisa Goodrich had organized Allandstand Cottage Industries, and marketed Appalachian craft to the nation, mostly through a shop in Asheville,

NC. Goodrich encouraged surplus craft production in the home, which fostered the survival and practice of local craft knowledge. Goodrich also succeeded in setting up a system to sustain regional craft production and its marketing, which was institutionalized by the Southern Highland Handicrafts Guild established in 1930 (Adamson 2007: 112).

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Ágnes Bodnár

Captivity narratives were among the first frontier writings, which described the Puritans' ordeals and adventures in the wilderness. The term refers to the settlers of North America (white men, women and children too) who were captured by the Native Americans as a consequence of the violent Anglo or Euro-American expansion threatening the life and culture of Indians. Some of the captives spent a few weeks, even years with the Indians and then were ransomed or escaped; some had remained almost all their life among them and then returned into the civilization or were lost forever. The stories of the captives embrace more centuries; especially those of women, who fell into the Native American confinement within the period of 1620-1840. This era practically implies two crucial stages within the history of the United States: the colonial one and the conquest of the West. Furthermore, from a cultural historical point of view, this epoch overlaps with the emergence of the independent American culture. Moreover, the Indian captivity narrative is one of the most important expressions of American autobiography; John Barbour considers these narratives of confinement and the slave narrative as the two most crucial examples of the genre in itself a widely researched field in the international arena.

The monograph of András Tarnóc, entitled *Erőszak és megváltás: az indián fogságnapló mint az amerikai eredetmitosz sarokköve* (*Violence and Redemption: The Indian captivity narrative as a cornerstone of the American myth of origination*) aims at filling a gap within American Studies in Hungary. Although the captivity narrative is not exclusively characteristic of the American frontier, the first such narratives perpetuated the sufferings of the early Spanish explorers taken by Native Americans. Slave narratives, such as the famous work of Frederick Douglass, and North African slave narratives of white Europeans and Americans in the 18th and early 19th centuries also dealt with similar themes. Barbary Coast pirate captivity stories became popular in the nineteenth century, but British captives were taken in India and East Asia as well during exploration and settlement. Accounts of prisoners of wars, or captured by UFO narratives can also be included into confinement narratives, as this concept embraces quite a large and continuously

expanding genre. The task the author sets for himself is not the analysis of the concrete texts and their unique characteristics rather exploring the intertextual correlations based on myth theories (Frye, Slotkin, Wheelwright, and Virágos). Moreover, the interdisciplinary study examines the cultural significance of the captivity narratives via introducing many documents that earlier had never been accessible in Hungarian. Through a cultural history-based approach, the study explores the narratives' important role in creating an independent and unique American literature and culture. While doing so, the author examines the biblical references and typological constructs within the texts.

Tarnóc places the concept of myth into the center of his inquiry, as the captivity experience was a fundamental component in creating the national myth. Since the American exceptionalism, the sense of mission, or the idea behind the often-cited line from John Winthrop's sermon, "city upon hill" are all included in the narratives, the author argues that captivity narratives helped to create and form the current ideology of national culture in the United States. Furthermore, captivity narratives take place at the frontier; therefore, they embody the frontier myth. As Frederick Jackson Turner, the noted analyst of the 'Frontier' argues in his most influential piece of writing "The Significance of the Frontier in American History" (1893) the key to understand the uniqueness of America lies in studying the pioneers and their continuous expansion to the West. He calls the process the "perennial rebirth" (Turner, 2) during which the settlers had to step back on their social evolution to a more primitive state every time the frontier line was moved. Nevertheless, the same way the settlers got used to the harsher circumstances at the frontier, the captives managed to accommodate to their situation quite well in the wilderness.

The author primarily builds his analysis on the three-part myth model of Zsolt Virágos, while incorporating other examination criteria.

Placing the narratives in the myth concept of Virágos provides the possibility of looking at them from three different aspects. The first type, Myth 1, denoted as M1, or the classical, the ancient myth is the religious line in the captivity narrative, demonstrated by the frequent quotations from the Bible along with turning to typology all the way through like in case of Mrs. Rowlandson.

Myth 2, (M2) which the author explores more in detail, is supremely ideological, a self-justifying intellectual construct that is capable of neutralizing epistemological contradictions, thus of claiming truth (Tarnóc 75).

Building up a story from the segments of experiences helps the captive to cope with the feeling of being torn away from her home and relieve depression. Writing the stories brings a psychological relief; the captive is in control of herself. The self-healing process of the narratives goes together with preaching the

WASP worldview and gives an opportunity to meet with the concept of the Other. Encountering or facing the racially and culturally different Other is one of the basic experiences of the settlers during colonial American history. Native Americans were forced into the position of the Other by white Anglo-Saxons in order to strengthen and justify their own pure Puritan ideology, therefore they became a dangerous enemy to combat. Nevertheless, being a woman meant the same kind of alterity. Women were forced into the private sphere within the family, and into a secondary position in a male dominated patriarchal cultural environment. The actuality of the theme is just one of the many reasons why captivity narratives written by women increased their popularity lately.

Myth 2 embraces the description of the Other through stereotypes. The captives' way of looking at the image of Native Americans changes after spending time among them in the wilderness. As the captive is gradually integrated into the Indian community, like in the case of Mary Jemison, she finds herself in a potential conflict with the American society. After being adopted into the Seneca tribe, even by marriage, she considers herself as a complete member of her new community. So during the tribe's fights with the colonial Americans she describes herself as a victim and justifies the necessity of their attacks. By doing so, she trespasses into the identity of the Other. The highlighted function of Myth 2 is self-justification and legitimization, which gives rise to the mechanism of myth generation. Confrontation of stereotypes, search for identity and the political, ideological function of literature are crucial elements in creating a myth, according to the author.

