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**FORMAL TECHNIQUES AND SELF/OTHER RELATIONS
IN THE NOVELS
OF
DIRK BOGARDE**

Stacey Amanda Lorraine Greenfield

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ABSTRACT

The thesis foregrounds the distinctive contribution Dirk Bogarde made to contemporary writing in a second career that developed in parallel to his screen commitments. It dispels the notion that Bogarde followed a familiar path as an actor who wrote books. Instead it establishes his reputation as an innovative writer whose formal technique was substantially influenced by the textual systems of cinema and the cross-fertilisation from acting to writing.

In examining the formative factors that steered Bogarde towards authorship, the thesis addresses the role of performance as a generative factor in the evolution of the novels, establishing a discursive link with Bakhtinian dialogism, and specifically, transgression as a formal imperative. Secondly, it affords a critical insight into why the major concerns with staging and performativity preoccupy his writing career.

The thesis claims that Bogarde was an empirically dialogical writer whose use of camera-eye narration fostered the proliferation of competing discourses across the fiction. This formal dynamic is centred on the relationship between stages and dialogism, which incorporates the work of Erving Goffman as a complementary critique to Bakhtinian theory with its emphasis on self-presentation. The concern with socially-constructed behaviour leads the thesis to address the associated issues of stereotyping and 'otherness', which in terms of body politics is articulated by the monologic drive to confine the sexual 'other' to a fixed representation.

Bogarde's ability to draw on cinematic and performance techniques identifies an area of expertise unavailable to most other writers. This is an unusual repository of skills to bring to writing which is why the thesis makes the claim for his singular achievement as a contemporary author. There are fruitful points of intersection to be explored in this respect with the work of Christopher Isherwood, whom Bogarde read and admired, as a basis for further research. It is hoped that the thesis will play its part in opening up new possibilities for Bogarde's writing to be re-visited by future critics.

Author's Declaration

I declare that the work in this thesis was carried out in accordance with the regulations of the University of Gloucestershire and is original except where indicated by specific reference in the text. No part of the thesis has been submitted as part of any other academic award. The thesis has not been presented to any other education institution in the United Kingdom or overseas.

Any views expressed in the thesis are those of the author and in no way represent those of the University.

Signed:

Date: April 28th, 2006 .

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DIRK BOGARDE: CHRONOLOGICAL LIST OF PUBLISHED WORKS**Autobiography**

A Postillion Struck by Lightning (1977)

Snakes and Ladders (1978)

An Orderly Man (1983)

Backcloth (1986)

Great Meadow (1992)

A Short Walk from Harrods (1993)

Cleared for Take-Off (1995)

Fiction

A Gentle Occupation (1980)

Voices in the Garden (1981)

West of Sunset (1984)

Jericho (1992)

A Period of Adjustment (1994)

Closing Ranks (1997)

Collected Letters

A Particular Friendship (1989)

Collected Journalism

For the Time Being (1998)

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INTRODUCTION

Bogarde's route to writing

The route that Bogarde took to writing is a fascinating one, involving a protracted gestation period, and culminating in a successful writing career which spanned some twenty years. The aim of the thesis is to address the distinctive nature of this literary achievement in conjunction with testing a core of central claims made on behalf of his work as the writer of fiction and autobiography. The first is that writing for Bogarde was an important second career that developed in parallel to his film work, and evolved tentatively yet fixedly over several decades. Secondly, that the writing process was part of an organic growth which has within it substantial points of intersection with his film career. This fascinating 'doubleness' of Bogarde's career, with its cross-fertilisation of formal technique from acting to writing, introduces the third claim of the thesis with regard to its philosophical orientation. The manuscript evidence, reviewed later in this Introduction, points to Bogarde's privileging of 'voice' through dramatic engagement with his 'players' in the olive store,¹ where he did his writing, at his home in Provence. As a formal practice, this establishes the final claim of the thesis that Bogarde is an empirically dialogical writer. John Coldstream, Bogarde's biographer and literary editor, is similarly convinced that a process of enactment in which Bogarde played all the parts generated the novels.² It is the attention to the reciprocal language of social

¹ The significance of the olive store as a formal repository is discussed more fully later in the Introduction (see footnote 39). I have used theatrical terms such as 'players', 'cast', 'set' and 'stage' throughout the thesis because they foreground the performance component at the heart of Bogarde's formal technique as a writer.

² Telephone conversation with John Coldstream on 23 March, 2005. Bogarde was contracted to write regular articles and reviews for the Daily Telegraph, firstly for Nicholas Shakespeare (1988-1991) and then for John Coldstream, as successive literary editors. The latter was in weekly contact with Bogarde for the last eight years of his life (1991-1999), and wrote the authorised biography of Bogarde, which was published on 30 September, 2004.

performance that warrants the predominantly Bakhtinian critique of his work.³ An overview in this Introduction of the formative stages in Bogarde's early life and career is helpful in tracing the progress of events, which have prompted the thesis to establish these core claims. The performativity and staging issues that inform the later film and writing careers are, for example, deeply rooted in personal experience, which is why the autobiographies must provide a starting-point for an analysis of the novels.

There has been little scholarly investigation done thus far on Bogarde's career as a writer, as published works to date have chosen to elevate his film work over his literary achievements, and with this in mind the thesis hopes to play its part in adjusting an obvious imbalance. There are, after all, compelling reasons for giving the writing career equal weight, not least Bogarde's location between the worlds of cinema and contemporary fiction, which make the writing career amenable both to literary and cultural study. Another writer whom Bogarde admired, and who had a working knowledge of the film industry, is Christopher Isherwood. Isherwood is one of the authors Bogarde read during his basic training as a young Army recruit, where the Army reading group re-focused his interest in literature and in the writing process. Bogarde is quoted in John Coldstream's biography as saying, 'I adore the man's writing...', having read Mr. Norris Changes Trains three times.⁴ It is possible, therefore, that Bogarde's use of camera-eye narration, which is discussed more fully in Chapter 1, was in part influenced by his reading of the Berlin stories. His

³ Bakhtin conceives the 'self' as essentially relational or dialogic in terms of its attachment to the 'other', where language exists on the border between the two. Bogarde's novels are preoccupied with the staging techniques that accompany all acts of social performance, Bakhtinian theory providing invaluable points of intersection for a critical interrogation of the oeuvre. The fiction also coheres with Bakhtin's definition of the polyphonic novel insofar as Bogarde's 'voices' convey a range of competing discourses, which resound in accordance with, and in opposition to, each other. The Bakhtinian terms 'polyphony' and 'dialogism' are so close in meaning as to be almost interchangeable. This is the view expressed by Katerina Clark and Michael Holquist in Mikhail Bakhtin (Cambridge, Mass., and London: Harvard University Press, 1984) p.242, and also by David Lodge in After Bakhtin: Essays on Fiction and Criticism (London and New York: Routledge, 1990) p.86.

sharpness of image is certainly compatible with that of Isherwood which is why a future study might usefully draw comparisons between their different formal approaches to the scopic. Bogarde was also familiar with Malcolm Lowry's Under the Volcano, leading the Conclusion to the thesis to consider briefly ways in which their respective use of cinematic technique differs. Bogarde, for example, appropriates the experimental features of cinema narration in such a way that enhances his effectiveness as a story-teller, placing his work within a realist framework. It is this access to a dual repository of formal techniques that makes his achievement unquestionably distinctive, and provides a focal point for the critical interrogation of his work in the thesis.

Formative influences on the path to writing

Bogarde's first publication was the autobiographical A Postillion Struck by Lightning (1977), and by the time of his death in 1999 his creative output numbered seven volumes of autobiography, including A Particular Friendship, six novels, and an edition of collected journalism. He regularly wrote literary reviews for The Daily Telegraph and The Sunday Telegraph which were both scholarly and incisive. A travel article entitled 'Impressions in the Sand', published in The Sunday Times in February 1988, is described by John Coldstream as '...perhaps the finest piece of sustained descriptive writing in his career'.⁵ For much of his commercial writing career, Bogarde continued to work on both cinema and television projects, and in his later years channelled his passion for literature and performance into narrating novels, including his own, and plays for BBC Radio. Throughout this period, the parallel careers of film and writing are matched by a seemingly effortless movement back and forth between fiction and autobiography, mimicking his ability to work with ease

⁵ J. Coldstream, Dirk Bogarde: The Authorised Biography (London: Weidenfeld and Nicolson, 2004) p.146.

across two genres. This is perhaps all the more remarkable in that Bogarde came to writing late, but as Nicholas Shakespeare, who edited the reviews he wrote for the Daily Telegraph, observed, when he did so it was ‘as if he had been practising since an infant’. He elaborates on this by saying that ‘He was not prima donna-ish about being edited and remained keen to learn, although I don’t know what I could have taught him’.⁶ He wrote with an instinctual love and feel for words, colour, light and texture, for sounds, voice and intonation, and for ‘space’, that is ‘space’ in terms of movement, perspective and viewpoint. In essence, these correspond to the textual systems of cinema, which contributed to his organic growth as a writer and manifest themselves in the formal and substantive patterning of the novels. The attention to detail was forged in childhood by his father’s memory games,⁷ and the advice to ‘look at life’⁸, which were compounded by his Uncle Aimé’s exhortation to ‘always observe’.⁹ By adulthood, Bogarde was thus attuned to creating ‘a rough pomander of “visual odour”...[by] Squirreling bits of self away’.¹⁰ This process continued even after a full day’s shoot when the process of ‘still collecting and observing’ was ongoing.¹¹

This camera-eye precision for close detail is also linked to memory and its ability to exert a powerful shaping influence on the autobiographies at both a substantive and formal level. Bogarde always claimed to have ‘almost total recall’

⁵ J. Coldstream, Dirk Bogarde: The Authorised Biography, p.492.

⁶ Nicholas Shakespeare quoted in Bogarde’s For The Time Being, (Harmondsworth: Penguin, 1999) pp.123-124. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

⁷ D. Bogarde, Snakes and Ladders (Harmondsworth: Penguin, 1988) p.60. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

⁸ D. Bogarde, Cleared for Take-Off (Harmondsworth: Penguin, 1996) p.193. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

⁹ D. Bogarde, A Postillion Struck by Lightning (Harmondsworth: Penguin, 1988) p.146. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

¹⁰ D. Bogarde, A Short Walk From Harrods (Harmondsworth: Penguin: 1994) p.188. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text. Bogarde also refers to this process as his ‘rag bag of trinkets’ in A Postillion Struck by Lightning, p.191.

¹¹ S. Morley, Rank Outsider (London: Bloomsbury, 1996) p.176.

from the age of five,¹² which made him subsequently able to draw from this repository. John Coldstream cites the reading of poetry, notably that of Walt Whitman, as having a direct influence over Bogarde's formal technique. Bogarde also wrote poetry, triggered in the main by the looming war in Europe, which led to two being published, the first entitled 'Man in the Bush' in The Times Literary Supplement and the second, 'Steel Cathedrals' in The Poetry Review.¹³ John Coldstream is convinced that exposure to the economy of poetic language directly informed not only the 'precision' and 'incision' of images seen later in the fiction, but also 'the elegant way he expressed himself' through prose writing.¹⁴ He goes on to make the connection between Bogarde's conviction in a minimalist approach when it came to effective prose and his unswerving regard for the work of Harold Pinter,¹⁵ which is discussed more fully at the start of Chapter 2.

It is the dual repository of memory with photographic intelligence that enables the past events recalled in the autobiographies to take on the sharpness and immediacy that makes for compelling reading. It was Dorothy Webster Gordon, known by his readers as Mrs. 'X',¹⁶ who seized on this creative dynamic, in which the past exerts a shaping influence over the artistic consciousness of the present, as a powerful innovator in Bogarde's formal technique. Her advice to him to 'force memory' provided just such a channel for Bogarde to develop the skills essential to authorship. In this journey of 'uncovering' the self to a literary audience, begun by A Postillion Struck by Lightning, what comes across strongly is the importance of the

¹² D. Bogarde, Backcloth (Harmondsworth: Penguin, 1987) p.19. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text. Many would dispute the ability of a child to have 'almost total recall' from this age, as Bogarde claims, but it is clear from the autobiographies that he has an extraordinary sensory capacity to recapture his response as a child. This is intensified by a photographic ability to recall key images associated with past events.

¹³ See Appendix I: 'Steel Cathedrals': dated September-December issue of The Poetry Review, 1943; 'Man in the Bush': dated 30 August, 1941, The Times Literary Supplement; also, 'At Santa Monica' (To Robin Fox) 1986.

¹⁴ Telephone conversation with John Coldstream, 23 March, 2005.

¹⁵ Pinter wrote the screenplay for The Servant and for Accident, taking a cameo role in the latter, parodying himself as a television producer.

visual. As a boy on the Sussex Downs, for example, he took delight in observing nature at close hand, and chose later to study art at Chelsea Polytechnic under the expert guidance of, among others, Graham Sutherland. Many of the illustrations for the autobiographies are his own work, and this passion for the visual continued throughout his life. The manuscript drafts for the novels, for example, reveal detailed sketch maps that were instrumental in creating a fictional 'stage' across which his characters could roam freely. His fascination for the cinema, and specifically the camera which 'excited me by its apparent awareness of anything I wished to impart to an audience mentally' (Snakes and Ladders, p.193), therefore, was a logical progression of a trend that had its roots way back in his earliest years.

Writing developed as an interest in parallel to Bogarde's film work, and as the second claim of the thesis states, this unbroken contact with the cinema had a direct bearing on his formal technique. The fascination with performance, writing and literary study also consumed his early years. As a child he would write plays to perform with his sister in front of the family, an interest which continued throughout his art student days at Chelsea Polytechnic. By this stage, Bogarde had already developed an appetite for literature, having read 'every book I could lay my hands on from Trollope to Austen' (A Postillion Struck by Lightning, p.178) during his final year at school in Glasgow. At Chelsea, his choice of reading was prompted by the 'slow-building thunderclouds over Europe', prompting him to digest every book in his father's study 'ranging from All Quiet on the Western Front, The Seven Pillars of Wisdom, The War of the Guns to the Michelin Guide to the Battlefields' (p.201). When he was eventually called up for Army service in May 1941, this new life brought with it the welcome opportunity to rekindle his interest in literature:

¹⁶ Between 1967 and 1972, Bogarde corresponded with Mrs. 'X', an unidentified member of staff at a university in New England. See also footnote 19.

And then, one evening, wandering about the hut begging a book which I could read¹⁷ I found, to my amazed surprise, Auden. I found Isherwood too: then Evelyn Waugh, Cyril Connolly, Emily Brontë, and even managed, with one finger pressed hard to every line, the negativity of Ivy Compton-Burnett. There was Hemingway for the first time, and the rustic joys of John Surtees. I went through a catholic library with the voracity of a silver-fish.¹⁸

Apart from the flurry of poetic activity, the war also prompted Bogarde to become a prolific letter-writer, most notably in his correspondence with his father, but also as the 'ghost writer' of the letters for the semi-literate Dooley in his courtship of his girlfriend, Kitty.

It was, however, his later correspondence with Mrs. 'X' between 1967 and 1972 that was to become a pivotal stage in his development of formal technique as a writer.¹⁹ The novels and autobiographies grew out of this protracted gestation period in which some of the skills had been nurtured that he would later rely on: a sense of an audience, the ability to recall events, attention to precise detail, and the notion of individual 'stages' and performance techniques. It is intriguing that, given this background, Bogarde should choose to write novels rather than plays, but as John Coldstream explains, the theatre had not always had happy associations for him, particularly as his celebrity status increased. Furthermore, the essence of novel writing, solitary, as his own master, appealed to him much more than the intrusive technical demands of writing for the theatre. He expressed no interest in writing about the craft of acting, insisting that 'being a mainly instinctive actor I didn't go by any absolute set of rules, preferring to make them up for myself as I went along' (An Orderly Man, p.243). Neither did he have any enthusiasm for writing 'a rollicking

¹⁷ In all subsequent quotations referred to by the thesis, either by Bogarde or by critical commentators, emphases are those made by the respective authors unless otherwise indicated.

¹⁸ An Orderly Man (London: Triad Grafton, 1989) p.119. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

¹⁹ It was Mrs. 'X'. who began the serious business of 'patching' to which Bogarde refers in An Orderly Man, pp.121-122. The body of their correspondence forms the text of A Particular Friendship. Many personal letters were destroyed when Bogarde moved from France back to England, although some remain, namely the Boston University archive, and the letters to Norah Smallwood and John Charlton housed at the Universities of Leeds and Reading respectively. There is also the National Film Institute's collection of correspondence between Losey and Bogarde.

film-star book full of hilarious anecdotes and tales of indiscretions written, of course, in the nicest possible way' (p.245). Instead, he wrote about his Sussex childhood in the tentative first step to what was to become a productive and distinguished writing career. But it was the novel that would give him the scope to construct his theatrical vision of a world composed of 'stages' on which he could orchestrate his 'voices'. This is why the thesis makes frequent use of the term 'vocal arena', not only to ascribe physical significance to individual stage sets, but also to refer back to another theatrical space, the olive store. This is where he wrote each day and enacted the voices that are heard so distinctly in the novels.

The role of Dorothy Webster Gordon in Bogarde's development as a writer is a pivotal one. It is for her that he wrote 'The Canary Cage', the short story that was ultimately to become the starting-point for A Postillion Struck by Lightning. She was a member of staff at Yale University who, in early March 1967, had first written to Bogarde to explain that she had once owned his (then) house, Adam's Farm, in East Sussex, from 1929 to 1938. They never met but corresponded (he weekly, she daily) for five years until her death in 1972. He never knew what she looked like and never heard her voice. He was not even sure how old she was, although she once mentioned falling in love with a 'scrumptious steward on the Lusitania when I (she) was ten.'²⁰ Bogarde was happy to continue the correspondence with the proviso that they were never to see or speak to each other, presumably to preserve the mystique of this 'love affair without carnality'.²¹ In a letter of 9 January 1968, referring to an anticipated visit to the U.S.A. near her hometown of New Haven, Connecticut, Bogarde foregoes the opportunity to meet her, declaring that 'I am far more

²⁰ D. Bogarde, A Particular Friendship (Harmondsworth: Penguin, 1989) p.1. All subsequent page numbers refer to this hardback edition, and are included in parentheses in the text.