Myth 3 (M3) is the gradual incorporation of M1 into contemporary culture. Tarnóc highlights some representative examples in literature such as Jonathan Edwards's sermons, the elements in James Fennimore Cooper's *Leatherstocking* novels, or in Edgar Rice Burroughs' and Charlotte Perkins Gilman's very popular works.

In my review I would like to focus on three points of the respective inquiry treating captivity narratives as ethnographic texts, examples of life writing, and pieces of travel literature.

The book invites the readers to look at captivity stories as ethnographic texts, as they involve a rich study of Native Americans and their culture. The value of the narratives from such an angle is outstanding; Rebecca Blevins Faery considers Rowlandson's account as one of the first ethnographic works written in English. The captive is not just a trespasser, she shares her captors' fate; in consequence, she lives together with her object of observation and for this reason, she becomes an ethnographer. Gordon Sayre distinguishes between two types of narratives, the exploratory one focuses on the description of the surrounding environment, while

the ethnographic description deals with the people living in that area. Naturally, the two categories cannot be sharply separated in case of captivity narratives. The description of the environment and the related assumption of control over space and time is a technique to rebuild destroyed identities. The ethnographic description is confined to the depiction of the ferocity of the Native Americans, along with providing information about the given tribe's political and social system.

While the captivity narrative is part of autobiographical literature, the length of the accounts and the narrated experiences vary. According to James Seaver, the biographer of Mary Jemison who remained all her life among the Native Americans, the narratives give an opportunity to learn how to treat helpless people with compassion. He was convinced that with the pages of these accounts the future generation would understand how forgotten people coped with their misery. The author asserts that among the functions of the autobiographical writings are consolation and confession, as the captive does not consider herself pious enough in her everyday life.

At the same time, writing is considered to be a tool of healing. The captive loses her internal balance and suffering from tension turns to writing to find relief. During the constant physical and psychic ordeal, the narrative urges to keep the Puritan faith and exercise continuous soul searching. The emphasis is on the motif of redemptive suffering, which presupposes a strong relation between strengthening a religious conviction and the propagation of Puritan beliefs. The function of setting an example is revealed at the end of the narratives when general consequences are drawn. Mary Rowlandson calls attention to the importance of leading a Christian life as the only way of living in peace with oneself: "It is good for me that I have been afflicted" (90).

If we look at the captivity narrative as a piece of travel literature, we can follow the captive's path through her "removes" as Mrs. Rowlandson calls her forced trip among the heathens. Penetrating deeper and deeper in the wilderness, the captive becomes a nomad, like her captors, in other words, an outcast from her own society. The direction of her constrained trip starts from the civilization, and then goes into the Native American society and finally leads back to her original community. Nature offers unfriendly, harsh and hardly bearable circumstances for the captives physically. Moreover, on a metaphysical level, the captive's movement in the wilderness testifies to the progression of her orientation capability and personal character.

As I wrap up this review let me refer to the final conclusion of the book. As Tarnóc points out the captivity narrative provides lessons for all ages as it commemorates the encounter with the Other. Nowadays, perhaps more than ever, we have to contend with the fluidity and interchangeability of this concept. The book in

question mostly utilizing the achievements of Hungarian researchers including Nóra Séllei and Gabriella Varró not only attempts to provide tools for dealing with such controversies, but by opening up a new field and inspiring further research contributes to the continuous development of American Studies at home.

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Narratives Reconsidered
Gaál-Szabó Péter, ed. *Intertextuality, Intersubjectivity and*
***Narrative Identity*. Newcastle upon Tyne: Cambridge Scholars**
Publishing, 2017. vi + 170 pp.

Eszter Krakkó

According to the title, the common ground for the essays of the volume is provided by concepts linked by the prefix “inter-.” This claim is also supported by the central themes of many of the essays: in addition to *intertextuality* and *intersubjectivity*, these texts also feature *intermediality*, *intercultural* experiences and present *interdisciplinary* explorations of narratives that reside in between, that is, “inter” the constraints of multiple genres. Interdisciplinary observations also play a special role in many of the essays, which may be due partly to the diverse interests of most of the contributors including the editor, Péter Gaál-Szabó (affiliated with the Debrecen Reformed Theological University), whose research focuses primarily on the *intersection* of various cultures in terms of space, religion and communication. However, one may also find that many of the essays go beyond the study of in-betweenness and, with a rather radical gesture, propose an examination that (to use another prefix that originates in the Latin language) *transcends* everyday notions of culture, genres, criticism and narratives (just to mention a few).

The idea of *transcending* and, let me venture, *transgressing* temporal and spatial boundaries lies also at the core of the complex and informative Introduction, in which Gaál-Szabó asserts that the volume “takes the reader across time and space, from the times of slavery, through modernist and postmodern realms, and from the cultural spaces of Hungary to those of Britain, Ireland, and America, offering different perspectives of and entailing *intertextuality* and *intersubjectivity*” (1). One may also venture to add that the wide range of temporal and spatial perspectives represented in the volume is supplemented by manifold themes: from female Künstlerdramas and women’s war testimonies to the problematics of intersubjectivity and an interdisciplinary exploration into the unconventionalities of an early slave narrative, the reader encounters such a great variety of genres under scrutiny that almost exceeds the limitations of a thematic volume. At least this would be the impression of the reader, were this not a compilation with the rather unconventional aim at its core to make its audience question, reconsider and even re-evaluate their traditional conceptions regarding the thematic coherence of

a volume of academic essays. But Gaál-Szabó does not fail to assure the reasonably somewhat puzzled readership that this is indeed the case: as he asserts, “despite the difference between the analytical foci, there always proves to be an overlapping of theories that cuts across disciplinary boundaries; and angles that amount to the complexity of the subject matter, thus contributing to the interrelatedness of the parts” (1).