²¹ This is how Bogarde described their relationship (see J. Coldstream, Introduction to Dirk Bogarde: The Authorised Biography, p.8). Whether the terms and conditions suited Mrs. 'X' all, or most of, the time is hard to say, although the odd phrase here and there suggests she may have felt a tenderness towards him that had the potential to break the bounds of this otherwise platonic relationship.

frightened of disappointing you than you could ever be of disappointing me' (p.79). Their correspondence gave Bogarde the confidence to express aspects of his private self as distinct from the 'star persona'. Both parties, however, were mindful not to stray into areas of personal privacy. Bogarde refers directly in the letters to his own sense of a compartmentalised self, exhorting her not to 'worry about the one you read about in the papers: the one which is real, is the one you read about in the letters. I am the one you know. Me' (p.101). His subsequent declaration to Russell Harty in the 1986 interview that these were 'fantasy' letters in which 'I exaggerated everything to make it more joyful'²² does not however detract from the issue of staging as a key concern of the letters. It is too simplistic to argue that Dorothy merely performed the role of a surrogate audience because this ignores the psychological significance this friendship had for Bogarde. Rather, it was the anonymity she offered him that was the pivotal factor in uncovering another self and the means to delve deeply into a formal repository to find his author's voice. Bogarde explains that 'I knew, in some strange way, that I *had* to write, that I wanted to do so above all else, and the most important thing was that I had a recipient' (An Orderly Man, p.132). The relationship becomes, in effect, a Bakhtinian metaphor for the reciprocal nature of the self-other dialogue explored at length by the thesis.²³

In An Orderly Man, Bogarde describes how, as the first of his two 'needlewomen', Dorothy began her task of 'patching' almost from the start of their letter-writing (pp.127-128). She was faced with the daunting prospect of providing Bogarde with a 'back to basics' regimen that had been side-stepped during his unhappy and inadequate education. Bogarde explained that 'I am very well aware

²² J. Coldstream, Dirk Bogarde: The Authorised Biography, p.504.

²³ Bogarde's approach to the self/other relationship embraces the positive and life-affirming aspects of Bakhtin's thesis. Bakhtin's emphasis on the 'social' and the anticipatory nature of dialogue is an indispensable tool in the critical interrogation of the fiction which foregrounds both 'voice' and staging techniques. There is no evidence that Bogarde made a study of philosophical texts, although there is clearly an awareness of those principles from which phenomenological and ontological precepts derive.

that my syntax is "all to hell"...so is my spelling and punctuation...' (p.123).²⁴ He reveals how 'Sometimes she would carefully correct an entire page of one of my letters, have it photocopied, and send it back for my thoughtful examination' (p.128). Ultimately, she decided that a far better policy was to introduce him to a wider range of writers, to build his confidence and to encourage his active participation in critical inquiry:

She, for her part, offered me writers I had never read, or set aside as 'too difficult' in the past: T. S. Eliot, Ezra Pound, Albert Camus, Robert Graves, James Joyce, Faulkner, and early in 1967, Thomas Mann for the first time. She 'introduced' to me a host of people I had little or no knowledge about: Zelda Fitzgerald, whom she had known; Gerald and Sara Murphy, who, many years later, were to 'spike off', as it were, my second novel (Voices in the Garden); Leonard Woolf, and Rilke, Theodore Roethke and so on. The 'patching' was very subtly beginning. And I enjoyed it. (pp.129-130)

Her exhortation to Bogarde to 'Write anything that comes into your head, but write!' (p.132) was a necessary first step for him to gain confidence as a writer. Her continuing advice was to 'Force memory' in order to 'recapture time lost', but more difficult was the crucial question of voice: 'it has a patronising air about it when you merely write as you. Get back to the child's mind. Write from his point of view. Be twelve again!' (p.135).²⁵ The letters are therefore a living document testifying to Dorothy's role in awakening within him a vision of himself as a serious writer.

Seeing himself for the first time as she saw him had a formative impact on Bogarde: 'Nothing matters more to me than preserving the illusion we have created of an almost perfect relationship and quite beautiful world which only we know about, and which only we can share' (A Particular Friendship, p.80). The metaphor of theatrical artifice is well chosen for it was on this closed 'set' that he could gain

²⁴ Letter to Mrs. 'X', 5 April, 1967.

²⁵ It was precisely this quality in Bogarde's writing that had moved Peter Hall when he read A Postillion Struck by Lightning and Snakes and Ladders. In a tribute to Bogarde given at The Foyle's Luncheon on March 28, 1984, he made this observation: 'It is given to very few people to have the technique and the grace to express the memory of their childhood with the richness and complexity that Dirk has expressed. There is the same naivety, the same honesty, the same simplicity and artlessness in that writing which there has been in his great performances'. See J. Coldstream, Dirk Bogarde: The Authorised Biography, p.463

confidence as a writer by learning through stumbling, but without fear of exposure. This was extremely important to a man who possessed natural reticence and for whom gaining confidence in his writing ability was crucial. The issue of staging is also a key factor here in that it is through the delineated roles of teacher/pupil that Bogarde had both the security and the freedom to expand his creative abilities as a writer. The sudden death of Mrs. Dorothy Webster Gordon in 1972²⁶ was a dual bereavement for Bogarde in that he not only lost a valued correspondent, but also the focus for his developing consciousness as a writer. It would be another five years before he published his first work, A Postillion Struck by Lightning, by which time the letters would prove to be an invaluable repository for recalling past events here and in the subsequent autobiographies. The letters were not simply indicators of historical accuracy but a means of recapturing the flavour of past events: ‘There was never any reason, when I started to write my autobiography, to invent conversations; they are all here, in the letters, verbatim, at least as far as I could recall them three or so hours later, or perhaps next day’ (An Orderly Man, pp.131-132).²⁷ ‘The Canary Cage’, which provided the starting point for A Postillion Struck by Lightning, draws on childhood experience revisited at Dorothy’s behest, and it was this in its unfinished state that Bogarde reluctantly gave to John Charlton of Chatto and Windus.

The correspondence between Charlton and Bogarde is included in the Chatto and Windus archive now housed in the University of Reading. The letters provide a fascinating insight into the formative stages of Bogarde’s writing career, and reveal

²⁶ According to the instructions of her will, Bogarde’s letters to Dorothy, the ‘starlings’, were returned to him by her daughter, Carol.

²⁷ This is not strictly true because, as John Coldstream reveals, A Particular Friendship draws not on the original letters, which Bogarde destroyed, but from the diary kept during this period by Anthony Forwood, his friend and manager. See Dirk Bogarde: The Authorised Biography, p.504.

his obvious trepidation at taking these tentative first steps towards authorship.²⁸ This was dispelled by Charlton's enthusiastic response to 'The Canary Cage' to the effect that '[t]here is no doubt in our minds that you have a real gift for describing the scenes, moods and moments that are still vivid to you...'.²⁹ Under Charlton's direction, and with the managerial approval of Norah Smallwood, Bogarde added to the three chapters of 'The Canary Cage' to complete A Postillion Struck by Lightning in February 1976. Even at this early stage, Charlton drew Norah's attention to Bogarde's 'marvellous ear for dialogue...'.³⁰ Bogarde, however, 'never expected to write another' (An Orderly Man, p.274), but Norah, his second 'needlewoman',³¹ continued to support him, steering him towards the success of Snakes and Ladders, which he finished the same year that Despair had its première at Cannes. These first two volumes of autobiography were to prove crucial stepping-stones in a distinguished literary career. Norah's part in this must not be underestimated for crucially she recognised in Bogarde the hallmark of a 'writer' as opposed to someone who wrote books (Backcloth, p.307). Her confidence in Bogarde's ability was echoed by a consultant editor at Triad Grafton who, on reading A Postillion Struck by Lightning, remarked on the fact that '[t]he brilliant dexterity with which he uses words to create scenes and characters reveal a born writer'.³²

There is little doubt that Bogarde's growing confidence as a writer and the creative act of self-exposition unlocked a drive towards the later fiction and the penetratingly honest, yet scholarly book reviews undertaken for The Daily Telegraph

²⁸ Letter and postcard from Bogarde to John Charlton, dated respectively 10 September, 1975 and 20 October, 1975. The John Charlton Collection, Chatto and Windus Archive at the University of Reading.

²⁹ Letter from John Charlton to Bogarde, 21 October, 1975. The John Charlton Collection.

³⁰ John Charlton to Norah Smallwood dated 16 September, 1975. The John Charlton Collection.

³¹ Bogarde accorded a similar status to Hélène Bordes, Maître de Conférences in the Faculty of Letters at Limoges University. She contacted him regarding an academic paper she was working on, entitled "Peuple" et "Pays" dans l'Autobiographie de Dirk Bogarde', (Trames: Images du Peuple, University of Limoges, 1985). She continued to encourage Bogarde in his writing career, leading him to refer to her affectionately 'Chère Mme. Planche', or derivatives thereof. See J. Coldstream, Dirk Bogarde: The Authorised Biography, p.476.

and The Sunday Telegraph.³³ There is evidence of this in the pattern of work across his literary career. Two volumes of autobiography, for example, A Postillion Struck by Lightning (1977) and Snakes and Ladders (1978), are swiftly followed by the first two novels, A Gentle Occupation (1980) and Voices in the Garden (1981). It is clear that, apart from the sheer volume of work, with Bogarde on average producing a work of fiction or autobiography every two years, the interleaving of the two genres appears to have been a mutually co-stimulating relationship. This is not to say that Bogarde did not experience some difficulty alternating between fiction and autobiography. In a letter to John Charlton, dated 13 March, 1979, he remarks on the relative freedom offered by the novel, but the need in autobiography to be selective in recalling characters and events from the past. It is credible, nonetheless, that the first moves towards autobiography were responsible for freeing a creative mechanism within him,³⁴ one that is not dissimilar to the desirability of the actor 'to empty himself of *self*' (An Orderly Man, p.318) in order to represent a character dramatically. Through the formal cross-fertilisation of technique from acting to writing, a central claim of the thesis, Bogarde found a freedom for unlimited self-expression, but of the type that is not related to 'ego', but to 'voice'. It is this which makes a Bakhtinian reading of Bogarde's work wholly appropriate given that it privileges the polyphonic potential of the novel over the 'represented positions' of dramatic discourse.³⁵

³² Letter from Norah Smallwood to Bogarde dated 7 February, 1977. The John Charlton Collection.

³³ Many of these reviews provide the body of the text in For The Time Being.

³⁴ During the course of my first phone conversation with John Coldstream on 26 October, 2001, Bogarde's former literary editor signalled his own belief in a generative link between the autobiographies and the fiction.

³⁵ M. M. Bakhtin, Problems of Dostoevsky's Poetics (ed. and trans.) C. Emerson, The Theory and History of Literature, Vol. 8, (Minneapolis: University of Minnesota Press, 1999) p.188.

The cross-fertilisation of skills from acting to writing

As an actor, Bogarde was known for his meticulous preparation in order to focus on the inner life of the character he was to play. Such intensity provided him with what he terms the sudden release of 'actor's energy'.³⁶ This carried him through the emotional demands of performance, which drained him both mentally and physically. Bogarde comments that without this 'a performance can be adequate, acceptable: but lacking in lustre', and that this repository 'must be cherished like chastity, guarded, husbanded, kept gleaming and bright, and the only possible way to do that is by concentration. Concentration so intense, so hard, so deep that it causes almost physical pain' (Backcloth, p.209). The same high standards he applied to his writing, working from eight-thirty in the morning until twelve-thirty, then from six o'clock until seven when he would re-read the morning's work in order to correct it (An Orderly Man, p.329). With characteristic focus, he would set about perfecting his draft, remarking that 'It seems to me that I write each book twice; rejecting, correcting, destroying, cutting, adding, polishing. It is a long business. Sometimes I manage to get eight hundred words written, at other times I am very lucky if I manage eighty, and it is an exhausting, empty day' (pp.329-330).³⁷ John Coldstream remarks particularly on this personal sense of discipline and his clear sense of direction as being the main reasons why his final drafts were little altered from his first

³⁶ D. Bogarde, Backcloth, p.209. Bogarde has always distinguished this phenomenon from what he considered to be the self-indulgence of method acting. Instead, his technique involved inward concentration to find a psychological connection with the character in order to bring about a convincing performance. In other words, 'actor's energy' has nothing to do with 'ego' and outward display, but with a quiet and intense focus.

³⁷ Bogarde's letter to John Charlton, dated 11 February, 1980, affords a useful insight into Bogarde's working practice. At work on the first four chapters of Thunder at a Picnic, later to be Voices in the Garden, Bogarde refers again to the 'exhausting' business of writing, trying to keep 'the thing as spare and taut as possible'. He adds: 'However, I think that I am learning. I'm pretty aware of adverbs now and slash them as often as I can...and dreaded adjectives...but they still bash their way into my head. Maddening'.

submissions. Emendations to the manuscripts, for the most part, reveal a determination to fine tune the language in favour of 'voice' and 'stage'.³⁸

In his fiction, Bogarde worked outwards from the 'idea', and thus to dialogue and the all-important 'voices' he engaged with at length in the olive store.³⁹ The result is what Coldstream terms entirely 'naturalistic' yet 'sophisticated' prose, and a testament to the fact that each novel saw Bogarde 'greatly involved with my characters' (A Short Walk from Harrods, p.129). Bogarde also noted the cross-fertilisation of approach between the two parallel worlds of 'performance-led' work that he now inhabited. He describes the act of actually 'selling' a book, 'the grisly book signings' which also required a theatrical projection of 'self'.⁴⁰ His knowledge of theatrical technique, for example, explains the intense focus on staging strategies in all of the novels, just as it also informs formal concerns at the level of representation.⁴¹ Thus, the attention to stage and to staging, generated by the acting career, is also inextricably linked to Bogarde's concept of selfhood. The dual nature of Bogarde's professional life, in its privileging of voice through performance, is in harmony with Bakhtin's theoretical approach to the novel and his understanding of the broadly based notion of what text means.⁴² The literary work has its genesis,

³⁸ See Appendix II.

³⁹ In An Orderly Man, Bogarde says of this working atmosphere that 'It is impossible to be lonely with so much conversation going on' (p.326). This self-contained world equates in kind to a theatre or stage where 'voices' proliferate, and Bogarde is on an equal footing with his 'players'. The olive store, as the creative site of writing and propagation of ideas, also has intrinsic meaning in ways that recall W.B. Yeats's notion of the 'myth-kitty'. Bogarde's vocal arena, for example, draws attention to the central collaboration of memory, as a generative repository, with performance as the formal basis for the literary work.

⁴⁰ D. Bogarde, For the Time Being (Harmondsworth: Penguin, 1999) p.115. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

⁴¹ It is worth noting the degree of cohesion between his choice of cinema projects and scripts of a literary origin. Out of a total of 63 films between the years 1939 and 1991, 37 originated either as a novel, short story or play. This serves to show that Bogarde was attracted to these film projects, principally on the basis of their ability to 'disturb, illuminate [and] educate' (Snakes and Ladders p.188). A number of these films, not surprisingly, also stand out as being ones which he was most proud of. The roll-call of directors, particularly amongst the later films, is also an important factor here because not only was Bogarde attracted to the texture of the scripts and their scope in terms of representation, but to the individual approach of 'auteur' film directors.

⁴² Bogarde's ability to occupy the roles of 'audience' and 'player' has a number of parallels with Bakhtin's assertion that we are all 'authors' and 'heroes' in terms of the dialogic dynamic between writer, reader and text.

therefore, in a life involved intimately with vocal and visual modes of communication, which in turn have a direct bearing on substantive and formal narrative structures.

The thesis attributes special importance to the two information channels, vocal and visual, which have a direct influence on Bogarde's approach to writing. The medium of film is one that relies on space, time and sequence as contingent parts of its narrative form, and within this an actor must acquire specialist skills in order for a performance to be credible. This desire to witness emotional authenticity on screen is at the same time at odds with the fragmented, a-chronological method of film acting and film production. The finished film product as the sum total of 'represented positions'⁴³ bears little relationship to the individual performance where an actor might be required to film the final scenes of the story at the start of a working schedule. Bogarde was consistently able to set aside the logistical constraints of filming, with all its potential for univocal performance, to put himself at the heart of the dialogic process.⁴⁴

He was also widely acknowledged to be one of the most penetrating and insightful performers of his day, an achievement that relates to his instinctual ability to represent the 'other' through subordinating the ego and to his intimate understanding of how the camera works. This equates in kind to the process of transgression⁴⁵ at work throughout the novels. In Bakhtinian terms, this means that

⁴³ See footnote 94.

⁴⁴ This in turn had important implications for the interplay between actor, 'text' and audience. Seymour Chatman remarks on the inherently 'fixed' nature of film that does not require the audience to interpret, much less have the verbal imagination necessary to an informed reader. It is arguable, therefore, that Bogarde succeeded in his attempts to 'disturb, educate [and] illuminate' his audience, thus engaging them in the dialogic process. See Chatman, S., Story and Discourse: Narrative Structure in Fiction and Film (Ithaca and London: Cornell University Press, 1978).

⁴⁵ The concept of 'transgression' needs clarification. In The Dialogical Principle, Todorov explains that Bakhtin borrows the term from Jonas Cohen, author of Allgemeine Ästhetik (Leipzig, 1901), drawing also on the work of Worringer, the German aesthetician, in formulating his own theory of transgression. For Worringer, 'creative activity is a Selbstentäußerung, a dispossession of the self, a loss of the self in the external world: art is born only at the moment that the artist gives objective reality to his artistic will'. It is from Worringer that Bakhtin develops the central supports of his theory of transgression, that is, that empathy or identification must necessarily precede the return of the

Bogarde is able to step outside his authorial role to establish empathy with his 'players' through dialogue and then returns to his original perspective with renewed insight. An actor, after all, cannot develop his performance in isolation, for by definition this activity is always relational, and for Bogarde especially, this meant his dramatic persona was never finalised: 'I just wanted to go on and on until one day I would be able to sit down and say, "Ah! That's it! That's what I meant it to be"' (Snakes and Ladders, p.193). Similarly, his inclination to deliver different versions of the same character, which was the case in Alain Resnais' Providence (An Orderly Man, p.291), attests to a considerable ability to anatomise the staging strategies between self and other. Bogarde's literary archive, now housed in the Mugar Library of the University of Boston, provides a fascinating insight into his concern with self-presentation. It contains a short manuscript entitled 'Notes for Research on Book on Visconti' which shows how he offered Visconti multiple interpretations of his character, Friedrich Bruckmann, in The Damned. Bogarde provides the following comment: 'He was struck dumb with surprise when, in one tiny re-action shot...I was able to perform it six very different ways. And without preparation, all within ten minutes before the lunch break'.⁴⁶ Bogarde knew, better than anyone, that a finite

author to his own position. See T. Todorov, 'Philosophical Anthropology' in Mikhail Bakhtin: The Dialogical Principle (trans.) W. Godzich, Theory and History of Literature, Vol. 13 (Manchester: Manchester University Press, 1984) p.94-99. This important second stage, translated literally by Bakhtin as 'finding oneself outside', and by Todorov as 'exotopy', is, Bakhtin argues, the only means for this 'return' to be 'rendered meaningful ethically, cognitively, or aesthetically': 'Aesthetic activity proper actually begins at the point when we *return* into ourselves, when we *return* to our own place outside the suffering person, and start to form and consummate the material we derived from projecting ourselves into the other and experiencing him from within himself. And these acts of forming and consummating are effected by our *completing* that material (that is, the suffering of the given human being) with features *transgredient* to the entire object-world of the other's suffering consciousness'. See 'Author and Hero in Aesthetic Activity' in Art and Answerability: Early Philosophical Essays by M.M. Bakhtin (eds.) M. Holquist and V. Liapunov (Austin: University of Texas Press, 1990) p.26. This allows for the process Bakhtin describes as 'co-experiencing' to be fully realised ('Author and Hero in Aesthetic Activity', p.82). Bakhtin acknowledges the centrality of transgredience as a formal strategy underpinning the relationship between 'author' and 'hero' in Dostoevsky's novels, which he sees as a determining factor in their polyphonic construction (see Problems of Dostoevsky's Poetics, p.48).

⁴⁶ The short manuscript collection in the Boston archive also contains such material as Bogarde's typescript adaptation of I Could go on Singing and single draft chapters in preparation for Cleared For Take-off.

definition of character was neither possible nor desirable. Rather, it is only in the continued striving that a performance of true authenticity might be achieved.

Bogarde refers to authorship as being 'a deliberate change in direction, not a change of profession. It was simply an extension of the original job...' (An Orderly Man, p.325).⁴⁷ John Coldstream also makes this connection with reference to his formal technique. He acknowledges that performance was central to this insofar as the novels came through dialogue, often played out loud in the seclusion of the olive store where he wrote each day at his home in Provence.⁴⁸ Coldstream also cites the centrality of performance in the genesis of the novels as the prime reason why there were so few changes between the first and final manuscripts. He explains that Bogarde rehearsed dialogue and scenes so repeatedly until a scene 'worked' that what was eventually written needed no further revision. He adds to this the fact that Bogarde was of the opinion that to make anything other than minor adjustments on the page would 'cloud' or 'impair' his original judgement. In Coldstream's opinion, this gave rise to novels that are clearly 'master classes in how to do effective dialogue'. He adds that this 'instinctive' grasp of what was required came from the fact that his 'ear and eye were so highly attuned from childhood' that the novels cannot fail but to 'sing and dance'. This is echoed by Sally Betts who, in preparing his typescripts, revealed how '[y]ou felt you were in the same room with him...'.⁴⁹ Glenda Jackson also remarks on Bogarde's 'amazing capacity for *how* people spoke'.⁵⁰

A further significant factor, John Coldstream maintains, are the skills that informed the heightened screen performances, namely 'energy, intelligence, and

⁴⁷ Bogarde clearly conceived writing and acting to be part of the same artistic continuum in which he 'was still creating, still inventing, still learning' (An Orderly Man, p.325).

⁴⁸ Telephone interview with John Coldstream, 23 March, 2005. The subsequent text in this paragraph that appears in quotation marks is taken directly from my interview with him.

⁴⁹ J. Coldstream, Dirk Bogarde: The Authorised Biography, p.388.

⁵⁰ Telephone interview with Glenda Jackson, 16 February, 2005.

intense concentration', all of which transfer into his methodological approach to writing. The intense scrutiny of social staging techniques means that the fiction achieves the sophistication and elegance of what Coldstream terms 'comedies of manners'. In Bogarde's approach to the dramatic representation of character, therefore, it is possible to see a predisposition towards those aspects that Bakhtin attributes in literature as dialogic. These concern the process of transgression binding the polyphonic author to his characters in which no one voice is privileged over another.⁵¹ Hence, the minimal claim to a hierarchy of discourse⁵² in the novels shows Bogarde to be in effect his own audience: that is, by listening to, and engaging with, his 'voices', he is both subject and spectator. This informs narrative structure uniformly, through the use of focalisation, free indirect discourse, and the give and take of direct speech, in addition to the significant part played by the dialogised self-consciousness in which the double-voiced discourse of microdialogue⁵³ is immediately apparent.

The formal points of intersection between Bakhtinian theory and Bogarde's methodological approach to writing through the act of dramatic representation warrants more detailed examination here. His ability to be both 'inside' and 'outside' a character - that is to say, to inhabit the skin of his alter ego, yet crucially sustain the energy of that performance by compartmentalising it - corresponds, the thesis argues,

⁵¹ Bogarde avoids the use of overt third-person narration, an aspect of formal technique that corresponds with the 'narratorless' characteristics of film, with, of course, the exception of the documentary. I refer in the thesis, therefore, to a 'third voice' in order to give a sense of an equal participant amongst other narrative voices. See also the following footnote.

⁵² I qualify this term by the use of 'minimal' because, as with Bakhtin's critique of Dostoevsky's novels, there are aspects of Bogarde's novels also 'which fall out of the polyphonic design...but they do not, of course, determine the nature of the whole' (*Problems of Dostoevsky's Poetics*, p.68).

⁵³ Bakhtin's use of the term 'microdialogue' refers specifically to the 'double-voiced' nature of interior dialogue in which an individual consciousness engages with other voices (*Problems of Dostoevsky's Poetics*, pp.74-75). This allows Bogarde to offer what Cedric Watts calls 'mobility of viewpoint and focus', and in so doing, keeps the role of the 'third-voice' to a minimum. Watts uses this term to refer specifically to Conrad's formal technique in terms of multiple-viewing positions. Watts also refers to Conrad's 'focal and analogical mobility' which has been useful in underlining the central role in Bogarde's novels of camera-eye technique as it moves through space to elaborate on the relationship between individual performance and 'stage-set'. See *A Preface to Conrad* (London and New York: Longman, 1993) pp.150-152.

to Bakhtin's notion of transgression. But what was second nature to Bogarde should not be confused with the 'wooden, self-indulgent method actors' (Snakes and Ladders, p.272). Bogarde's approach is not one of self-absorption,⁵⁴ for he regarded ego, with its accompanying sense of detachment from the immediacy of the experience, as a bar to a truthful act of dramatic representation:

...it has the more dangerous hazard of cutting us off from what I think to be the mainspring of all good acting, which is the minute observation of one's fellow creatures, who are really the fuel which feeds our attempts to create a living character (Snakes and Ladders, p.1).

Intense concentration is also the key to becoming the 'other'. Preparing for his role in Death in Venice, Bogarde describes '[w]illing von Aschenbach himself to come towards me and slip into the vacuum which I was creating for his reception' (p.311). This is akin to the emotional intensity he experiences at work on the 1978 screen version of Nabokov's novel:

In truth, the part of Hermann in Despair was the nearest thing to a complete mental and physical take-over that I had endured since von Aschenbach had eased silently into my existence: it is an extraordinary experience in every way. The actor has to empty himself of *self*, completely, and then encourage the stranger he is to be into the vacuum created (An Orderly Man, p.318).⁵⁵

There is a crucial distinction here between 'possession' and the 'affectation' (p.318) that Bogarde associated with 'method' acting. By 'possession', he means compartmentalising each performance, to 'hold' on to its energy, as a completely separate unit from his own self.⁵⁶ This 'instant leap from one world to another' is what Bogarde says 'caught' the American crew of The Patricia Neal Story 'quite by

⁵⁴ This is supported also by the fact that in An Orderly Man Bogarde insists that 'of all the things I think I most detest about acting is the fact that one has to witness the spectacle of oneself doing it' (p.63). Crucially, Bogarde also took no account of audience approbation, an aspect that he again associated with the 'self-indulgence' and affectation of the 'method'.

⁵⁵ In a letter to Mrs. 'X' in November 1967, on the same theme, he anatomises what representing the 'other' means in terms of 'self' with reference to his own role as Stephen in Joseph Losey's Accident: '...but, yes, it was hell to be him. And more hell to leave him, and myself with a terrible vacuum. "After such a terrible dichotomy," you say, "how do you know who you are?" I don't know. But I *do* know who I am, so I suppose that is why I can sublimate who I know myself to be to another man's character' (A Particular Friendship, p.69).

⁵⁶ Bogarde describes this act of pure concentration as 'the total excitement of creating for the cinema. It is more intense than any theatre role would possibly be. The camera lens photographs the "soul"...if

surprise', accustomed as they were to the 'method' (Backcloth, p.209).⁵⁷ This ability to section off experience formally corresponds to the Bakhtinian notion of transgression and fosters the proliferation of equal voices. Importantly, pushing back the boundaries of representation in this way is inextricably linked to Bogarde's ability to balance his own role as author with the performance of his 'players', a formal process that is borne out by the manuscript material in the Boston archive.⁵⁸

Bogarde's capacity to harness performance techniques in his formal approach to writing - engaging with and as the character, yet retaining his authorial perspective - marks his work as worthy of critical attention. This is apparent in his description of 'talking' his 'people' 'into life', acknowledging that 'It is then that the theatrical part of my life hastens to assist my writing extension' (An Orderly Man, p.326). He confirms this by revealing that 'I play every scene I write, so as to be absolutely certain that the words are true and the mood is correctly set' (p.327). Bogarde also describes an interrogative process in which he performs the role of Bakhtin's polyphonic author who 'speaks not *about* a character, but *with* him':⁵⁹

I...[a]sk them questions, work out with them how they lived, who they were, who they are going to be, what they will do, whom they will meet or couple with, and when they will die. I hear their laughter in my head, their accents in my ear: I know their sadness, their treachery, their kindness and their anxieties, for I have invented them all; and they are completely mine. (p.327)⁶⁰

In this he shares formal correspondence with Bakhtin, who asserts that, '[t]his other consciousness is not inserted into the frame of authorial consciousness, it is revealed

you can find the "soul" of the man you are being you don't act at all. You are' (A Particular Friendship, p.69).

⁵⁷ Olivier also shared Bogarde's disdain for method acting. In his biography, Olivier, Anthony Holden outlines the following conversation that took place during the filming of Marathon Man: 'When Hoffman arrived on the set, announcing that he had not slept for two days and nights to "get into" his drawn and dishevelled role, Olivier said: "My dear boy, you look awful. Why don't you try acting?"' See A. Holden, Olivier (London: Weidenfeld and Nicolson, 1988) p.433.

⁵⁸ See Appendix III.

⁵⁹ Problems of Dostoevsky's Poetics, p.63.

⁶⁰ There are correspondences here once more with Todorov's analysis of Bakhtinian transgression, whereby 'the author can accomplish, achieve, and close off his character only if he is external to him; he is the other bearing the transgressive elements that the character needs in order to be complete...' (The Dialogical Principle, p.99).

from within as something that stands *outside* and *alongside* and with which the author can enter into dialogic relations'.⁶¹

By placing himself at the heart of 'a questioning, provoking, answering, agreeing, objecting activity', Bogarde stakes his claim to what he describes as 'a completely new and special interrelationship between the author's and the other's truth':⁶²

It is an extraordinary sensation spending hours with my 'people'. Exceptionally pleasant most of the time, irritating often; especially if a character takes off on his or her own path against my better judgement and I lose control of them. Then I rip them from the typewriter, screw them into a ball and chuck them away, insert a new sheet into the machine, and start again: 'Now, this time get it *right!*' (p.327)

The frustrations of polyphonic authorship for Bogarde are tempered by rewards in the form of psychological and emotional fusion with his characters, linked to the ability to step outside this vocal arena with fresh insight. Performance technique of this nature 'creates not voiceless slaves (as does Zeus), but *free* people, capable of standing *alongside* their creator, capable of not agreeing with him and even of rebelling against him'.⁶³ His achievement is thus to assemble a theatre of voices in which the author is 'profoundly *active*',⁶⁴ and in which 'the hero is not "he" and not "I" but a fully valid "thou", that is, another and other autonomous "I" ("thou art")'.⁶⁵ The dialogic activity between Bogarde and his voices in the olive store avoids the objectified language that Bakhtin normally associates with dramatic discourse,⁶⁶ invigorating the novel form by incorporating his actor's technique at the level of representation.

⁶¹ Problems of Dostoevsky's Poetics, p.284.

⁶² *ibid.* p.285.

⁶³ *ibid.* p.6.

⁶⁴ *ibid.* p.285.

⁶⁵ *ibid.* p.63.

⁶⁶ 'The hero's discourse is treated precisely as someone else's discourse, as discourse belonging to some specific characterological profile or type; that is, it is treated as an object of authorial understanding, and not from the point of view of its own referential intention'. See Problems of Dostoevsky's Poetics, p.187.

The main body of the thesis looks closely at the influence of cinema's textual systems on Bogarde's formal technique. It is significant, therefore, that the initial volumes of autobiography and the earlier novels which coincided with what Bogarde considered some of his best film work,⁶⁷ reveal the shaping influence of cinematic technique as the basis of their narrative form. Narrative dislocation is a feature of the autobiographies in the sense that they do not always present a strictly chronological account of a life. The end of A Postillion Struck by Lightning, for example, 'cuts' from the poignant evocation of Bogarde leaving home to begin Army training (pp.248-253) to his first experience of Hollywood (pp.254-266). A more detailed account of this then appears in Snakes and Ladders, but not until at least half way through this second volume of autobiography. Similarly, Backcloth begins with his 'demob' from the Army, a logical step in that the war precedes this, but then 'cuts' abruptly to his second trip to Hollywood to film The Patricia Neal Story (1981) (pp.177-183). These shifts in time and space relate to the trigger mechanisms of memory which shape the narrative, and not to a pre-conceived master plan. Bogarde's first two novels, A Gentle Occupation (1981) and Voices in the Garden (1983) also draw widely on kinetic technique.

The later ones, however, Jericho (1992), A Period of Adjustment (1994) and Closing Ranks (1997), rely less on criss-crossing between time-scales and 'worlds' across narrative space, though the use of camera-eye narration remains a powerful formal innovation. It would appear that the further Bogarde moved away from the

⁶⁷ During this period, Bogarde made Providence with Resnais (1977), Despair (1978) with Fassbinder, and his final film, Daddy Nostalgie (1991) with Tavernier. Bogarde also diversified his skills into a number of other projects too, notably The Patricia Neal Story (1981), alongside Glenda Jackson for C.B.S. He completed May we Borrow your Husband? in 1986, for which he adapted the screenplay from the Graham Greene original, and The Vision in 1988. He made several high profile appearances in the form of a BBC interview, in conjunction with an address at The National Film Theatre Review Lecture, and performed a poetry reading of Saki, with other actors, at The Olivier Theatre. This productive period was crowned by his acceptance of the Presidency of the Cannes Film Festival. In addition to the work he did for BBC Radio in the early 1990s, he recorded books for the blind, and narrated a production of The Forsyte Saga, some short stories by Somerset Maugham, and made a recording of Pinter's No Man's Land.

technical influence of cinema, the less apparent are the shifts and breaks in narrative continuity. In the case of West of Sunset (1984), cinematic technique is used as the basis for formal and substantive unity to maximum effect. The novel is framed like a film, the narrative effortlessly alternating between co-temporal and past events. Bogarde had experience of script writing and was well aware of the dynamic relationship of words to performance.⁶⁸ Reference has already been made to the fact that Bogarde found in the work of Pinter, and also Stoppard,⁶⁹ the ideal synthesis of techniques that optimised meaning in terms of language and performance. He then brought his expertise to writing, finding a freedom in this new solitary endeavour which, as John Coldstream confirms, would not have been the case had he chosen to write plays because of the technical constraints imposed by the theatre.⁷⁰ The following section, in its review of manuscript revisions, sees Bogarde prioritising the visual and vocal impact of language to foreground his staging agenda.