In addition to the plethora of theories represented in the volume, some of the essays also present a multidisciplinary approach by themselves via crossing disciplinary boundaries. Such “transdisciplinary” texts of the volume, however, are far from being self-contained: they are rather “contributing to the mapping of the field by opening vistas and offering possibilities of theorizing [...], while [also] constructing a space [...] for a creative scholarly dialogue and inviting further exploration” (1). Furthermore, the manifold theoretical and disciplinary approaches provided by the contributors may initiate a fruitful dialogue between the various texts and thus, can generate new interpretations that would remain hidden without those theoretical points of intersection that, as the editor argues, presumably “make the reader conscious of the inherent interrelatedness of the chapters” (1). This, however, does not mean that the editor’s aim is to unnerve those who, either due to the lack of time or because of special scholarly interests, intend to immerse themselves only in one or two of the chapters. On the contrary, Gaál-Szabó reassuringly (and also convincingly) claims that the “individual chapters” of the volume “stand in their own right: the particular foci and the close reading of texts grant the reader involved in literary and cultural studies the possibility to benefit from the diverse analyses both intellectually and regarding their professional interest” (1).

Not surprisingly, the primacy of the theoretical approaches over the thematic foci of the texts also serves as an underlying principle behind the arrangement of the various chapters of the volume. Therefore, rather uniquely (and, let me add, creatively), the editor chose not to consider “chronological or thematic concordance as organizing concepts,” instead, “the theoretical topoi” of the texts “are meant to determine the structure of the volume” (1). However, I would also add that *transcending* disciplinary boundaries is present not only on the level of the theoretical approaches taken by the contributors, but that the theoretical, literary and political texts that are analyzed and interpreted are, in one way or other, also *transgressing* limitations of genre, textuality and identity.

Interrogating the boundaries between formal logic, philosophy and politics provides the central point of investigation of János V. Barcsák’s “Formalization, Politics, Creativity,” in which the author provides an insightful analysis of Paul Livingston’s *The Politics of Logic*, practically the only purely theoretical text in

focus. Conversely, László Sári B. aptly demonstrates how one can alienate from others as well as from his/her own self in his essay on contemporary American Minimalist writer Craig Clevenger's two "traumatic stories of loss" (21). As Sári B. argues, these novels show either "the radical impossibility [...] of romance [...] or the disintegration of one's own self and the decisive instability of narrative itself posited thereupon" (21). Similarly, in her "Corporeality and Mediality in Vladimir Nabokov's *The Original of Laura*," Lilla Farmasi draws a parallel between the unfinished novel's "fragmented text and misshaped narrative" (33) and its treatment of *intermedial* and *transmodal* corporeality.

Other essays widen the interpretative horizon via problematizing "the individual, the nation" and "culture" (2). Mária Kurdi, for instance, focuses on "selected post-2000 criticism" of J. M. Synge's works to demonstrate "that the resonance with other dramatic texts and the creative incorporation and rewriting of traditions, cultural icons and myths are significant aspects of the playwright's art" (60). Conversely, Zsuzsanna Nagy-Szalóki highlights the problematics of mid-20th century English suburban existence through analyzing how the performative spatial dynamics present in Kate Atkinson's 1997 novel, *The Human Croquet*, undermine the cultural and social "intelligibility of the English suburb" (75).

Discourses of intertextuality and interculturality are central in two further chapters as well, both of which examine narrative (re)constructions of sites – of reality and of memory. The editor-contributor Péter Gaál-Szabó's essay presents a rather innovative re-evaluation of the series of sermons performed by Martin Luther King, Jr. from the perspective of Cultural Memory Studies. According to him, King's sermons not only "represent and mediate memory but also project a new cultural consciousness that constitutes a revitalizing counter-history" via "establishing a new historical consciousness that counters official versions of history" (77). Therefore, Gaál-Szabó suggests that one should *transcend* their traditional conceptions that regard King "as a moderate political thinker" (77). Along the same line, Péter Kristóf Makai's highly engaging and masterfully penned essay investigates how the narrative world of Jasper Fforde's *Thursday Next* series reconstructs reality by fictionalizing it.

Topoi of gender, which one could already discover in Nagy-Szalóki's interpretation, are revisited in two essays that – although taking the reader to temporally, spatially, as well as subject matter-wise distinctively different realms – are still engaged in a much more intimate scholarly dialogue than any of the "pairs" mentioned above. It is the shared theoretical background of Gender Studies that connects Lenke Németh's essay on the reconceptualization of spectatorship in contemporary American female *Künstlerdrama* with Eszter Edit Balogh's text on women's marginalized testimonies of their experiences during the First World

War – both a pleasure to read. Personally, this “pair” of studies, although both standing in their own right, presented the best examples of the “collaboration of established scholars as well as junior researchers from different disciplines” that the editor’s Introduction proposed together with the aim to construct “a space [...] for a creative scholarly dialogue” (1).

The volume concludes with two essays that, although again deal with temporally and spatially distant realms, are thematically connected by problematizing narrations of traumatic experiences. Problematic cases of intersubjectivity constitute the main theme of Otilia Veres’s essay that provides a parallel analysis of J. M. Coetzee’s *The Life and Times of Michael K* and Samuel Beckett’s *Molloy*, also investigating the act (or the lack) of storytelling in both works. Conversely, András Tarnóc provides a historical and cultural overview of the slave narrative before narrowing down the subject of his inquiry to Briton Hammon’s 1760 *Narrative*, “the first black autobiographical writing in African-American literary culture” (151). Tarnóc offers a detailed account of the autobiographical narrative and also conducts an interdisciplinary inquiry before arriving at the well-grounded conclusion that Hammon’s work, due to its controversial nature: “the text is suspended between two genres, so is the author stranded between ports of call and pulpits of consultation” (160), deserves a radical reconceptualization.