The Bogarde archive, The Mugar Memorial Library, University of Boston

The minimal changes to the manuscript drafts, now housed in the Boston University Special Collections department, tell a story in support of the line of inquiry that the thesis has taken thus far. These point to the centrality of 'voice' as a founding principle, and also to the significance of resonant phrases which provide the engine for the formal arrangement of story-space. The drafts of the novels follow the same format: single-spaced typing for first uncorrected scripts and double-spacing for the final drafts, allowing for handwritten revisions to be inserted between lines. The

⁶⁸ Bogarde describes 'mending' scripts, principally the 'terrible' ones of the immediate post-war period, but also re-working large sections of the 1963 production of I Could go on Singing with Judy Garland. He speaks of those scripts that 'had all the vileness of a cheap valentine card', adding 'whatever I did to them I at least managed to appear "real" for most of my time on the screen' (For The Time Being, p.114). In A Short Walk from Harrods, Bogarde claims, somewhat irreverently, that the early Rank scripts were written by 'elderly ladies of both genders' (p.263).

⁶⁹ On the set of Despair, Bogarde was personally involved in this process of harmonising 'word' with 'performance'. Alongside Fassbinder and Stoppard, the key actors spent interminable periods of time infusing the script with precisely the right dialogue.

typescripts reveal that Bogarde was not a great reviser of his work, the re-workings between the original and final drafts,⁷¹ for example, taking the form for the most part only of additional words or lines for emphasis, clarity or embellishment,⁷² set alongside syntactical revision. Even in Bogarde's fourth novel, Jericho (1992), which he began in 1986, had to abandon for personal reasons, and then completed in 1991, there is no evidence of major structural change, beyond that of paragraph rationalisation. The exception to this is Closing Ranks (1997), which is discussed in more detail later in the Introduction. The emendations to the manuscript of Voices in the Garden (1981) reveal the most persistent polishing of prose, with Bogarde intent on evoking and preserving the Provence he knew so well. Although changes were made to the titles of three of the novels, A Gentle Occupation, Voices in the Garden and Jericho,⁷³ the manuscripts overall reveal the strong sense of direction that John Coldstream said was always a feature of Bogarde's approach to writing. Changes to characters' names do occur in draft form, but are of little consequence. Clearly, these were made on the grounds of personal preference, and/or for reasons of authenticating a character's credentials in relation to the overall setting. The rough jottings, some made on the covers and backs of folders, show a mind working from ideas outwards, assembling his 'cast', cross-referring between groups of characters, allocating

⁷⁰ Telephone conversation with John Coldstream on 3 March, 2003.

⁷¹ It should be noted, however, that in the case of A Gentle Occupation, Bogarde's first novel, there is only one extant manuscript.

⁷² An addition to the manuscript draft of Voices in the Garden shows just this type of revision with the single-line insertion depicting moonlight: 'Orion's belt tilted above the hills'. See Voices in the Garden (London: Triad Grafton, 1989) p.135. All subsequent page numbers refer to this paperback edition, and appear in parentheses in the text.

⁷³ The working title for A Gentle Occupation was Never Look Down, while Jericho was originally called The Jericho Walls, a perhaps more pointed attempt to elaborate on the novel's symbolic relationship to the Biblical story. The manuscripts also show that Thunder at a Picnic, taken from a poem by Auden, was the working title for what became Voices in the Garden. This final choice was prompted by a line from Browning's 'A Serenade at the Villa', a stanza of which becomes the epigraph to the novel. (See J. Coldstream, Dirk Bogarde: The Authorised Biography, p.433). Here, further manuscript revisions highlight the dialogic importance of 'voices' throughout the novel, in contrast to the former emphasis on the contentious issues which arise as a result of Cuckoo's picnic. Even changes to characters' names registered as significant in the process of revising in favour of 'voice'. In Voices in the Garden, for example, Bogarde decided to change Marcus Pollock's Christian name from its original, and perhaps marginally more patrician sounding, 'Toby'.

according to time and space, and rounding up his 'lost sheep'.⁷⁴ Concerns of plot, however, were always less interesting to Bogarde than dialogue with its seemingly limitless possibilities for social interaction. Although he repeatedly proved himself to be an effective storyteller, it is through dialogue, which makes up a substantial proportion of the text, that his talents unquestionably shone.

Bogarde did, however, have clear ideas about the direction of the narrative, but not in the sense of a rigidly imposed and intractable master plan. What is apparent is that major conversation pieces inform the structure of the novels, allowing natural demarcation points to emerge rather than their being the result of a framework imposed on them. The thesis consistently makes the case for the fiction being 'performance' or 'voice'-led, which is born out by the many examples of emerging hand-written conversation pieces between characters in the novels in the Boston archive. Interestingly, the manuscripts for the autobiographies also show this to be the case regarding actual people known to Bogarde. Clearly, in all areas of the spoken word, Bogarde strove for integrity and authenticity,⁷⁵ dialogue providing important anchor points from which the surrounding narrative gathered momentum. Bogarde worked hard at the 'polishing' of dialogue, so as to enable his characters to resonate in an appropriate 'voice'. In his manuscript drafts two extracts survive, one from A Period of Adjustment (1994) and the second from Great Meadow, his fifth volume of autobiography, which point up the importance of 'voices' in the formal

⁷⁴ This was advice given to Bogarde by Norah Smallwood, alerting Bogarde to the necessity for incorporating any 'stray ends' into the narrative, when he first started his career as a commercial writer: 'Round up all your stray sheep. It drives the reader mad if you don't and you'll get into a ghastly mess yourself' (A Short Walk from Harrods, p.135). She also impressed on Bogarde the importance of 'selectivity' (Harrods, p.197).

⁷⁵ See Appendix III, (i) The draft version of the conversation between Rooke and Emmie in A Gentle Occupation (London: Triad Grafton, 1988) pp.221-223; (ii) the conversation between Martha and Will, numbered 1-9, which serves as the basis for their conversation regarding his brother James in Jericho (Harmondsworth: Penguin, 1992) pp.120-123; and (iii), the draft conversation between Helen and Will concerning Giles in A Period of Adjustment (Harmondsworth: Penguin, 1995) pp.250-252. All subsequent page numbers refer to these paperback editions of A Gentle Occupation, Jericho and A Period of Adjustment, and are included in parentheses in the text.

development of his writing. Significantly, each includes ‘cast’ lists for the text.⁷⁶ The one for Great Meadow is perhaps more striking in that a ‘dramatis personae’ is not what one would expect to find as the basis for an autobiographical account. However, it shows that Bogarde made no distinction between fiction and autobiography in terms of his method of approach to incorporating dramatic components.

The two manuscript extracts of conversation pieces from Snakes and Ladders that form the basis for dialogue in the published version certainly appear to support this line of inquiry.⁷⁷ Furthermore, actual people from Bogarde’s past are arranged according to sub-sections in the manuscript almost as if they are taking their places in the requisite acts and scenes of a play. It is in this context that the proliferation of ‘voices’ from the past does not merely provide a way through, they are also integral to the sometimes competing demands of narrative progression and historical fact to form a natural alliance. It is perhaps for this reason that the manuscripts for the autobiographies show evidence of greater, though by no means extensive, re-casting. This is undoubtedly a desire to balance ‘voice’ against the formal constraints of writing seven volumes of autobiography. In the re-working of the section from Great Meadow⁷⁸ entitled ‘Lally’, (pp.61-70), for example, the structure and content remain largely intact between the two versions, but the mode of expression is fine-tuned. This is necessary to incorporate the added detail and, most importantly, the sense of a child’s ‘voice’ and a child’s perspective on events, which is brought more sharply into focus.

⁷⁶ See Appendix.IV.

⁷⁷ These two extracts can be found in Appendix III. The first passage, involving a conversation between Bogarde and Harri, his Eurasian girlfriend on Java, is found on page 67 of Snakes and Ladders, while the second extract, between Bogarde and his father, is reproduced on page 293 of the same edition.

⁷⁸ D. Bogarde, Great Meadow (Harmondsworth, Penguin, 1992). All subsequent page numbers refer to this hardback edition, and are included in parentheses in the text.

If conversation pieces are a dynamic force behind the shaping of the novels and autobiographies, the same is true of the part played by resonant phrases, many encased within dialogue, and recorded in the hand-written jottings which form the basis of the draft manuscripts. Bogarde then carries these phrases into the text, building an entire stretch of conversation around them. The single handwritten phrase, 'Sex has an odour', which is included in the revisions to Jericho (p.73), is spoken by Florence to Will about her marriage to James, and shows how Bogarde focused on developing the sense of primal passions which the narrative explores. Similar resonance attaches to the expression, 'the bicycle patch', which is also noted down by hand on a single sheet of paper and attached to the manuscript of A Period of Adjustment. The birth of Giles, 'the bicycle patch', to Will and Helen fails to shore up the parents' flagging relationship (p.75), but the boy is pivotal to his father's process of 'readjustment' in later years. For Bogarde, individual phrases such as these were the tangible expression of ideas for the novel in its earliest form. Elsewhere in the Jericho archive, Bogarde writes these lines - which are, in a later modified form, to be spoken by Aronovich about James:

'Spoilable as a perfect peach. Bruise so easily. And then they rot. James rotted'.

The final, published version reads thus:

'He spoiled as easily as the perfect peach which he resembled. Ripe, glowing, firm, golden, untarnished. What a fruit to be taken. I mean no pun! He bruised quickly, alas'. (Jericho, p.267)

The parallels with Eden in the latter version are self-evident, and locate James within a moral framework not dissimilar to that which encompasses Hugo's demise in West of Sunset (1984). Both men seek oblivion in different ways: Hugo, with an aggressive drive towards moral decay and self-destruction, while James's promiscuity is simply an attempt to forget the pain that accompanies his confused sexuality. The

'perfect peach' that 'bruised so easily', and other phrases like it, provides Bogarde with a point of orientation for the sustained growth of a character throughout the text.

The manuscript drafts of West of Sunset and Jericho give further support to the view that individual phrases or lines played an integral part in Bogarde's approach to writing. Adjoining the West of Sunset manuscript, for example, is a single sheet of typescript on which appears the line 'all spirits are enslaved that serve things evil'. The line, from Shelley's 'Prometheus Unbound', ultimately becomes the epigraph of the novel and encapsulates Hugo's Faustian quest. In a similar vein, the following lines from Pope's 'Ode on Solitude' appear on a separate postcard at the front of the Jericho manuscript:

Then let me live, unseen, unknown
Thus unlamented let me die
Steal from the world, and
Not a stone tell where I lie.

These lines, spoken by Martha to Will regarding the disappearance of his brother, James, (Jericho, p.122), clearly captured Bogarde's imagination and spawn the many references to James's desire for oblivion.⁷⁹ Individual lines or phrases that accompany the manuscript proper provide us with a valuable insight into the creative process, and insofar as they connect with character and plot, show how they also inform the orientation of the text at a formal and a substantive level.

The claim made by the thesis that Bogarde is an empirically dialogical writer is born out by the manuscript revisions relating specifically to the endings of the novels. These favour conclusions that are 'open-ended', and thus promote the Bakhtinian notion of language as anticipatory by virtue of its half-ownership. Certainly, a sense of 'unfinalisability' is the quality that drew Bogarde to many of the scripts of the films he considered to be his best work, and this same preoccupation which drives the novels similarly informs their endings. Chapter 1 addresses the formal implications

⁷⁹ See Jericho, p.11; p.30; p.34; p.63; p.144; p.273; and A Period of Adjustment, p.17.

of this aspect of textual emendation with regard to the ending of Voices in the Garden. Here the re-working of the original manuscript reveals a conscious desire on Bogarde's part to bring about an ending without setting limits to either the character or reader. Robert Gottlieb of Bogarde's American publishers, Alfred Knopf, found the ending of Voices in the Garden too 'cute and pat',⁸⁰ when in fact it is entirely consistent with the symbolic patterning of the novel and its recurrent emphasis on role-play. The manuscript draft for Voices in the Garden reveals that Bogarde made small but significant revisions to the ending of the novel, but not in any way that comply with Gottlieb's views. These changes, discussed in greater detail in Chapter 1, show Bogarde's keen sense of direction insofar as they demonstrate his overriding concern with staging and dialogism in a novel for which the thesis claims exemplary status.

Even in the novels possessing a more definitive sense of closure, there is still a sense of a continuing dialogue, of unfinished business, of matters not fully resolved. What will be Nigel Pullen's fate, for example, or indeed General Cutts', at the end of A Gentle Occupation? In Closing Ranks (1997) also, the tide of subversion may have been stemmed, but the forces of change represented by the younger generation appear to have a secure foothold. The final revision to the novel adds an important closing paragraph that is calculated to be read with this continuing clash between centripetal and centrifugal forces in mind. To this end, the revisions made to the manuscript draft of the concluding lines of Jericho are also designed to focus attention on unfinished conversations. Here, as father and son reach a new understanding, Bogarde chooses to close his first draft with this additional line, which is then promptly crossed out: 'And linking his hand in my own we ran into the wind together'. This concluding line does not survive into the final draft, having been removed in favour of a sense of an ongoing dialogue between Will and Giles which is

⁸⁰ J. Coldstream, Dirk Bogarde: The Authorised Biography, p.435.

to be explored further in the sequel to Jericho, A Period of Adjustment. This close attention to detail merely serves to support the claim that Bogarde's formal approach to writing is essentially dialogic.

The adverse circumstances surrounding the composition of Jericho,⁸¹ related to the illness and subsequent death of Anthony Forwood, Bogarde's friend and manager, explain the extended dates of the manuscript drafts.⁸² July 1986 is the date given for the first version, with a revised draft for September of that year. The second uncorrected draft is dated September 1990, with a final revision being completed by mid-February 1991. The fact that the additional line for the conclusion to the novel was crossed out in the original manuscript at this early stage, not appearing at all in the revised draft, may suggest that Bogarde already had in mind a sequel to Jericho. But equally it reveals his natural disinclination towards artificially imposed boundaries, which may in part be related to the constraints of film technique where it is necessary for an actor to explore fragments of human experience out of chronological sequence. This was a skill which an instinctual actor such as Bogarde was able to transfer to writing as he enacted the 'roles' of his characters for the novels in the quiet of the olive store. Thirty years before he began to write for the commercial market, Bogarde had entered a profession in which he must be skilled, if called upon to do so, to play the final scenes first and the first last. It is credible, therefore, that he approached each individual scene in a novel, with its potential for closure and unexplored possibility, and irrespective of its relationship to the temporal scheme of story-space, with the same level of intensity. The novels represent human experience as a continuing dialogue, with Bogarde referring consistently throughout

⁸¹ The original title of this novel was The Jericho Walls, Bogarde changing it half way through to Jericho when he became aware that it was 'not at all an intellectual piece, more a thriller!' See J. Coldstream, Dirk Bogarde: The Authorised Biography, p.517.

⁸² D. Bogarde, A Short Walk From Harrods, pp.238-239; p.272.

the autobiographies to the 'doors', that is, the twists and turns of fate with their potential to make or mar.

The novels speak also of endless possibility in the form of unfinished discourse, which not even death can curtail. Our attention is drawn, for example, to the final lines of the manuscript for Chapter 11 in A Period of Adjustment which Bogarde re-works, presumably with this in mind. Dottie Theobald has just informed Will of Lulu, and her son, Frederick's, deaths in a car accident on the autostrada on her way to Rome. The original manuscript has the chapter close with these lines by Will as he recalls Lulu's final words: 'Those bloody white flip flops. "I trod in some chewing gum," she had said. "Disgusting!"' The revised draft, seven months later, changes this to: 'Those bloody white flip flops. "*I'll hear,*" she had said. "*Oh yes, I'll hear you go*"'. The rewritten lines instead capture the sense of an unending dialogue, one that responds to lines just spoken and, more importantly, to those echoes of Lulu's voice, the imprint of which will remain a permanent memory. The use of italics, for example, indicates the presence of microdialogue, that is, the overlapping of Lulu's 'voice' with Will's thought process, testifying to her capacity to influence him in death as she did in life. He resolves to hold on to the improved standards of dress, initiated by her, as a mark of respect for the deep feelings between them, a further reminder that even death is not final so long as memory can re-enact the 'voice'. It is a poignant moment that speaks of 'exits', but not 'endings', only new beginnings borne of bittersweet experience. The manuscript revisions to the closing lines of Jericho and Voices in the Garden, together with the published form of the other novels, testify to Bogarde's desire to forswear contrived endings in order to foreground the dialogic orientation of the texts.

However, it is the manuscripts of Bogarde's final novel, Closing Ranks, that reveal the most extensive re-working and, for this reason, warrant more detailed

examination. It is the only draft material of a novel currently held by the Bogarde family,⁸³ the reason being that it was completed during a period of ill health with the last stages of copy-editing being done from Bogarde's hospital bed in London.⁸⁴ The manuscript material comprises a first uncorrected and a final draft typescript, which follows the pattern of working practice for all of the novels, with the exception of A Gentle Occupation.⁸⁵ The first draft, dated 23 December, 1983, comprises the first three chapters of the novel, and the final draft, dated 1 June, 1996, adapts, interleaves and extends these with additional material. The protracted nature of the novel's gestation period means that the manuscript material provides a fertile repository for tracking its evolution, making Closing Ranks unique amongst the archive material. Not surprisingly, therefore, there is evidence of significant re-working that is uncharacteristic of the rest of the oeuvre. The first uncorrected draft, for example, includes Quentin and Joyce Small, their twin boys, Alan and Eric, and daughter, Marcia, but this family is then replaced in the final draft manuscript by the childless Jake and Isobel Wood. Quentin is a journalist who, like Jake, is intent on exposing the dark secrets of the Grayle family, and the scene in which he first meets India Grayle is virtually unchanged from its published version, except that Jake now takes over Quentin's role.⁸⁶ From this point on, however, the similarities between the manuscripts end. Most striking is the fact that in the final draft Bogarde dispenses with the Small family, presumably because a grouping of five did not permit the privacy required for developing the issue of constructed sexuality centred on the sado-masochistic relationship of Jake and Isobel Wood. The first uncorrected draft

⁸³ John Coldstream confirms that this manuscript will shortly be in the possession of the Mugar Memorial Library at the University of Boston.

⁸⁴ Bogarde had entered the King Edward VII Hospital on 18 September, 1996, from where he also dictated his annual submission for the Daily Telegraph's 'Books of the Year' column. Closing Ranks was finally ready for publication some four months after he left hospital. (See J. Coldstream, Dirk Bogarde: The Authorised Biography, pp.536-537).

⁸⁵ See also footnote 88.

⁸⁶ D. Bogarde, Closing Ranks (Harmondsworth: Penguin, 1998) pp.90-94. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

gives no indication that Bogarde had in mind similar sexual relations between Quentin and Joyce Small. Significantly, this bears out the claim made in Chapter 3 of the thesis that the concern with sexual power does not become the focus for a novel until Bogarde came to write West of Sunset in 1984 and, subsequently, Jericho and A Period of Adjustment.

By the time Bogarde began work on the final draft of Closing Ranks some twelve years later, there was a clear need for structural readjustments to the introductory three chapters that are the sum total of the first uncorrected draft. These are used as the springboard for the final draft, taking the narrative up to the end of the section entitled, 'Monday Morning' (p.108). The final draft then incorporates the Jake and Isobel story-line woven into this first draft material, necessitating substantial structural revision at an early stage of the novel. However, ongoing emendation remains a feature of the final draft, this being evident in its physical appearance: distinctive wads of A4 paper, alternating in colour between white and cream, immediately distinguish this manuscript from the uniformly white ones of the Boston archive. The different coloured paper suggests that whole sections of the novel were worked on at different times, then brought together to form a uniform manuscript. The protracted evolution of this novel is also apparent in the multiple changes to pagination in certain sections of this draft material.⁸⁷ This is particularly evident in Chapter 3 of the final draft, and is largely due to the interleaving of new material, notably the Jake and Isobel scenes, with the existing three chapters that comprise the first uncorrected draft. Ultimately, Bogarde decides against progressive pagination, and elects to number each chapter as a separate unit, presumably to facilitate any

⁸⁷ The first page of Chapter 3, for example, was originally 'p.66', and was then changed to 'p.72'. Similarly, 'p.99' of this chapter was formerly 'p.105', then 'p.97', and finally, 'p.98'. Disruption to pagination also occurs in Chapter 4 where 'p.1' was originally 'p.8', with other pages following on in numerical sequence. These changes are directly related to the extensive re-working of the early stages of the novel as Bogarde adapted the three chapters of the first uncorrected draft to the new material of the final draft typescript.

further structural changes. The changes made to the division between chapters also indicate structural alteration at a later stage in the development of the novel than is normal with regard to Bogarde's working practice. There are two examples worthy of mention here, because of the discrepancies that exist between the final draft and the published version. In the final draft, the ending of Chapter 6 and the beginning of Chapter 7 occur in a different part of the narrative from the structural demarcation between these chapters in the published version. Also in the final draft, Chapter 9 begins at the section entitled 'Thursday Morning' and follows through to the end of the novel. The published version inserts a chapter division into this concluding part of the novel under the heading of 'Friday Night' (p.270), whereas this had previously been marked simply by a change of section.

However, the strongest evidence for substantial late revision relates to the content of the two closing scenes of the novel, the first being Isobel's murder of Jake, and the second her phone call to Dr. Bell (pp.277-280). Here, Bogarde attends specifically to the type of language used by both Isobel and Jake, heightening the sense of threat and turning the spotlight onto Isobel's mental breakdown. Most important is the way in which Bogarde revises the manuscript to 'show', rather than 'tell' of, Isobel's mental confusion by focusing on her own disjointed thought patterns after killing Jake. This scene is also the subject of more detailed discussion in Chapter 3 for the way in which it monitors Isobel's mental deterioration in relation to issues of staging and constructed sexuality. Still more significant is the decision by Bogarde to supplement additional material to conclude the novel (pp.280-282). The final draft, for example, has the novel end on a curiously abrupt note with Loveday anticipating Sophie's return and registering the fact that 'something terrible had happened' at Home Farm. The published version, by contrast, adds a concluding extended paragraph which makes symbolic use of 'light' and 'dark' to narrate the

events surrounding Isobel's arrest and removal from Home Farm. This culminates in the final, fitting image of total darkness descending as the flashing lights of the last police car fade into the distance and the room lights are switched off throughout the house. This is calculated to resemble the turning off of stage lights and anticipates the dialogical significance of the free indirect discourse that concludes the novel and proclaims that '[t]he ranks are closed' (p.282). The discrepancies between the final draft and the published version,⁸⁸ therefore, see Bogarde decide at a relatively late stage to re-work this section, bringing the ending of his final novel back into line with the unfinalised discourse and the sense of a continuing dialogue found in the earlier fiction. The two extant manuscripts for Closing Ranks not only provide a fascinating insight into the formal reconstruction of a narrative over an extended gestation period, but also testify to Bogarde's ongoing preoccupation with staging and constructed identity.

The thesis is concerned with Bogarde's preoccupation with the allied aspects of staging and 'space', and the evolution of the fiction and autobiographies via the visual and aural narrative focus of cinema. The manuscripts bring us closer to his 'players' through his fascination with dialogue and social performance. The draft material for A Period of Adjustment also includes a seating plan for Giles's birthday party which is designed to focus attention on the importance of group dynamics. They also highlight the central role played by the visual imagination in the creation of the texts. We know from the published versions of the books that maps and illustrations were important for Bogarde, and many of these were his own work. A Gentle Occupation, for example, includes a detailed layout of the city and its environs, while the hard-back version of Closing Ranks bears a plan of the Grayle estate on its front cover.

⁸⁸ There is no surviving draft manuscript for the changes made to the ending of the novel other than the fact that they appear in the published version. The probable explanation is that Bogarde was working on Closing Ranks from his hospital bed, making it easier for any loose-leaf material to be separated from the main manuscript.

Many of the cover designs for the novels, hard- and paperback, were done by Bogarde himself, as were many of the sketches and illustrations in the autobiographies.⁸⁹ More significant perhaps, amongst the archive material, are the detailed maps for Jericho and its sequel, A Period of Adjustment, which were not intended for publication and function purely as a support to the act of writing. The worlds of these novels, 'Jericho', L'Hermitage, Bargemon, St. Sulpice, the market square and the Rue Émile Zola, are for Bogarde an elaborate set, complete with orientation points, individually named dwellings, road networks and, in the case of the garden of L'Hermitage, a plan which names trees and other features individually.⁹⁰

The manuscripts reveal how Bogarde pays particular attention to giving the reader a physical sense of his 'set', often through a series of single-word changes that might at first glance appear unremarkable, but which serve cumulatively to heighten the atmosphere of the scene in question. In Voices in the Garden, for example, Chapter 5 of the first draft manuscript refers to 'a bucket of champagne' which is then substituted by 'Bollinger', which becomes in its final, published form, 'Laurent Perrier' (p.142). The same is true of the way in which he re-works the culinary delights of Cuckoo's 'picnic' (pp.212-213) in order to achieve maximum visual impact. Amongst the delicacies served to her guests, for example, are the following: 'brown' shrimps that are then revised in favour of 'amber'. He chooses to retain 'amber' in the final draft because 'brown' is used a few lines later. The more exotic 'truffles' replace the 'lemon' of the first draft, while 'strawberries' become 'raspberries' in the final version. In A Gentle Occupation, the single-word change tracking the movement of native Indonesians, as they make their way through the network of city streets, reveals the sense of purpose with which Bogarde refined the

⁸⁹ In the case of the hard-back version of Great Meadow, the cover design is from an original painting by Bogarde's father.

language of the novel. The first draft has 'scurrying' which is then excised in favour of 'drifting', and the final choice comes to rest on 'wandering' (p.11). The Introduction has already stated that Bogarde did not make drastic revisions to the manuscripts, but invested time and concentration in the power of single words to alter nuance and voice.

This precise attention to detail is an important means by which Bogarde creates a dynamic backdrop for the proliferation of his voices and strengthens the notion that staging and space are integral parts of his artistic vision. These types of revisions, in providing visual and tonal authenticity, help Bogarde to gain immediate physical access to the imaginative world of the novels. This process corresponds to the meticulous preparation he undertook for his on-screen roles. He describes how, for example, his portrayal of Barratt in The Servant and Von Aschenbach in Death in Venice required him to work 'from the outside in' in order to inhabit the skin of the character. In Snakes and Ladders (p.234; p.311), Bogarde explains that once having donned the 'uniform' of his alter ego, and familiarised himself with the visual touchstones of his 'world', the artistic process would then take its course. It was Losey who had impressed on Bogarde the value of 'dressing the set' as a spur to achieving authentic performance, particularly highlighting the importance of 'texture'. This was a valuable learning curve for Bogarde who remarked that: 'All these apparently trivial items, or obvious if you like, add up to an enormous whole. Even if the audience is not immediately aware, it is subliminally aroused and its emotions feel the truth. It is real. And the actor feels the reality' (pp.235-236). Bogarde notes how, on the set of The Damned, colour and texture were also important to Visconti who recognised that the authenticity of the represented world was crucial to the performer and not simply for the delectation of the audience:

⁹⁰ See Appendix V.

The attention which he paid to the smallest detail was incredible. Always I had been brought up in the cinema to believe that they would never see it. They being the much maligned audience. This was the direct opposite of Visconti's theory which was that they would all see it, feel it, smell it; and they were not to be cheated. Fires were fires, and burned from real logs... Wood was wood, never plaster... Silk was also silk. I had learned texture from Losey; but this was really texture, and if Visconti's excesses sometimes seemed self-indulgent, he never, at any time, excused them. (*Snakes and Ladders*, pp.266-267)

It was necessary, therefore, for Bogarde to create the climate for such a rapport to operate, but this could only be achieved through first establishing a psychological and topographical connection with the 'world' of the character. It seems conceivable that, given the performance-orientated nature of the manuscripts, Bogarde was able to transfer at least some of these skills to writing, not least the staging techniques and the concern with performativity situated at the heart of the fiction.

The stage and staging as a formal preoccupation

It is Bogarde's preoccupation with presentation and performativity, as the determining factor in both the formal and substantive construction of the novels, with which the thesis is chiefly concerned. His fascination with 'stages' and staging technique is perhaps better understood by charting those influences, by way of the autobiographies, which helped to shape the child's perspective on the adult world. Bogarde's mother, the former actress, Margaret Niven, brought glamour, colour and exuberance into the daily routine of the young boy, and no doubt communicated also her own sense of yearning for the theatrical life she left behind for marriage and motherhood. Religious ceremony also had its part to play in this formative process. Ironically, his father, who had lost his religious faith in the First World War, sent his son to the Roman Catholic convent school in Radnor Park. Bogarde reveals that he went to the school chapel, 'not to pray, you understand, but to drown in the splendours of lamps, candles, colours, a glowing Christ and a smell of something in the stuffy air.... The colours, the singing of the choir, the altar cloths shimmering

with gold thread filled my heart and my head with delight' (Backcloth, pp.24-25).

This bewitching and sensuous spectacle of colour, light and form in which Bogarde could 'lose himself' was later to be translated into the desire to act, to be the 'other':

The ritual, the singing, the light, the mystery, the glowing candles: all these were Theatre, and Theatre emerged from these things and engulfed me for the rest of my life. Learning my catechism was, after all, merely the prelude to learning my 'lines'. (Backcloth, p.25)

Bogarde describes how he 'decided, there and then, to be a priest' (p.25), principally because he was both the focus and the engine for this piece of religious theatre. This heady initiation into the mysteries of Catholic ritual, however, was tempered at home by a religious upbringing that was 'vaguely ambiguous'. His mother was a protestant Scotswoman, while his father grew up in a devoutly Catholic family. He and his sister attended convent schools, but with the proviso that 'you follow whatever faith you wish; it is your life, not mine' (p.25). There can be little doubt that the 'mixed messages' he received regarding religious belief fostered within him a desire to question, to apply intellectual rigour to commonplace situations which other children might happily accept. In addition to this, the tantalising potential of social performance, with its socially expedient 'masks', had already begun to root itself in the consciousness of the young Bogarde.

The relationship between religion, staging and the self continues to be a significant feature of the autobiographies. One such episode occurs at the end of the summer of 1934, when he was sent to Scotland to live with relatives in the belief that a Scottish education would increase his chances of academic success. Here, the austere Church of Scotland service, 'spartan, undecorated...white and charcoal, a place for penance not praise', cut Bogarde adrift from the theatrical spectacle of 'the sweeping colours, the gilts and blues, the purples and viridians, the soaring music and the heady smell of incense...' (A Postillion Struck by Lightning, p.161). Bullied at school for being English and 'middle class', and feeling increasingly isolated, he

finds a place of refuge in a beech thicket near his aunt's estate. In this retreat he builds an altar where he repeatedly prays for release from his unhappiness, but receiving no tangible signs of deliverance, demolishes it and stays away from school. It is difficult not to acknowledge the symbolic link between his iconoclastic rejection of religion and the refuge he finds in the local cinema, where he meets Mr. Dodd. Bogarde accepts his invitation to tea, unprepared for its accompanying bizarre consequences: he allows Mr. Dodd to 'turn me into Boris Karloff in the flick of a fly's eyelid' (p.174). 'Trussed like a fowl', Bogarde glimpses through the eye-slits of the mummy-like bandages 'my genitals, naked and pink and vulnerable as a sugar mouse' which were 'pathetically thrusting through the swaddling rags' (p.175). In words that convey not only the terror of physical coercion, but also a crisis of self, he reverts to prayer in an effort to avoid the inevitable:

If I prayed surely, this time, God would hear? The anxious, firm, slippery fingers caressing and anointing me splintered my whole being into a billion jagged fragments. I was only aware that if they did not stop something terrible and horrifying would happen.

Which it did. And I knew. (p.175)

The scene encapsulates Bogarde's struggle with 'the swiftly fading childhood', of which the prayer is 'a firm relic' (Snakes and Ladders, p.29), and the darker forces of the adult world. It also marks the beginning of the process of his rejection of formalised religion, which was finally sealed by the Second World War.

As an older man, however, Bogarde continued the ritual of prayer, perhaps because sub-consciously it connected the incantatory habits of childhood with his own sense of self in the present. This desire for integrated wholeness continues to inform the autobiographies, with H el ene Bordes noting the relentless drive towards self-examination 'to reach a deeper and more complex truth', and contrasting him in this respect with Nabokov.⁹¹ Certainly, the trauma of sexual coercion, and the

⁹¹ H. Bordes, "'Peuple" et "Pays" dans l'Autobiography de Dirk Bogarde'. She observes that for Nabokov autobiography was a means to an end in 'ridding oneself of self' (c'est se d ebarrasser de soi)

concurrent loss of innocence, revisited in varying degrees of explicitness throughout the fiction, appears to be a necessary step towards expiating the psychosexual distress of the encounter with Alec Dodd. It is also conceivable that being cast as the sexual 'other' gives Bogarde the necessary insight to probe the dynamics of sexual power in the later novels in a way that is both credible and meaningful. Chapter 3 examines the dialogic implications of sexual staging, focusing on the body as a critical category in line with the Bakhtinian orientation of the thesis.

There are other autobiographical events that directly inform the dynamic relationship between the 'stage' and socially constructed behaviour, which preoccupies Bogarde in each of the novels. These relate specifically to Bogarde's wartime experiences, the first of which makes the link between sexual power and depravity and his subsequent erosion of faith. In this case, the 'stage' is a concentration camp and the site of an obscene version of reality disconnected from established moral touchstones. He describes how 'two of the women guards smiling brightly and wearing scarlet nail-varnish among the decaying mounds of bodies, shred whatever belief I had had to tatters and dispersed it in the winds of fact, and hideous truth' (Backcloth, p.26). Bogarde relives similar feelings in An Orderly Man when an ingratiating kapo shows him the evening attire snatched from Dutch Jews on the night of their arrest (An Orderly Man, pp.200-201).⁹² He notes the existence of a stage and orchestra pit where Jewish prisoners took on roles to maintain the semblance of cultured behaviour and normality in the midst of genocide. Bogarde observes that while he has become battle-hardened to the 'vile and ugly mechanics of

in order to write about something else (pour enfin écrire autre chose). In full the text reads as: 'Nabokov, quelque part, dit en substance que l'autobiographie, c'est se débarrasser de soi pour enfin écrire autre chose. Différente est l'autobiographie selon Dirk Bogarde, qui écrit davantage un autoportrait, pour aller vers une transparence de plus en plus grande, atteindre à une vérité de plus en plus profonde et complexe...' (p.144).

⁹² It is unclear as to whether the two separate events mentioned took place in the same or different camps. In An Orderly Man, Bogarde states that the meeting with the kapo may have taken place in two possible locations, that is, either Vught camp or Belsen (p.200). John Coldstream notes this

war', he had never 'become accustomed to the rack of evening dresses, floating, twisting silently in the soft spring wind'. He continues to ponder the dynamics of staging and the psychology of fear prompted by his role as the S.S. man in The Night Porter (An Orderly Man, p.203), adding that he had 'no illusions at all that I was not the man I was supposed to be playing'. This culminates in the powerful image of Himmler's ignominious end: 'They hadn't even given him a pair of socks; and his tongue hung limply from thin lips like that of a dead dog' (An Orderly Man, pp.203-204). These scenes disturb because the 'masks' that create and maintain the excesses of extreme power are not so very different from those constructed on a daily basis for reasons of social expediency. A similar impulse is apparent in the defence strategies Bogarde adopts against the institutionalised 'maleness' of Army life (Snakes and Ladders, p.9) to which the homosexual Palmers Green falls victim (p.15). But learning to enact a role makes Bogarde's return home on leave all the more disorientating: 'It was rather as if I was poking about in the room of someone I had known long ago, and then but slightly' (Snakes and Ladders, p.32). Repeated reference is made in the autobiographies to the 'doors', which convey a sense of 'exiting' one 'stage' onto another (An Orderly Man, p.325; Backcloth, p.143), and necessitating modifications to individual acts of performance. In Cleared for Take-off, the bullying officer who loses his nerve under enemy fire strikingly embodies this particular motif (p.33). Furthermore, Bogarde's account of the mock ambush in which he 'kills' fellow Army recruit, Ernie Bassett, constitutes an important moment of self-realisation as he acknowledges his own capacity to take another's life in order to survive (Snakes and Ladders, pp.25-27).⁹³ It is this equation between the 'stage'

confusion about places and times: 'The safest conclusion is that the images are distilled in part from what Derek [Dirk] saw...' See J. Coldstream, Dirk Bogarde: The Authorised Biography, p.123.