The examples above have aptly demonstrated that the ambitious attempt to launch an *inter-* and *trans*disciplinary discussion about the apparently fluid boundaries of textuality, subjectivity and narrative identity has resulted in a compilation that is worthy of the initiative. A helpful Index and a Works Cited section following each essay may serve as useful reference tools for those interested. The only shortcoming of the book might be that despite the meticulous editing work all of the chapters show evidence that (though some of them more than others), there are still uncertainties of following the rules of British or American punctuation (sometimes within the same essay). Despite this, one cannot but agree with the editor and hope that this collection of essays reaches “diverse audiences” (3) who will then reconsider or even reconceptualize further intertextual or intersubjective narratives. The accessible but scholarly language, as well as the impressive variety of themes will certainly be of a great help in this.

American Exceptionalism in American Foreign Policy. Hilde Restad, *American Exceptionalism: An Idea That Made a Nation and Remade the World* (London: Routledge, 2015) (270 + xiii)

Zoltán Peterecz

One of the intriguing stories of the last four centuries' history has been that of the settlers who arrived from Europe, but mainly England, and established colonies in North America, which they called the New World. Already on arrival, they brought with them the idea of being God's chosen people based upon the Biblical Jews, therefore, they saw themselves as an exceptional community. With time this thought only strengthened and when the thirteen colonies successfully fought for their independence from Great Britain, the American nation took this idea as a building block in its own historical destiny. The next more than two centuries brought success upon success, so the citizens of the United States found a national credo, a mystical but enforcing intellectual force that can be hardly understood on a rational basis and which is even today is shared by a large majority of Americans. In the past four decades the historical literature has delved into the roots and meaning of this phenomenon.

The rich literature on American exceptionalism has recently produced another volume. Hilde Restad examines the phenomenon in American foreign policy, and this fact makes it somewhat different from other books dealing with the same topic.¹ Restad posits that there are three pillars of American exceptionalism: difference from Europe, the unique role in history, and the exemption from the laws of history. Her thesis is the following: American exceptionalism is not only a useful tool in describing American identity, but one of the most important forces behind a "unilateral internationalist foreign policy," that has been constant throughout the history of the United States. (3) Therefore, the author wishes to show that America as a country, from the very beginning, has always tried to get ahead in the international arena by playing according to its own set of rules and interests—whether trade, economic, political, or military steps were concerned. Restad wants to prove that the long-standing picture is false that the U.S. foreign policy—partly on account of the two different interpretations of American exceptionalism, namely example

¹ Hilde Restad is Associate Professor of International Studies at Bjorknes University College in Oslo, Norway. Her doctoral thesis was on American exceptionalism as an identity and its effect on historic U.S. foreign policy traditions. She frequently comments on American politics in the Norwegian media.

and intervention—has been cyclical in the sense that once it showed isolationist motives, while other times internationalist intentions came out on top. She feels that not only do these ideas give way to oversimplification, but they also produce an insoluble tension on further examination, therefore, they are not useful for relevant analysis. Thereby Restad questions the classical point of view concerning the traditional description of the history of American foreign policy. The most acute questions that she assails are the following: are there indeed two strains inherent in American exceptionalism (example and intervention), or is there only one side to this notion? Is American foreign policy cyclical and periodical, or is it constantly wedded to the basic interests stemming from the American exceptionalist thesis? And, based upon the first two questions, did the twentieth century really bring a new characteristic to U.S. foreign policy, or did it already during in the eighteenth and nineteenth century show the signs of “unilateralist internationalism?” These are intriguing questions to historians and political theorists alike, and the quest for the answers makes the book an important reading.

Restad gives a detailed argument why, in her analysis, there are no two different interpretations of American exceptionalism, thereby she finds fault with a large segment of the popular and widespread literature that states that there are the exemplary vein and the missionary vein. According to this, in the first period of American history the first dominated, while from the Spanish-American War the latter has been decisive in American foreign policy. She does not deny the possibility of the dichotomy of the exceptionalist view, but she argues that when it comes to U.S. foreign policy, all along the desire to reform the world has been the constant force. She highlights three elements in American exceptionalism: religious, secular, and political aspects. These three fundamentals give the basis for American identity: the American is an exceptional nation. This notion is reflected in the history of the U.S. foreign policy.

The third chapter gives a thorough analysis of the traditional understanding of U.S. foreign policy and the errors therein, and Restad contrasts these with her own interpretation. The traditional school’s major hypothesis is, which lately has undergone some correction, that the United States for a long time after its birth conducted an isolationist foreign policy, which only changed around the turn of the nineteenth and twentieth centuries, when the country entered the international arena for good. Restad finds fault with this explanation and argues that the United States has always practiced an active foreign policy, which she calls “unilateral internationalism,” which is, and that is the really important feature of her thesis, strongly connected to the idea of American exceptionalism. As is well known, the isolationist-neutralist paradigm is derived from Washington’s Farewell Address, Jefferson’s First Inaugural, and the Monroe Doctrine. As Restad points

out, it is valid only from a great power point of view. The United States at this stage did not have the military potential to compete with the traditional European powers, and the physical distance also would have made any such undertaking impossible. However, if one looks at trade, the story is very different. In this realm the United States has been very active from day one. The United States wanted to become a trading power first, and only then did it think of expansion—a very understandable logic on America's part. The expansion on the North American continent should not be viewed as domestic policy, because the continental territory quadrupled after the Paris Peace Treaty of 1783. Accordingly, what George Washington expressed was much more in line with realizing the country's interests rather than isolation from the world. As Restad puts it, "what we can take away from the Farewell Address, rather than isolationism, is unilateralism." (71) This line of thinking was further strengthened by Jefferson, who during the War of Independence was talking about an "Empire of Liberty," a concept that in his presidential years became "Empire for Liberty." And the famed Monroe doctrine of 1823 also wished to safeguard free room for Americans for maneuvering in Latin America. That is why Restad claims that by 1824 "the American empire was already in existence." (76) In this reading the Spanish-American War in 1898 did not represent a break in an otherwise continuous foreign policy practice, it only highlighted further expansion. For this reason, the isolationist interpretation for nineteenth-century American foreign policy, which is still holding a strong position, is, in Restad's view, "wholly incorrect." (82)

The fourth chapter is the longest part of the book, which deals with the position and behavior of the United States in the international arena after World War I and World War II, respectively. Restad introduces the major components of both the realist and neorealist interpretations, and she criticizes them as well for lack of certain aspects from their conclusions. And this missing piece is the cornerstone of the historical constant national identity: American exceptionalism. Without this, argues the author, American foreign policy cannot be soundly analyzed, and if one does not take this into account one will arrive at false conclusions, especially what regards the twentieth century. The basic nature of American foreign policy did not change in the interwar years: all throughout it aimed at securing American interests to the maximum possible extent. The difference between 1919 and 1945 was that after World War II the American leadership was able to put American interest in a multilateral-looking world, and that is exactly the reason why it created such a world order.

Arguably the next two chapters are the most interesting part of the book, at least these provide the case studies to prove Restad's point above. She wishes to demonstrate with the two World Wars and their outcomes concerning American

foreign policy that there was no isolationism but instead an unbroken chain of unilateralist internationalism loomed in the background, which to a large extent sprang from American exceptionalism as one of the basic building blocks of American identity. The basic pillar of the Versailles Peace Treaty was the League of Nations, which was based on the idea of international cooperation. But while Wilson thought this could be done with American leadership, Henry Cabot Lodge refused to accept that assumption. He rather wanted to see freedom of choice in American foreign policy and that is the reason why he opposed the League, but not as an organization that was under American control and, consequently, would have given the United States a free hand. It was not the country that was isolationist but the political elite that had been brought up on American exceptionalism: and these people could not agree as to what path to pursue on the international stage. As Restad states, “the unilateral internationalism of Henry Cabot Lodge fought against the multilateral internationalism of Woodrow Wilson.” (133) Also, the whole decade of the 1920s was far from as isolationist as can be read in most books. The United States played an active role in the reconstruction of Europe, whether financial, economic, or political aspects are viewed— and thanks to the omnipotent American capital, Europeans many times heeded American wishes and expectations. The 1930s meant only a relative decline in this trend and not further isolationism, although it is beyond dispute that due to the Great Depression the domestic scene far outweighed the international drama. And of course, to speak of isolationism in the interwar years concerning Latin America or Asia would be denying the facts. Isolationism as such was a Eurocentric interpretation only.

The argument is similar about World War II but one level higher: Pearl Harbor was not the cause but the catalyst of U.S. entry into the war; the new world order created by the United States dovetailed with American exceptionalism and unilateralism; and, therefore, the continuity of American foreign policy dominates as opposed to the opinions that hold that internationalism appeared only at this time in U.S. foreign conduct. American public opinion already before Pearl Harbor leaned toward entering the war according to contemporary measuring, and Franklin Roosevelt, with the Atlantic Charter in August 1941, had started to put the postwar order in place, also prior to the Japanese attack. The United States thus created a multilateral world for itself in sharp contrast to joining one, an immense difference. In this reading, and this is the pivotal point of Restad’s argument, the world order after World War II was not a resuscitation of the Wilsonian idea, but rather achieving the Lodgean internationalism. Most issues in the Charter of the United Nations were to protect American independence from possible international restraint. Most of what Lodge had objected to a generation earlier now found its way to the new charter thereby ensuring American independence on

the international scene. It is worth mentioning that the Soviet Union accepted the crucial veto power of the five permanent members of the Security Council—they wanted, and secured, a free hand as well.

The next stop is the post-Cold War world, which in Restad's argument did not bring any perceptible change regarding U.S. foreign policy. The author demonstrates that the foreign policy of the George H. W. Bush-Bill Clinton-George W. Bush trio all served the same goal: to protect American leadership in the world. Although on the level of rhetoric there were differences, the unilateral internationalism can well be shown. And according to Restad, American exceptionalism played a big part in this. A good example of preserving American interests over the interest of the international community is that at the time of the first Iraq War Congress gave approval for military action by a much closer margin than in 2002. Naturally, the invasion of Kuwait by Iraq was not nearly as serious a national security threat as the terrorist attack on the Twin Towers in 2001 resulting in the death of almost three thousand Americans. One of the sad side effects of the "War on Terror" is its negative practice on human rights. Restad proves, however, that even in this field there has been continuity that dates back to the start of the Cold War. The upshot is, again, that there is no radical change but permanence in U.S. foreign policy. If there was novelty, that was the younger Bush's rhetoric: "American exceptionalism and unilateral internationalism was laid bare by the Bush administration's lack of diplomatic gloss." (216)

In the closing chapter the author paints the picture of American exceptionalism today, and she argues that with the appearance of Barack Obama and his interpretation the death toll of American exceptionalism has been sounded. The long and unsuccessful military interventions in Afghanistan and Iraq, together with the economic recession in 2008, altogether produce symptoms similar to the mid-1970s. Its effect on domestic policy was that Obama, partly in order to boost his reelection chances, became the most fervent proponent of American exceptionalism in recent memory. Restad's book is important because it gives a new interpretation regarding U.S. foreign policy based on clear reasoning. The feeling of exceptionalism is a major historical component of the collective American psyche that has left its mark on all of the fields of American life throughout the centuries. Therefore, it is not shocking that this was the case in foreign policy as well—but thanks to Restad, now we understand that this aspect has been more crucial than earlier thought. It is safe to say that the United States will in the future follow the same path in the world: it will always pursue a free-hand approach, even if there may be a thin veneer of multilateral tinge to it. There can only be change in this manner if the United States loses its immense influence on the world, but that seems to be in the distant future.