⁹³ The incident inspired Bogarde to write the aforementioned poem, 'Man in the Bush', dated 30 August, 1941, and published in The Times Literary Supplement.

and self-presentation that illuminates the novels, and establishes a discursive framework as the basis for their critical interrogation.

The aim of the Introduction has been to provide an overview of those formative factors that contributed to Bogarde's lifelong interest in presentation and performativity. Self-presentation thus becomes the means to exemplify a narrative strategy that pointedly promotes 'showing' over 'telling', through the cross-fertilisation of performance and cinematic techniques. These focus attention both on staging strategies and the fragmentary and shifting nature of perceived reality. The claim that the writer in Bogarde evolved organically from performance techniques makes his literary achievement all the more distinctive on the grounds that he brings to contemporary writing an expertise unavailable to others. His kaleidoscopic focus on colliding worlds, with their competing discourses, is also a direct legacy of his intuitive feel for 'voice'. Bogarde's fascination with performance makes the fiction especially receptive to the work of Erving Goffman, with its emphasis on the 'stage' and self-presentation, providing useful points of intersection with Bakhtin's view of language and identity rooted in the 'social'. The main chapters of the thesis look closely at the spatial and psychological dimensions of the 'stage' as the means by which performance is validated and social identity constructed. Chapter 1 addresses the pointedly dialogic status of Bogarde's second novel, Voices in the Garden, in so far as it privileges voice and staging techniques which also preoccupy the rest of the fiction. Here, Bogarde orchestrates his 'voices' against a pastoral backdrop involving a series of chance meetings, often involving assumed identity, and uniting the opposing worlds of youth and age. There is also a strong sense of his involvement with his 'players', not as a detached onlooker but as an active and equal participant in this vocal arena. It is Voices in the Garden that best illustrates not only the syntheses of form and theme in terms of Bogarde's preoccupation with staging, but also

underscores the premise, initiated by A Gentle Occupation, that the 'stage', as an exemplary Bakhtinian space for interaction to take place,⁹⁴ cannot exist independently from either the actors or the audience.

Chapter 2 focuses on the link between staging and dialogism by addressing the issue of ideological discourse and space, completing the discussion of Voices in the Garden before moving on to its prime focus, the densely populated A Gentle Occupation. This negotiates a discursive space for Bakhtinian theory to juxtapose the notion of a 'marketplace' for 'voices' with the monological concept of the 'distanced zone'. The final chapter integrates Bakhtinian theory with the issue of the body as a critical category, appropriating Stam's term of 'carnal polyphony' as the basis for interrogating the later fiction. The novels from West of Sunset onwards are predominantly concerned with body politics, anatomising the process that leads the sexual 'other' to be confined to a finalised form. Thus, the thesis explores the dynamic of staging and dialogism at the heart of the fiction, permitting carnival forms to proliferate which offer a release from socially and sexually prescriptive roles. As an empirically dialogical writer, Bogarde endorses all attempts to escape the finalised roles of stereotype by repositioning those boundaries that seek to frustrate positive acts of renewal between self and other. The aim of the thesis is, therefore, to highlight the individual talent of Bogarde, for whom writing became a successful parallel career to acting and who brought a spirit of innovation and a fresh way of

⁹⁴ Even the presence of a single actor on a stage argues against this being a setting for monologic forces to voice themselves, simply because consciousness itself is always socially oriented, always in dialogue. Bakhtin's criticism of dramatic discourse was based on its reliance on 'represented positions' (Problems of Dostoevsky's Poetics, p.188), arguing that most forms of drama were monologic in that the single-voice authority of the dramatist was imposed on the work of art. He made exceptions, however, in the case of the Mediaeval Mystery Plays, Chaucer, Shakespeare and Rabelais. It is interesting also to note that the polyphonic qualities of Shakespearean drama to Bakhtin extended equally to the soliloquies because these illustrate how a single performance can justifiably be termed dialogic in that it repeatedly incorporates other voices and discourses, sometimes in the form of 'microdialogue'. The single-voice narration of a confessional novel such as Dostoevsky's Notes from Underground also falls within this compass.

seeing to contemporary fiction.

CHAPTER 1: THE 'STAGE' AS A VOCAL ARENA

Introduction

This purpose of this chapter is to show how Bogarde's second novel Voices in the Garden (1981), as an exemplary text, establishes the relationship between the 'stage' and dialogism in the formal construction of the fiction. In so doing, the novel articulates his belief that a change in 'set' inevitably determines all acts of social performance. It was also written at a time when Bogarde was still actively involved in film projects, with the result that cinematic technique directly informs formal narrative strategy, as it does his first work of fiction, A Gentle Occupation (1980). This is evident in the way in which Bogarde 'cuts' between and across different social realities,¹ highlighting accordingly the central role played by competing discourses as a generative impetus in his writing. Voices in the Garden is therefore arguably his most distinctive work by virtue of the synthesis of the formal and substantive exposition of staged behaviour in relation to 'stage-set'. The Introduction has already attributed significance to the olive store as a 'stage' on which the auditory and the vocal are bound together in a reciprocal and dialogic union:

I hear their laughter in my head, their accents in my ear...If anyone passed the door of this olive store, I reckon I'd be carted off as barking mad for talking to myself (it would seem) in different voices and dialects (An Orderly Man, p.327).

¹ Across the autobiographies, there are explicit indications of Bogarde's sensitivity to the spatio-temporal dimensions of voice. Among the most poignant is the description of the etched names of Jewish children beneath the flaking whitewash of the woodshed, 'a pattern of anguish from a lost time'. See A Short Walk from Harrods (p.93). There are other examples too, notably from Backcloth, in which Bogarde tries to assimilate discarded physical evidence with the 'voices' now consigned to memory: 'It induces a feeling as strange and as unsettling as that of finding, in the washing-machine, a lipsticked glass and realising with an acute sense of loss that the person who drank from it last is now already perhaps in New York, San Francisco or London: worlds away' (p.255).

Through performance Bogarde enacts 'the opposition of one person to another person as the opposition of "I" to "the other"',² which is central to the formal construction of the novels. This is why writing was 'solitary only by virtue of the fact that one has to be alone and in silence in order to hear the voices which fill one's head...It is impossible to be lonely with so much conversation going on' (An Orderly Man, pp.325-326). Thus, the same steely concentration that distinguishes the seamless intensity of his screen performances was also a key element in the writing process. Voices in the Garden exemplifies the formal process whereby dramatic technique enables Bogarde to be both 'inside' and 'outside' a character which, in terms of Bakhtinian transgression, equates to the initial act of empathy with a character being followed by the 'return' to the authorial position with fresh insight. The formal composition of the novel unites dramatic technique with the visual and aural components of cinema, linking voices from the present with those from other times and other places that criss-cross narrative space. In this way, it draws attention to those formal devices that are integral factors in shaping the dialogic orientation of the fiction.

The Introduction has already noted the formative influences instrumental in what became a long and deep-felt interest in presentation and performativity enshrined in the film and literary career. These in turn predisposed Bogarde towards an intuitive understanding of the dynamic relationship between player, audience and stage. His talent for close observation also made him attuned to the 'masks' that accompany, and are indispensable to, the socially mobile self. Hence, the 'rag-bag of trinkets into which I am still able to rummage' (A Postillion Struck by Lightning, p.191) became the raw material for the staging techniques of film and fiction in his dedicated quest to represent different social realities. The centrality of staging and

² M. M. Bakhtin, Problems of Dostoevsky's Poetics (ed. and trans.) C. Emerson, Theory and History of

constructed reality to Voices in the Garden, and to the fiction as a whole, has its origin in the belief that a theatrical dimension informs all acts of socialised behaviour. Accordingly, this chapter considers the way in which cinematic technique enhances Bogarde's fascination with staging. This relates specifically to camera-eye narration, compounded by the pervasive ocular motif, and also 'cutting' technique, which serves as a dialogic tool both here and elsewhere in the fiction. These techniques communicate the co-temporal existence of different social realities with their accompanying staging strategies. This chapter falls into three main sections, each of which addresses a particular aspect of the relationship between staging and dialogism. The first section concerns camera-eye narration, focusing specifically on the opening of the novel as a means of demonstrating its centrality to Bogarde's formal repertoire. The scopic thus becomes inseparable from ideological focus, directing attention towards the vocal and aural, and the privileging of tone and inflection. This establishes the link between the physical nature of the 'stage' and Goffman's notion of the 'performer',³ together with the psychological boundaries of consciousness. The remaining sections evolve from camera-eye's directorial association with staging and selfhood to focus on the issue of socially constructed reality. The thematic emphasis on illusion and reality identifies as a core interest identity as a cultural construct, and with it the social transformation by which roles are co-ordinated in response to 'stage' and 'audience'. As such, this chapter anticipates the focus of Chapter 2, and provides important linkage with Chapter 3's analysis of sexual staging and structured play.

Literature, Vol. 8 (Minneapolis: University of Minnesota Press, 1999) p.252.

³ It is Goffman's opinion that '[a] "performance" may be defined as all the activity of a given participant on a given occasion which serves to influence in any way any of the other participants' (p.26). He accordingly makes use of the terms 'audience', 'observers' and 'co-participants' for those also engaged in the act of performance (p.27). See The Presentation of Self in Everyday Life (Harmondsworth: Pelican: Penguin, 1974).

The dialogic agenda of Voices in the Garden is foregrounded by its title and focuses attention on the importance of the 'stage' or 'set'⁴ in the proliferation of 'voices'. Furthermore, it establishes the link between staging and dialogism, and the attendant themes of illusion, converging 'worlds'⁵, and performativity. These find their expression in the pastoral backdrop, the chance meeting between Marcus and Cuckoo, the symbolic function of the sea as an agent for change and transformation,⁶ assumed identity, and the hopes and fears of the old counterpoised against those of the young.⁷ There are also the associated themes of self-knowledge, redemption and personal reconciliation. These are the metaphorical by-products of staging which add symbolic texture and meaning to events themselves. It is the interdependence of stage and performance, however, that concerns us here. Leni Minx's cabaret performance at the Mayerling Hütte, for example, evokes the Berlin of the 1930s for an audience nostalgic for the Hitler years, while Gus Bender's photographic studios indulge the sado-masochistic predilections of its clientele. The Villa Triton and its garden, where the annual picnic is held, articulate a particular worldview and provide a telescopic focus for issues such as constructed identity and the mobility of the self. Voices in the Garden provides us with the spectacle of theatre, reiterating Goffman's

⁴ It is Marcus Pollock who notes the similarity between the Villa Triton and a film set, and in so doing, draws attention more fully to the novel's thematic and philosophical concerns with artifice (Voices in the Garden, p.43).

⁵ Implicit here is also the Bakhtinian understanding of the term 'world', that is, the role of the individual consciousness expressed both through the 'space' provided by internalised monologue and through dialogic interaction. 'World', therefore, only has meaning at the level of socialised performance, in which 'Consciousness [being] in essence multiple' can only realise itself in relation to the 'other' (M. M. Bakhtin, Problems of Dostoevsky's Poetics p.288. Deborah J. Haynes underlines the centrality of a social context in defining 'world' with the following observation: '[w]ith reference to the other, the world becomes specific. It is a *particular* world, just as the other is determined in part by her *particular* history, his *particular* culture, her *particular* world view'. See Bakhtin and the Visual Arts (Cambridge: Cambridge University Press, 1995) p.63.

⁶ Cuckoo's attempted suicide by drowning and Marcus's subsequent saving of her carries with it connotations of rebirth through immersion, an interpretation that is corroborated by Cuckoo's evaluation of the event in terms of feeling younger. She also makes overt reference to fairy tale in a conversation with Marcus in which she identifies him with the role of the 'Prince': 'I've slept for a thousand years, you see...There's supposed to be a Prince, did you know? After such a long sleep' (p.109).

insistence that self-presentation is indivisible from the 'stage', and both are therefore intrinsic to the acquisition of selfhood.⁸ Bogarde's concern in the novels is with the presentation of self too, with the multiplicity of roles by which we define, and are defined by, different social realities.⁹ Voices in the Garden also draws attention to an integral part of the staging process, namely the inner voice as 'audience'¹⁰ in its capacity as a microdialogised¹¹ response to the socially ordered world, both regulatory and affirmative. The divergence of the private 'mask' from the public role in response to institutionalised pressures further underlines Bogarde's conviction in the existence of a non-essential self. This chapter thus addresses the nature of the relationship between staging and dialogism as a first step in assessing Bogarde's innovative approach to writing.

(1) Visualisation and narration: camera-eye technique

It is important to begin the chapter by looking closely at the way in which the formal aspects of the novel are integral to establishing the link between the 'stage' itself and dialogism. From the outset, Voices in the Garden directs attention towards the inter-relationship between visualisation and narration enshrined in Bogarde's

⁷ In a letter to Norah Smallwood, dated 9 January, 1981, Bogarde describes Voices in the Garden as 'a "fusion" of spring-autumn... [with] a pretty hefty hint of a "cruel winter" to come'. The John Charlton Collection, Chatto and Windus Archive, University of Reading.

⁸ Goffman describes the familiar similitude between the stage and life, a central conceit of his work, as 'in part a rhetoric and a manoeuvre' (p.246). See The Presentation of Self in Everyday Life, (Harmondsworth: Pelican: Penguin, 1974).

⁹ Elisabeth Burns observes that '[w]e are commonly aware of a difference between "self" and "role", and, indeed, of a multiplicity of selves, of a distinction between the self-as-performer and the self-as-audience, observer, and critic of the self-as-performer'. See E. Burns, Theatricality: A Study of Convention in the Theatre and in Social Life (London: Longman, 1972) p.137. She cites William James's Principles of Psychology (London, 1901) as a major contributor to our understanding of the socially mobile self (p.129). Alfred Schutz drew on James's work for his paper 'On Multiple Realities' (Philosophy and Phenomenological Research, V, 1945) pp.533-576; Reprinted in his Collected Papers, 3 Vols. (The Hague: Martinus Nijhoff, 1962), 1: pp.207-259. Goffman draws on both James's and Schutz's work in examining the role of social performance in validating different sorts of 'reality'.

¹⁰ *ibid.* Elisabeth Burns confirms this view that '[t]he "self" in ordinary life can also be regarded as playing the part of audience' (p.136).

¹¹ See footnote 53 of the Introduction.

formal technique. The Villa Triton, with its garden and 'stage-sets', contributes significantly to the creation of the novel's ersatz world of enchantment. The analogy between narrative focus and the tracking of a camera is a familiar one,¹² but the purpose here is to address Bogarde's particular approach to viewing perspective. He appropriates 'camera-eye' focus, for example, in ways that resemble the originator of this technique, the documentary filmmaker Dzigi Vertov:

I am the Cine Eye. I am the mechanical eye.
 I the machine show you the world as only I can see it.
 I emancipate myself henceforth and forever from human immobility. *I am in constant motion.* I approach objects and move away from them, I creep up on them, I clamber over them, I move alongside the muzzle of a running horse, I tear into a crowd at full tilt, I flee before fleeing soldiers, I turn over on my back, I rise up with aeroplanes, I fall and rise with falling and rising bodies.¹³

A distinction should be drawn here between the self-reflexivity of Vertov's work in laying bare the constructed nature of film commentary,¹⁴ and Bogarde's desire to pursue 'mimesis of consciousness'.¹⁵ His interest is not in exposing the device, but in approaching writing with the multiple vantage-point of the filmmaker whose 'eye' Jean Rouch describes as 'a multiple one divided'.¹⁶ Thus Bogarde's visual imagination enables him to track through time and space to deliver a sequence of contrasting images which expand meaning. He admired the work of Isherwood and shares with him a cinematic sharpness of image that characterises the 'Berlin stories'. Bogarde's camera-eye technique, however, differs from Isherwood's in key areas,

¹² Viewing perspective was a particular concern of Henry James, as it was for other modernist writers, for whom the new cinema techniques provided alternative means of narration to that of a centralised voice.

¹³ This quotation is originally from the 1923 manifesto of the group of filmmakers known as 'Kinoki' ('cinema-eye'), but is taken here from The Film Factory: Russian and Soviet Cinema in Documents, 1896-1939 (eds.) R. Taylor and I. Christie (London: Routledge, 1988) p.93.

¹⁴ Vertov's self-reflexive techniques made the audience aware of the constructed nature of film by assembling fragmented images in defiance of sequential progression. For a more detailed exploration of these techniques, see V. Petric: 'Dziga Vertov as Theorist', Cinema Journal, vol. 1, Autumn 1978, pp.41-42.

¹⁵ D. Lodge, After Bakhtin: Essays on Fiction and Criticism (London and New York: Routledge, 1990) p.43.