American Poets at the Turn of the Second Millennium
Amerikai költők a második ezredfordulón Budapest:2016
pp.215. Válogatta és fordította Dr. Bagi István

András Tarnóc

I

István Bagi's ambitious effort focusing on the lyrical production of the past two decades in the United States enriches the discipline of American Studies in Hungary, and contributes to translation studies as well. Said volume while providing a special gift to the fans of literature contains a selection of the poems of 25 contemporary poets along with their Hungarian translation positioned in a mirror fashion. In my review I would first provide some background information on the given authors, take a look at some of the translations and evaluate the significance of the given volume along with the respective compilation and translation efforts.

II

The volume contains the works of 13 male and 12 female poets. The poets included in this volume can be organically connected to the great traditions of American poetry, especially the post-1945 schools including the Beat Generation (Ginsberg, Kerouac), the confessionals (Plath, Sexton) the deep image poets (Robert Bly), or the imagists, especially Ezra Pound whose influence was still felt in the post-war period.

Bagi's main source is the world wide web, as the respective poems can be freely accessed on the Internet. Most of the anthologized poets are affiliated with higher education institutions, but there are business executives and representatives of other professions in their ranks as well. Bagi, as a retired MD is considered another link in a chain of medical professionals ranging from Chekhov to William Carlos Williams whose efforts enriched literature. The selection treats a critical mass of poems representing the cultural diversity of the United States. Consequently, in addition to the so-called mainstream poets (Wendell Berry, Gary Ferris, Billy Collins) ethnic and sexual orientation-based minorities, such as Maggie Estep, the performance artist, who died at a young age, are included as well. Furthermore, it is noteworthy that a few exceptions notwithstanding the creators of the poems

are still alive, and most of them have received high professional acclaim including the Pulitzer Prize. A large segment of the anthologized poets can be considered confessional. The most often treated themes include the pain and joy of lost and found love, internal impressions and memories of travel and the poet's self-identity ranging from Jewish, feminist, African-American to Puerto Rican. Some poets attempt to extend the limits of traditional poetry, among them, Wanda Phipps who made a commitment to write a poem each morning through several years is notable.

Gary Ferris following the tracks of Wallace Stevens and William Carlos Williams writes poems while he functions in the business world as the director of a cable TV company. Louise Gluck and Jorie Graham subscribe to the confessional school, while David Lehman, similarly to Wanda Phipps undertook a five-year poem creation project including erotic topics as well.

Naturally in case of original and translated poems located in a mirror-fashion questions concerning the quality and accuracy of the Hungarian versions emerge. Generally, it can be concluded that the translator created an accurate and high quality work. The rendering of a literary work from one language to another raises the issue of translatability as well. Translations in general can be located on a spectrum ranging from a close version attempting to provide a word by word rendering to a freer translation expanding the limits of the original while staying true to the authorial intent. As it is indicated on the back cover the translator situates himself on the translation scale between the fully faithful and free translation versions. The question whether a given poem is translatable, or the translator can smuggle himself into the poem is one for the ages, demonstrated by György Faludy's rendering of Villon's poems. Another issue is the translator's familiarity with the given culture serving as the background for the text, Bagi's work testifies to his familiarity with the North American cultural context and his proficiency in American English. The Hungarian version of Estep's poem "Stalk Me" proves the translator's familiarity with slang as well.

Below I would like to select a few examples from the myriad of lyrical images generated by the translator.

Charles Simic's "Watermelons" reminds the reader of William Carlos Williams' famous imagist poem "The Red Wheel Barrow:" "much depends on a red wheelbarrow glazed with rainwater beside the white chickens." „Zöld Buddhák kacagó karéját faljuk, Kiköpjük fogaik: a fekete magjuk.” “Green Buddhas on the fruit stand. We eat the smile And spit out the teeth.” The image is clear, although the red meaty part of the watermelon is only implied, we are already treated to the contrast of green and black as Bagi translates the teeth as the black seeds. In both cases the contrast of colors is striking as with Simic the

green and black, while with Williams red and white form a spectacular dyad. It is obvious however, when a text is translated from English, a language known for its preference for economical expressions the translator has to cope with the relative verbosity and more illustrative terms of the Hungarian language. In case of Michael Burch's poem "She Was Very Strange, and Beautiful" the following quote and its Hungarian translation illustrates the above point. "She was very strange, and beautiful, as the violet mist upon the hills before night falls when the hoot owl calls and the cricket trills and the evaporated moon hangs low and full." „Különös lány és gyönyörű volt, mint dombokon a lilás ködök, mikor éjbe olvad a határ, szerelmes dalába kezd egy madár, nótát húz hozzá a hegedűs tücsök, és fátyolban fürdik a szerelmes Hold.” Bagi expresses the full lyrical beauty of the theme. He realizes that it is the love, the romantic feelings that have to be emphasized. On the one hand he compares the beauty of the woman to an inviting landscape, on the other the translation of the expression "evaporated moon hangs low and full" as a "love-struck heavenly body in a veil bath" lends a romantic feeling to the poem.

The following line is from, "Ordinary Love" written by the same poet. Bagi translates the title as "worn-out, weary love" (Megfáradt szerelem) and the hair color contrast is shifted onto an opposition between glittering bush and faded thicket. Thus Bagi writing: „Hajad, a csillogó cserje, most elfakult bozót” provides a better illustration for the exhaustion of emotions occurring in long-term relationships: "Your hair's blonde thicket now is tangle-gray; you turn your back; you murmur to the night."

I would also like to mention the elegance and ease with which the onomatopaeic aspects of "Redolence" translated as „Édes illat" (sweet fragrance) are handled. The translator engages in a brilliant game with language rich with alliterations: "cicadas sing; the tall elms gently sway;" „kabócák cicegnek, lombja lebben a szilnek;"

Bagi's translations enrich the original poems and expand their limits while shifting toward a freer rendition. The following line is from Billy Collins' "Introduction to Poetry:" "walk inside the poem's room and feel the walls for a light switch" „a versbe merülni nyakig is lehet, csak legyen hideg csap, ha a víz túl meleg." Instead of a verbally identical translation Bagi substitutes the light switch with a bathtub faucet indicating that the reader can fully immerse himself in the poem, just like a person taking a bath. A poem cannot be tied to a chair, and interrogated, a poem does not break down and give a confession after beaten with a truncheon or baton. a poem can only be experienced and lived.

Or let's take a look at Gary Ferris' poem, titled "Your Fears" (Félelmeid) "Fears are like tests, through life we go, Moving on to the next, as we increase what we know." „Amíg élünk, aggályok is kísérik az utunk, Túléljük majd mindet, mert egyre többet tudunk;" The Hungarian translation reinforces the positive message of

the poem. The original English version merely refers to gaining more knowledge as a reward, but Bagi emphasizes survival and eventual victory over the crises of life, thus the reader is given an encouraging message.

In Erica Jong's "Middle Aged Lovers, II", a finger cut on paper rendered as „papírélen kaszált ujj” makes this everyday mishap almost visible and we feel the pain merely by reading the given line. One of the best examples of free yet fully appropriate translation is Bagi's rendering of David Lehman's verse title, "The Left Bank" as „Testékszer.” In this case the poem becomes an ankle bracelet intended for Lehman's lover.

I would like to cite a short line from Bagi's rendering of Thomas Lux's "Refrigerator:" "Three- quarters full, fiery globes, like strippers at a church social.” „Izgatón duzzadók, nem csesznye kis bogyók - farizeusok közt sztripperek.” The translator fully understands the intent of the poet aimed at describing Maraschino cherries in a sensual way, while highlighting his status as an outsider. Strippers at a church social, or the Hungarian version: strippers among Pharisees, implies the social and cultural differences between the two groups, that is those with supposedly looser morals and with a religious commitment respectively. The latter originally referring to a religious group dedicated to the oral tradition can metonymically stand for all with religious fervor and extreme moral rectitude.

The following line is from Belinda Subraman's "Yin Yang:" "With the warm blanket of knowledge is the freezing cold of truth. We are greeted with tears as we come into this world and tears as we go out.” The Hungarian translation including such terms as ice cold reality, tears greeting us when we are born and bidding farewell when we pass is similar to the pure, simple, yet hard, whiplash-like lines of Sylvia Plath. „A tudás melengető leple lebeg a jéghideg valóság felett. Könnyek fogadnak, mikor világra érkezünk és búcsúztatnak, amikor nem leszünk.”

III

All in all, the work of István Bagi is ambitious and deserves praise. As a researcher of American culture I realize that the discipline needs a figurative blood transfusion since the so-called great authors and topics, i.e. Hemingway, Faulkner, Civil War have lost their original lustre. Bagi by identifying new authors and incorporating new themes not only enhances, but strengthens the discipline of American Studies and provides crucial information for literature enthusiasts in Hungary. I recommend this book for everyone interested in American culture or literature in general. However, a question must inadvertently be dealt with, namely, could this book be useful in our material wealth-oriented world, or in other words should we still read poetry today?

As Robert Frost asserts, poetry offers “a momentary stay in confusion.” The fact that the world surrounding us is chaotic and turbulent can hardly be debated and this bilingual treasure trove presented to us by István Bagi is a valuable tool to recharge our batteries and replenish our mental energies enabling us to beat on forward on our chosen path.



**Judit Kádár: GOING INDIAN: Cultural Appropriation in Recent
North American Literature PUV: 2012. 243 pp.**

András Tarnóc

I

The concept of allophilia, literally the love or appreciation of the Other has gained increasing currency in today's multicultural societies. American culture and history abound in examples of allophilia. Suffice to mention Cadwallader Colden comparing the courage, patriotism, and moral rectitude of Indians to that of the ancient Romans, or Benjamin Franklin's enthusiasm over the lack of prisons and centrally administered punishments in Native American society. However, the special appreciation of the Other or the desire to transgress racial or ethnic boundaries on the part of the representatives of the mainstream is not only applicable to white and indigenous relations.

Carl Van Vechten, the author of the perennially controversial *Nigger Heaven* (1926) providing a detailed introduction into the frantic life of Harlem referred to himself as "this ole cullud man" (Sanneh). Furthermore, Norman Mailer's white negro adopted black culture as a form of rebellion and expressed his adoration of the aforementioned race "forced to explore the moral wildernesses of civilized life" (Hoberek 67). Moreover, demonstrated by an exaggerated appreciation of the Chinese as purveyors of the wisdom of the East allophilia is operative in the direction of Asian-American culture as well.

The four-part model forwarded by Seth Rosenthal distinguishing between admiration, trust, connection, and engagement appears to be a helpful tool for the exploration of the allophilia phenomenon. Admiration implies the recognition of desirable personality traits, trust emphasizes moral rectitude, connection alludes to the formation of an emotional bond, while engagement refers to one's intention to interact with the representatives of the given minority group respectively (Pettus).

II

Judit Kádár performs a thorough intercultural and interdisciplinary inquiry into the allophilia phenomenon, namely non-Native transgression into or adoption of Indian culture, which exists both in reality and in the literary universe as well.

The protagonists of the respective literary works and real life episodes meet the requirements of the Rosenthal model.