¹⁶ J. Rouch quoted in (ed. J. Nelmes) 'The Documentary Form: Personal and Social "Realities"' from An Introduction to Film Studies (London and New York: Routledge, 1996) p.182. See also G. Roy Levin, Documentary Explorations (New York: Doubleday, 1971) p.135.

notably in the relationship between visualisation, diegesis and mimesis. Bogarde's privileging of 'voice' means that narrative technique is constantly in motion, altering perspective by rapid changes in angle, absorbing the minutiae of form, colour, voice and inflexion. It is the verbal equivalent of 'montage', 'panning', 'zoom focus' and 'establishing shots'. Most distinctive is his ability to use visual images as a means of formal cohesion, to the degree that previously insignificant detail later assumes textual priority. The use of kinetic technique evokes parallel 'worlds', or simply crosscuts temporal boundaries, but invariably it relies on visual images as a means of orientation. The sustained energy behind this narrative focus incorporates the reader as another 'voice' into the dialogical equation in which visual image becomes a proleptic agency, necessitating rapid response to the sights and sounds of the represented world.

The shaping presence of camera-eye narration is evident from the outset in Voices in the Garden as it tracks the parameters of Bogarde's 'set'. The simultaneous use of both 'close-up' and 'wide-angle' 'shots', is designed to widen, not narrow, the overall perspective:

The lawn, green and smooth as a length of baize, sloped gently down through tall pines to the far end of the point where it ended in a neat curve, a crumbling stone urn of geraniums, a low stone wall and the end of the land. Beyond the wall, jagged rocks and boulders; shaggy myrtle bushes and a golden broom hung high above the sea. (Voices in the Garden, p.9)

The camera-eye pursues the confused and unhappy Cuckoo, newly returned from London, as she marks the pristine lawn with the heels of her shoes. Casually introduced by the use of the impersonal pronoun, she will later that day be setting out down to the water's edge to end her life. Reference is made to the wetness of her shirt from one of the garden sprinklers, underlining the fact that the use of visual image is an organising principle of the text (p.9). The reference to 'the sun had dried her shirt' (p.18), for example, provides the means by which the reader rejoins present-

time after an analepse of ten years earlier (pp.12-18). This serves as an early indication of how, through the formal integration of visual image, the need for explicit third-person narration¹⁷ is kept to a minimum. Instead, its function is to provoke his characters 'to ultimate revelations of themselves in extreme situations, which are never closed or resolved'.¹⁸

Space and time assume psychological urgency to Cuckoo in her desire 'to get as far away from the house, from the windows, as possible. Just so she could have a few minutes quiet to herself' (p.9). In vain she tries to tell herself that she will recuperate under 'the warmth and peace of the villa', then at the point at which she reaches 'the end of the pine-shaded lawn', she knows that this is a falsehood. In a focalised account, in which the ocular motif becomes a metaphor for her own despair, chiaroscuro also functions as a staging device to provide further sub-textual commentary on Cuckoo's state of mind:

...the sun almost blinded her as she continued towards the point, screwing up her eyes against the glittering light which bounced off the sea far below. A perfect example of leaving darkness for the light; but only physically. One could not do that mentally. Not yet anyway. Mentally it was all dark. (pp.9-10)

There is an expressionist edge to the symbolism here,¹⁹ but chiaroscuro remains the primary means of 'lighting' this particular set, with its pointed assertion of the camera motif through the 'white' against 'black' of photographic negative. It also colludes with camera-eye narration to allocate a less intrusive, egalitarian role to the 'third

¹⁷ In order to capture the dialogic aspects of Bogarde's narrative framework, the term 'third-voice' is used hereafter to denote the presence of a narrative voice just below the surface of the text and on equal terms with other 'voices'. This manifests itself through focalised and free indirect discourse, as well as through the author's own consciousness. On the occasions when the authorial voice is 'heard' in the novels, it is not intrusive. Bakhtin notes a similar method of formal approach in Dostoevsky's work, 'the author's consciousness does not transform others' consciousnesses (that is, the consciousnesses of the characters) into objects, and does not give them second-hand and finalising definitions'. See M.M. Bakhtin, *Problems of Dostoevsky's Poetics*, p. 68.

¹⁸ S. Dentith, *Bakhtinian Thought: An Introductory Reader* (London and New York: Routledge, 1995) p.43.

¹⁹ Bogarde would also have been aware of the potency of 'shadow and distortion' through his reading of Isherwood, and also the Modernist authors introduced to Bogarde by Mrs. 'X'. Furthermore, his work with Losey, Fassbinder and Resnais brought him into contact with auteur directors for whom the strategic use of shadow and distortion was used for expressionist purposes.

voice' present just below the surface of the text. Chiaroscuro increases the reader's sense of spatial awareness by highlighting the claustrophobia of the villa and garden and the liberating image of the sea, which in turn serve to amplify the mounting anxiety presently felt by Cuckoo. In short, it enshrines a formal principle of the fiction, which is that narrative process is intrinsically bound up with visualisation in ways that resemble the tracking of a camera. This movement plays a strategic part in the dialogic process not only in framing the arena for the proliferation of voices, but also in accessing the individual consciousness of characters bisected by the voices of the past which impinge on present 'space'.

The dialogic focus of the novel continues as the camera-eye tracks Cuckoo's journey across the grounds of the villa to the site that had once been 'just one large pine-wood²⁰ set among great rocks...' (p.10). It is from here that the villa and garden are seen from a distance, looking back the way Cuckoo, still identified only by the impersonal 'she', has walked, and mirroring at the same time her sense of detachment and disorientation (p.11). It is at this point that the 'fixed frame' of villa and garden become the focus for perceived 'reality'. Cuckoo recalls how, to Dottie Wrotham, the house had once looked 'like a tiny Blenheim', while to Benjie Westlake it resembled 'Alcatraz' (p.11). To Cuckoo, now, it is 'a mirage...A vision shimmering in the air; a reflection of some other time and place...Others would see it differently, of course' (p.11). In her emotional anxiety she imagines asking first the gardener, Tonnino, then Archie, for confirmation that the house actually *exists* and that it is not an optical illusion. The dialogic function of Bogarde's roving camera-eye colludes in this process by capturing a world based on shifting relativity, a world which Goffman acknowledges is based on a conundrum: '...paradoxically, the more the individual is concerned with the reality that is not available to perception, the more must he

²⁰ The association of ideas between 'set' and 'pine-wood' is clearly a deliberate play on words.

concentrate his attention on appearances.’²¹ In this new ‘world’²² where the visual can no longer be relied upon as a guarantor of objective truth, the ocular motif²³ again takes centre stage. The cohesive force of the camera-eye demonstrates at this point its penetration as a dialogic tool in its capacity to connect the reader with Cuckoo’s growing sense of disorientation through reinforcing symbolic meaning: ‘She turned her face up towards the sun, closing her eyes; bars of light drifted across her retina slowly. She opened them quickly. My mind’s eye’ (p.12). The effects of chiaroscuro, together with the description of the illusory nature of the villa, are pivotal indicators of the dynamic relationship between visualisation and narration that informs the fiction. The chapter will shortly demonstrate how the allied use of kinetic technique to represent co-temporal social realities underlines the extent to which Bogarde’s formal repertoire has its origins in the textual systems of cinema.

The formal link between visualisation and narration reasserts itself specifically in relation to the inner lives of characters in the novel’s privileging of ‘voice’, and thence to the aural component of this dialogic union. The dialogic camera-eye colludes in representing Lodge’s ‘mimesis of consciousness’, a factor which is indicative not only of a modernist concern with point-of-view, but also with the fragmented nature of self. Through the ‘fade’/‘dissolve’ technique of camera-eye, access is gained to the inner voice of a character where it operates as a staging device to differentiate between the inner self and the outward construct. The illusory nature of the villa, for example, triggers a passage of microdialogue between Cuckoo and

²¹ E. Goffman, *The Presentation of Self in Everyday Life*, pp.241-242.

²² I reiterate here the use of the term ‘world’ in the context of a Bakhtinian reading, as individual experience is, by definition, always part of social discourse. This applies equally to interior dialogue as to direct conversation between two or more parties. Cuckoo’s sense of alienation from her immediate environment, because it is a reflection of individual consciousness (microdialogue), is therefore indivisible from dialogic engagement.

²³ F. Scott Fitzgerald also makes use of the ocular motif in *The Great Gatsby* with reference to the billboard advertising Dr. T J. Eckleberg’s glasses which surveys the urban, and metaphorical, wasteland of ‘the valley of the ashes’. Interestingly, Bogarde read Fitzgerald, who himself had close working links with the cinema.

Archie, with Cuckoo concluding that he 'has a face that conceals thought' (p.12), pointing again to the unreliability of vision in penetrating the socially constructed 'mask'. Bakhtin acknowledges the role of inner speech in articulating the dialogic tension between self-consciousness and the publicly performed role:

A dialogic approach to oneself breaks down the outer shell of the self's image, that shell which exists for other people, determining the external assessment of a person (in the eyes of others) and dimming the purity of self-consciousness.²⁴

The ocular motif reasserts itself, aided and abetted by the 'cutting' action of the camera-eye, immediately after the passage of microdialogue between Cuckoo and Archie which closes with the line 'In my mind's eye' (p.12). This heralds an analepse of ten years earlier, which outlines some of the tensions in Cuckoo's marriage to Sir Charles Peeverill (pp.12-18). Visual image figures prominently in this personal recollection in Archie's identification of the pine-tree at the end of the lawn with a phallic totem pole, a direct reference to Cuckoo's infidelities (p.16, p.338). The passage outlines the central role played by camera-eye narration in establishing the link between 'stage' and 'voice' as exemplified by the title of the novel.

The scene is also important for the way in which it draws attention to the manoeuvrability of Bogarde's camera-eye through time and space. Allied to this is its dialogic function in representing converging social realities, together with its capacity as an agent of transgression to be both 'inside' and 'outside' individual experience.²⁵

This is achieved through the rapid change in viewing perspective by using 'close-up',

²⁴ M.M. Bakhtin, *Problems of Dostoevsky's Poetics*, p.120.

²⁵ The dialogic operation of Bogarde's camera-eye is captured in these lines by Bakhtin: 'the artist does not intervene in the event as an immediate participant in it, for then he would become someone who is engaged in cognition and who acts ethically. The artist assumes an essential *position outside* the event as a contemplator who is disinterested but who *understands the axiological sense of what is coming to pass* - as a contemplator who does not experience the event but co-experiences it, for, without co-evaluating to some extent, one cannot contemplate an event as an *event* specifically. This *situatedness outside* (but not indifference) allows artistic self-activity to unite, give a form to, and consummate the event *from outside*'. See 'The Problem of Content, Material, and Form in Verbal Art' (pp.257-325) in (eds.) M. Holquist and V. Liapunov, *Art and Answerability: Early Philosophical Essays* by M.M. Bakhtin (Austin: University of Texas Press, 1990) pp.281-282. See also footnote 45 of the Introduction for a detailed reference to transgression. Issues regarding the 'Author-Hero'

'tele-photo' and 'zoom-angle' 'shots' to enhance the fiction's dialogic agenda. It has already been suggested that Voices in the Garden is arguably the most formally experimental of Bogarde's novels by virtue of its harnessing of cinematic techniques at a time when he had had substantial experience of art cinema projects. The opening scenes take full account of this and are designed to appeal to the reader's visual imagination and establish a pattern of response. Camera-eye accelerates this process, tracking Cuckoo's progress as she picks her way across the garden. Seamlessly, the reader gains access to her inner thoughts, and is then re-oriented with the present-time reference to the fact that 'the sun had dried her shirt...' (p.18). Sometimes Cuckoo's inner voice is telescoped into a single line, breaking through her subsequent conversation with Archie, and delineating the borders of self-consciousness from the socially constructed mask: 'Little lies, she thought, have always come easily to me. How fortunate' (p.20). Later, the 'fade'/'dissolve' technique of the camera-eye precipitates a more sustained passage of inner space as it 'cuts' to the waiting-room of the London clinic she has just attended, re-creating the detail still vivid in her mind: 'An odour of dust and methylated spirits. The sudden crack of the door hinges, and the soft rustle of the receptionist's overall' (p.28). A further reference to 'She pulled her arm from the other sleeve and let the silk shirt spill to the floor at her feet' (p.29) draws attention to camera-eye narration as both a temporal and formal co-ordinate within a section of the novel largely concerned with inner space. The ebb and flow between Cuckoo's thought process and an unassuming 'third-voice', present just below the surface of the text and articulated predominantly through camera-eye focus, acknowledges Bogarde's formal technique as essentially dialogic.

relationship form a central core of Bakhtin's early writing, and he returns to these in his later work to develop further the concept of dialogism.

(2) The 'stage' as the focus for converging social realities

(i) The garden

The relationship between visualisation and narration finds full expression in the spatial dimensions of Bogarde's 'garden-stage'. The camera-eye provides penetrative insight, illuminating meaning not only through images that are precise and incisive, but also through its spatial mobility. This aspect of formal technique recalls the "cinematographic" surveillance', as opposed to the mere "photographic" reproduction', that Seymour Chatman attributes to Dickens's novels.²⁶ Bogarde's rapid 'cutting' action from one 'frame' to another is itself a dialogic function because, in widening spatial perspective, the spotlight is directed onto other 'players', and enables competing discourses to flourish. This serves to create a 'canvas [that] is dynamic, not static...'.²⁷ At the end of the novel, for example, the directive gaze of the camera-eye provides palpable commentary on the rarefied nature of the world inhabited by the Peverills and focalised through Marcus:

They had reached the end of the lawns at the point by the crumbling urn. Archie Charlie stood for a moment, his hands resting on the stone wall looking out across the sea, to the distant lights of the Cap d'Antibes sparkling like diamonds on tremblers (p.323).

The 'dynamic' aspects of this 'set' have their origin in a sparse and efficient use of language that draws potently on visual image to reinforce Marcus's position as an outsider. He feels this acutely during the final days at the villa, acknowledging his own role in suspending disbelief in order to explore an alternative social reality:

'I am just having a look round someone else's garden. They said, "Come on in" and I did... maybe I'll never have the chance again, so I'm taking it now. I know it's got to end; it is, anyway, in a few days' time. Almost over'. (p.265)

On the evening before Leni and Marcus leave the Villa Triton, the camera motif asserts itself in the latter's attempt to record mentally the soon-to-be-unfamiliar

²⁶ S. Chatman. *Story and Discourse: Narrative Structure in Fiction and Film* (Ithaca and London: Cornell University Press, 1978) p. 106.

'stage'. He sits in the garden 'trying to burn it into my brain so I'll always remember, every stone, crack in the stone, every bud on the Morning Glories, all of it' (p.341). Visualisation and narration have therefore come full circle in framing the garden as a vocal arena, with its implicit links to staging and constructed identity.

The contrived nature of Bogarde's 'garden-stage' is foregrounded in strategically placed references to its physical appearance which draw attention to the degree of stage-management required to create an illusion of a Provençal version of an English cottage garden set amid a pine-wood. Relentlessly, the prose works seductively on both the visual and aural imagination, incorporating the reader into a constructed world of pastoral in which suspension of disbelief is freely given. References to plants such as 'aquilegia', 'roses' and 'begonias' - even to seemingly insignificant detail such as 'a barrow-wheel crunching on the gravel' (p.232) - are all part of the mechanics of spectacle inviting the reader to partake in the constructed reality of the garden arena. The precision tracking of camera-eye narration, following discreetly alongside Leni, also colludes in this process by acclimatising the reader instantaneously to the sensory and spatial dimensions of the garden:

Down the steps on to the lawn, a scent of warm pines, honeysuckle; at the far end, a smudge of blue. Cuckoo's shirt...and Cuckoo crossing the grass towards a high hedge. Disappearing.

She stood for a moment, hands to face, wiped her eyes, found herself running on urgent feet down the springy turf to seek comfort.

Beyond the hedge, the vegetable gardens, and among the beans, peas and lettuce, the flowering heads of onions like lavender gongs-hammers, Cuckoo on a milking stool, weeding. A wide straw hat, blue shirt, barefoot. She looked across the gong-hammers, waved her handfork. (p.279)

The immediacy of camera-eye's snapshot detail enables Bogarde to dress the 'set' effectively and minimises the need for intrusive passages of exposition by a third-person narrator. Visualisation and narration, therefore, are increasingly drawn together as integral parts of a formal agenda that fosters the proliferation of 'equal'

²⁷ *ibid.*

and 'unmerged' voices designed to engage the reader more closely with character and situation.

The tracking of the dialogic camera-eye also attributes metaphorical significance to the garden and, in so doing, reinforces the links between the 'stage' and socialised behaviour. On one level the garden is synonymous with the surface reality of an idyllic Provençal demi-paradise set amid the pine-woods, whilst on the other it amplifies meaning through metaphor in articulating an alternative reality strategically at odds with this outward construct:

At the top of the steps leading steeply down to the pool, two lichened stone pillars were arched with a rampant Albertine. A long briar dragged at the edge of her hat. Clippers. Someone will get scratched. She tucked it neatly back among thorny stems. Petals fell. Such a short season, almost over. Back to yourself again! Do stop equating. Off you go, my gel. (p.202)

Camera-eye monitors the spatial dimensions of the 'set' to settle on fine detail, encouraging metaphorical image to work subliminally on the reader's imagination. This recalls the way in which chiaroscuro functions as a staging device. There is poignancy here in the suggestion that danger lurks within beauty and also in the fact that beauty itself is ephemeral. Camera-eye technique then proceeds to initiate a focalised approach to narration in 'Someone will get scratched'. The reference to the trailing briar with its 'thorny stems' and falling petals equates the garden not with a biblical Eden, but with a world of postlapsarian dimensions. This is Bogarde's way of reminding his reader of the ever-present threat to the dialogic process by the quest of one 'voice' to subdue another, which will shortly materialise in the form of Grottorosso at Cuckoo's picnic. It is not until West of Sunset (1984) that this issue becomes the focus of a novel, with Bogarde drawing from memory his own distaste for Los Angeles as he narrates Hugo Arlington's 'fall from grace' in a contemporary morality tale.