The author applies a wide selection of ethno-racial and ethno-cultural passing paradigms to recent works of North American fiction in a skillful and culturally sensitive manner. The variety of identity shift schemes including “Indianthuisism,” mimicry, impersonation, indigenization In-dianing and Out In-dianing reflects an effort on the part of the mainstream to define itself via the Other and tends to reinforce Ralph Ellison’s famous conclusion that the “purpose of the stereotype is not so much to crush the Negro (or in our case, the Indian) as to console the white man” (146).

The undoubtedly hegemonic and violent settler-Native American relations had always contained a secret attraction or yearning toward the supposedly simpler and less restricted lifestyle of Indians as it is demonstrated by the 1661 Maryland and 1691 Virginia statutes prohibiting the establishment of sexual relations between the two races respectively. One of the first documents of this interracial and intercultural encounter is the captivity narrative commemorating the experiences of mostly women subsequent to their forcible removal from their frontier homes.

Kádár’s scholarly study concentrates on the concept of identity shift manifested in recent works of North American fiction ranging from Thomas Berger’s *Little Big Man* (1964) to Charles Frazier’s *Thirteen Moons* (2007). Certainly the works in question provide a different angle on the ethno-racial identity shift and Kádár makes a distinction between acting, playing, or going Indian. While the phenomenon in question is undoubtedly a type of passing, a concept primarily applied to black and white relations, it can never be full, and despite the intentions of the given protagonists the respective efforts fall short of their original goal due to resistance either on the part of the base or targeted culture. Consequently, none of those going Indian can escape from the trap of liminality, that is they remain suspended in-between “the original and the receiving society” (152).

One of the strengths of this work is the dual focus probing both the popular and high cultural manifestations of the Going Indian phenomenon. In an exhaustive survey of recent North American fiction the author recognizes two main trends, ethnic identity transformation and postmodernity along with cultural misappropriation and selective assumption of identity. The focal point of the inquiry includes the manifestation of such well-known stereotypical images both in North American and Central European culture as the Noble Savage or the romantic sentimentality of New Custerism. Technically each main character of the given cultural product could be correlated with the Rosenthal model. Starting with the disillusioned Civil War veteran finding a new lease on life among the Sioux in *Dances with Wolves* (1991) via Eunice Williams or Mary Jemison evolving

from Indian captive to full members of the captor society to Iris/Winnie Beaver, an Anglo woman living among Native Americans and creating and trading Indian masks admiration, trust, connection, and engagement are applicable. Moreover, as seen in the case of Archibald Belaney, or William Johnson the crossing of ethno-racial barriers can provide economic and political benefits as well.

The reader is forced to ponder a barrage of questions. What reasons could justify someone's yearning to join the ranks of the Other? To what extent this intended passing or identity shift takes place, is it complete or partial? Is it merely adopting cultural components, appearances, elements of lifestyle, or is the assumption of a new identity motivated by guilt, not to mention a romantic desire for a supposedly simpler way of living? Furthermore, is it, in the words of Baudrillard, the ethno-racial identity shift the result of the fetishization of the Other, or an excessive appreciation of diversity?

On the whole the Going Indian phenomenon amounts to an attempt on the part of the mainstream to explain itself, or using the Other to define the Self. After all the assumption of a different identity expresses the rejection of the mainstream, or despite the purported positive aspects, such as appreciation, the definition of the Other connotes a certain amount of control. If one plays Indian then via cultural misappropriation he or she adopts selected values, not the full cultural spectrum. The "public hunger for aboriginal wisdom" (qtd. in Kádár 159) noted by Francis connotes a romanticized longing for a seemingly purer and simpler way of life. The person going through the cultural borders can fulfil the function of culture broker, mediator, or impostor.

In order to achieve the above outlined research goals Kádár elaborates a complex methodology. The various literary examples are examined in an interdisciplinary manner probing the following aspects: the journey motive, the nature of the ethno-cultural space, conditions of acculturation, psychological, socio-cultural considerations. In the spirit of Tzvetan Todorov Kádár makes a witty distinction between In-dianing and Out-Indianing with the mainstream representative playing Indian and making an effort to eradicate indigenous culture respectively. The Going Indian or indigenous passing phenomenon is the manifestation of post-colonialism or a post-colonial mindset, or as Diana Brydon asserts, "the world waking up from the dream of dreaming itself American and learning to dream otherwise" (qtd. in Kádár 216). In the same vein Roy Harvey Pearce argues that the literature of the Indian is the literature of the white man, or the Indian is the vehicle for understanding the white man himself. One of the common denominators among the means of ethnic identity transformation namely passing, Othering, and indigenization is the figurative or literal use of masks. The assumption or acceptance of Native identity amounts to masking as well. The

mask naturally plays a similar role in case of minstrelsy, however in this latter instance it is not a vehicle of self-expression, but of the denigration of a whole race. Similarly to the minstrelsy phenomenon implying a temporary transgression of racial boundaries whites or non-Natives assuming the role of Indians can act out in ways they cannot perform in their normative roles (Kádár 48). In both cases the participants put on masks either figuratively or literally. According to Gabriella Varró masks contain a logonomic system expressing power relations, or in case of the minstrel show or minstrelsy, the white actor darkening his face mocks the black person or expresses his superiority over blacks, while as a result of the assumption of Indian identities passing implies a secret yearning or romantic attachment, even a hidden appreciation. Thus in case of minstrelsy allophilia is not applicable, the main goal is cultural deterritorialization, or relegation of African-American culture into secondary status.

III

Kádár's thoughtful study handles an impressive amount of primary and secondary sources with scholarly care and thoroughness. The inquiry encompassing popular and high culture both in North America and Europe facilitates a better understanding of the dynamics of multicultural societies, offers an excellent example of interdisciplinary scientific investigation and provides a significant contribution to American Studies worldwide.

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