Voices in the Garden uses a metaphorical sub-text to reinforce the formal and substantive focus of the novel by repeated reference to the possibility of disruption to either individual performance or to stage-managed spectacle articulated by disparate voices. This is apparent in Cuckoo's sense of foreboding that the carefully choreographed annual picnic might be threatened not only by the temperamental climate, but also by factors beyond the control of stage-management: 'Not a real cloud in the sky... a perfect summer's day. One does so dread a sudden storm, but I think we'll be lucky. I cross fingers; they can come up so suddenly here' (p.209). The anticipated prospect of disruption comes in the form of Grottorosso, whose yacht, the aptly named 'Papageno', identifies him both with impeded flight and resistance to the life-affirming spirit of carnival.²⁸ The Papageno is linked to other agencies of disorder from the outside world that continue to threaten the protected enclave of the villa and garden, as Cuckoo's reference to the 'subversive' and 'dreaded oxalis' (p.279) indicates. This corresponds in her mind both to the 'ash' image and the 'smothered' laughter (p.344), and thence to the insidiousness of counter-dialogic forces in her daily life. Marcus offsets these influences by providing her with her 'first transfusion' of his own youthful vitality (p.339), an experience she equates to rebirth and spiritual renewal. The overtones of death and resurrection continue in Cuckoo's references to being a 'Crusader's lady on her tomb' or 'Sleeping Beauty' awakened from 'a thousand years' sleep' (p.106) by the rejuvenating effects of youth. As a site for personal contemplation and transformation, it is fitting that metaphor and fairy tale should enlarge the function of the 'garden-stage' in addressing issues of

²⁸ It is surely no accident that Bogarde chooses to name the domineering Grottorosso, who attempts to restrict and control those around him, after the 'bird catcher' in Mozart's Die Zauber Flöte. Furthermore, images of flight are used elsewhere in the novel, particularly in relation to Leni's determination to escape her past, which suggests that the 'Papageno' reference was the result of a desire to unify symbolic image.

constructed identity, while also initiating a move towards reconciliation and a form of resolution.

The pastoral and metaphorical associations of the garden invite the reader to suspend disbelief as befits its contribution to maintaining theatrical illusion. At all times, the visual, vocal and aural, the textual systems of cinema, define 'discourse space', which Chatman also describes as the '*focus of spatial attention*'.²⁹ Thus, Bogarde's roving camera-eye tracks within a 'framed area',³⁰ homing in on fine detail, highlighting the creative dynamic between the stage itself and dialogic activity. The epigraph to Voices in the Garden, from Robert Browning's 'A Serenade at the Villa', anticipates the significance of this relationship in identifying the 'garden-stage' as a vocal arena:

When the fire-fly hides its spot,
When the garden voices fail
In the darkness thick and hot,
Shall another voice avail,
That shape be where those are not?

Chiaroscuro is again used here as a staging device, its binary combination of 'light' against 'dark' finding its correspondent in the emotional couplings of the characters, and specifically in the range of dialogic engagement between the sexes. This oppositional alignment is also a strategic part of the novel's carnivalesque agenda, which is discussed in more detail later in the chapter. Hence, Cuckoo's 'joie de vivre' is counterpoised against Archie's morbid introspection, which has caused the emotional death of the marriage, and accounts for her sustained retreat into interior

²⁹ S. Chatman, Story and Discourse: Narrative Structure in Fiction and Film, p. 102. In Narratology, distinction is drawn between 'story' and 'discourse', respectively, in the following ways: 'fabula'/'sjuzet' (Russian Formalism); 'histoire'/'récit' (Genette); and 'histoire'/'discours' (Structuralism). 'Discourse space' refers to the manner in which the basic story-line acquires formal expression, that is, the order of the appearance of events across a narrative. 'Discourse' is a term used in both literary and film studies to indicate the ideological status of a mode of speech that has evolved in the communication of a shared value system.

³⁰ *ibid.*

dialogue³¹ as a means of self-expression. Accordingly, the savage intensity of the misogynist Grottorosso, a malign 'Lord of Misrule'³², attempts to disrupt the dialogic process through repeated acts of brute behaviour which seek to confine and control those close to him.

Leni's decision to construct an identity is also an attempt to counter what she considers to be monoglot influences: her 'Germanness', her collective sense of guilt, and the oppressive weight of the past. Her lover, Marcus, similarly reacts against a childhood defined by simultaneous acts of neglect and indulgence. In Leni's case, the desire to distance herself from her aristocratic identity, of which Marcus is unaware, finds its correspondence in the Browning poem 'A Serenade at the Villa'. Here, there is both a physical distance ('she' inside the villa, 'he' outside in the garden, observing) and an implicit emotional one between the lovers. This theme of separation, both in terms of physical and psychological space, has resonance throughout the novel and refocuses attention on 'staging' and 'performativity' issues. Bogarde's 'garden' reminds us that even in the act of physical separation from others we are dialogically connected to a repository of 'voices past', which jostle for occupancy of the 'present', thereby merging 'time' and 'space' in this powerful central motif. The 'garden-stage' also affords Bogarde the opportunity to probe staging techniques that find their full expression in the pastoral setting of Cuckoo's picnic with its equation to classical masque. This places the spotlight once more on Leni and Marcus, but also has wider significance in terms of the central philosophical questions surrounding the nature of identity and reality as constructs.

³¹ Bakhtin refers to the dialogic nature of Dostoevsky's 'interior dialogue' in The Dream of a Ridiculous Man (see Problems of Dostoevsky's Poetics, p.154). He also uses the terms 'dialogised interior monologue', (P.D.P., p.74), which appears to be interchangeable with his notion of 'microdialogue', as is also the case with his later use of 'internal dialogue' (P.D.P., p.254).

³² McHale refers to this aspect of subversive activity in postmodernist writing as 'reduced', 'residual' or 'displaced' carnival in that it represents a dilution of true carnival spirit with its traditionally life-affirming qualities embodied in riot and spectacle. See Postmodernist Fiction (London and New York: Routledge, 1994) p.174.

The movement that takes place between the different 'stage-sets' in the novel is, therefore, a key factor in understanding the relationship between staging and dialogism.

(ii) The Villa Triton

The chapter has so far drawn attention to the construction of the novel around the 'garden-stage' as a repository for 'voices'. The second 'stage', the Villa Triton, is also an important theatrical space because it addresses the role of visualisation in the staging process, and as such constitutes a key aspect of the dialogic development of the novel. Consistently, the novel promotes the 'stage' as the point at which worlds and space converge, and where the potential for disruption to social performance is therefore paramount. The fascination with ways of seeing - that is, the perceived reality of the outward construct - is centred on the experience of Marcus Pollock, the young man who saves Cuckoo from her 'fall' at the seashore, and his girlfriend, Leni Minx. On his first night at the villa, Marcus finds himself in unfamiliar territory, onto a 'stage', frozen in time in its pre-war splendour:

The whole house looks like one great big set.³³ A multi-million production. All very elegant and upper-class: like a sherry commercial. It's all from some other time, it's all on a different plane. I got on the wrong escalator somewhere during today; it's going backwards. (pp.43-44)

He discriminates between two reference points, that is, the stage-managed construct and the reality of Cuckoo's suicide attempt. Feeling displaced on this 'stage' of surface reality, he describes what he sees as being 'out of this world' (p.43), with the result that vision, in terms of individual perception in moving from one 'stage' to another, crucially informs the staging process. The effect on Marcus reflects the

³³ I have also chosen at certain points to use Marcus's term 'set' in favour of 'stage' when referring to artificially set pieces such as the dinner party or Cuckoo's picnic. I have used 'stage', and sometimes 'stage-set', when talking about a less specific locale or socially constructed 'world'.

comments made by Peter Berger and Thomas Luckmann on the alienating effects of movement in and between worlds: 'I am conscious of the world as consisting of multiple realities. As I move from one reality to another, I experience the transition as a kind of shock.'³⁴ The emphasis on multiple reality is a central concern of postmodernist fiction, but with Bogarde the fascination is always with the staging implications confronting the individual. There is, for example, no attempt to disengage the reader from the literary event. Instead, the intensely personal focus dissolves the boundaries between 'text' and 'reader', and incorporates the latter as an equal and active voice in the production of meaning.

The reader accordingly shares Marcus's sense of alienation, but at the same time formal technique draws attention to his being as much a social enigma, and his world just as strange, to the Peverills who observe him. Camera-eye narration makes this connection and elaborates the issue of constructed reality through the active presence of transgression. The resulting 'mobility of viewpoint and focus'³⁵ which informs Bogarde's writing, ensures that the reader too must acclimatise rapidly to this shifting landscape of perspective. The scene is a masterclass in Bogarde's ability not only to write effective and naturalistic dialogue, but also to identify the potential for disruption to social performance as worlds collide. Archie's difficulty in 'placing' Marcus socially is a case in point:

'He's an interesting chap. Can't quite put him together: schooling, background, that sort of thing...Speaks perfectly well, knows the drill socially: no gaffes at table, that sort of thing. But not Public School, pretty certain of that; not gauche, quite collected, sure of himself...not unpleasantly, a perfectly acceptable young man'. (p.113)

Later that evening, the microdialogised account by Marcus on the issue of cultural disparity focuses on Archie's definition of a 'scratch supper': 'Four ruddy courses, if

³⁴ P.L.Berger and T.Luckmann, The Social Construction of Reality: A Treatise in the Sociology of Knowledge (London: Allen Lane, 1971) p.35. Berger and Luckmann refer to the fact that 'consciousness always returns to the paramount reality as from an excursion' (p.39).

you count the cheese, [and] two kinds of wine...' (p.44). This also involves Archie's 'voice' from the immediate 'past' overlapping with his own in this 'present' space to advise on table etiquette. Bogarde's purpose in this scene is to enact the dialogic consequences of bringing two different speech types together in ideological conflict with each other.

The centrality of voice to the evolution of the novel is apparent in a letter from Bogarde to John Charlton,³⁶ in which he defends his decision not to make suggested changes to Marcus's way of speaking. Bogarde, for example, refuses to remove the casual use of 'whatever' from Marcus's 'spoken part' because it is 'a very particular part of [his] speech patterns'. In the dinner party scene, the focus on speech types draws ever-closer attention to the need for Marcus to give a convincing performance: 'I know all about the cutlery. Been there before, although he's not to know, I suppose. Decca saw to all that. Good old Decca, bringing me up to be a little gentleman' (pp.44-45). In line with Goffman's thesis, Marcus has gathered 'enough pieces of expression to be able to "fill in" and manage, more or less, any part that he is likely to be given',³⁷ thereby avoiding the problem of being socially displaced. But the past memory of his mother, Decca, unsettles the present, giving him 'a sour taste in his mouth from just remembering: bitterness becomes physical' (p.46). A sustained passage of analepse follows (pp.46-72), with Marcus's return to the 'present' announced by the camera-eye focus on the 'minor whirlpool' of retreating bath water. The unhappy memories stiffen his resolve 'to make my life as real as I can' (p.184), to *see* things for what they are, in reaction to his mother's determined

³⁵ See footnote 53 of the Introduction.

³⁶ Letter dated 14 September, 1980: The John Charlton Collection, Chatto and Windus Archive, University of Reading. Bogarde also insists on retaining Cuckoo's careful manner of speech. He argues that it is still possible to find ladies of her generation and social class who express themselves using an elegant turn of phrase, similarly standing firm on her trademark use of 'borr-ing'. Bogarde's refusal to be swayed on matters of social performance confirms the strong sense of direction that John Coldstream notes was characteristic of his approach to writing.

³⁷ E. Goffman, The Presentation of Self in Everyday Life, p.79.

quest for the stardom which eluded her. Cinematic 'cutting' technique and camera-eye narration are therefore integral formal components which enable Bogarde to orchestrate competing discourses and provide access to different social realities with their own distinctive ideologies.

The study of Marcus on the 'stage-set' of the Villa Triton is counterpoised against Leni's own difficulties in maintaining what Goffman calls a 'front' performance.³⁸ Firstly, she has to sustain the pretence to Marcus that she has been staying with her grandmother in 'the certainly crummy flat she had just left in Hamburg that morning' (p.119). In reality, she is Countess Luise von Lamsfeld, whose ancestral home is a landed estate in Schleswig-Holstein, close to the border with East Germany. Marcus deliberately understates the grandness of the Peverills' home, for fear that entry onto this alien 'stage' might intimidate her. On arrival at the villa, however, Leni's mounting anxiety, noted by Marcus (p.134), is entirely due to the fact that, in order to survive successfully in Cuckoo and Archie's world, she must sustain the role of one unused to luxury, without the consolation of 'audience segregation'.³⁹ As she sits alone in the bathroom experiencing a form of 'stage fright' prior to the convincing performance she must give, the dialogic camera-eye 'fade'/'dissolves' from the 'crystal bowl of sweet peas' which she recalls her mother placing on the long table at Lamsfeld. The memory heralds a passage of microdialogue in which her mother's voice reverberates through Leni's private thoughts, minimising the need for 'third-voice' commentary (p.126). Her critical tones merge with Leni's interior monologue, admonishing her for returning home wearing wholly inappropriate clothes, the 'uniform' of Leni Minx. The occasion prompts a re-enactment of the text of the earlier conversation with her mother in which Elisabeth had said: 'The truth is often much too harsh to face. Sometimes the

³⁸ *ibid*, p.32.

only way to live one's life is to live in fantasy, in order to survive at all... The difficult thing, of course, is to remain believing in your fantasies...' (p.92). Under 'public' scrutiny, Leni only partially sustains her role as 'Leni Minx'. Her insistence that she has 'only invented the background, not the creature' (p.98) finds full expression in the stage-management of Cuckoo's 'high tea'. Archie's remark to Cuckoo that 'You haven't done that for years' (p.129) also reveals the underlying purpose to the 'staging' of 'high tea' which is designed to expose Leni's social ranking. Cuckoo has masterminded a situation in which 'unfocused interaction'⁴⁰ signals either compliance with, or disengagement from, the ceremonial process.

Cuckoo's stage-management confirms Goffman's assertion that 'the object of a performer is to sustain a particular definition of the situation, this representing, as it were, his claim as to what reality is'.⁴¹ Leni cannot help but comply with the rules of social refinement, the learned response of 'anticipatory socialisation',⁴² her table manners marking her as instantly compatible with the Peverill world: 'Very poised, you'd have thought it was an everyday thing, lace cloth, silver, cucumber sandwiches' (p.129). Marcus, too, observes the inherent contradiction between the outward construct and her seamless ability to conform to social expectation:

And Leni! Dead cool. She was amazing at dinner tonight, really amazing, carrying on as if she had done that kind of thing all her life. Asparagus tongs! Well: I didn't know what the hell they were for, she did. And all that fiddling about with the fish things; didn't turn a hair, to the manner born, extraordinary. You'd never guess she'd just picked it all up from a few suppers with her geriatric 'fans' at the Inn on the Park. (p.136)

She merges perfectly with the demands of her role because instinctively she responds to its purpose, which is 'to prohibit the audience from looking at the performer at

³⁹ *ibid.* p.57.

⁴⁰ E. Goffman, Interaction Ritual: Essays on Face-to-Face Behaviour (New York: First Pantheon Books, 1982) p.145.

⁴¹ E. Goffman, The Presentation of Self in Everyday Life, p.90.

⁴² R.K. Merton, Social Theory and Social Structure (New York: The Free Press, 1968) pp.319-322.

all...'.⁴³ The social refinement of her Junker upbringing has established a pattern of behaviour at odds with her assumed identity of Leni Minx, providing a fascinating insight into how theatrical technique is perfected for a limited audience and a known 'stage'. Leni's self-revelatory 'stage-fright', culminating in the determined 'You made her, you live her' (p.127), allows the reader a glimpse behind the social construct of the mask, showing also that she is aware of the shortcomings in her performance. There are, nonetheless, other occasions when Leni's fledgling identity is under threat of compromise. Her sense of displacement at the picnic, for example, manifests itself in the focalised account of her thought process: 'Luise moved into the shadows as Leni reached up to help him with his tray' (p.220), and amplified by the expressionist use of camera-eye narration. Her fear that Marcus might discover her true identity from her passport on their return journey (p.278) continues her dilemma. The novel, therefore, points to the way in which the social construct of the 'mask' may falter in response to changes in 'set', a phenomenon that again argues against an essentialist view of character. It is not until the end of the novel that a sense of equilibrium is achieved once and for all: 'Now that she was to be Leni Minx for ever she wanted a fixed style. She knew what, but not precisely how. She wanted the shell she was to inherit to contain her perfectly: and identifiably' (p.332).

The passage in which Leni returns home to celebrate her twentieth-first birthday provides a further cinematic entrée into a parallel, yet different social reality (pp.87-105). The roving camera-eye tracks defining images of this world of Junker gentility rejected by Leni, which is now besieged by two arresting cinematic images. These comprise 'the Wall'⁴⁴ and 'the searchlight, sweeping beyond the hill' (p.101), physical manifestations of the confrontation of two worldviews, those representing

⁴³ E. Goffman, The Presentation of Self in Everyday Life, p.75.

East and West Germany, whose common border runs alongside the family estate. Once more, the visual image - and notably, the ocular 'searchlight' as a staging tool - projects an illusion of a pre-war Germany at odds with the wider historical picture. This prompts Leni to comment on the nature of selfhood and staging in ways that preempt those of Cuckoo's later in the novel (pp.281-282): 'the Russians 300 metres across the brook. Fantasy land. Here they live out their fantasies too, just as I do in England, but mine are safer' (p.88). Visual focus is then narrowed to reveal Bogarde's favoured 'set', the dinner party, for extrapolating performative-related issues, and re-stating the novel's thematic concerns with illusion and reality.

Leni's re-entry into this once familiar world provokes feelings of alienation, manifested particularly in her disinclination to 'look the part' by wearing, at her mother's suggestion, a ribbon at the dinner-party to make her look 'respectable' (p.91). Staged necessity is again called on to maintain the authenticity of the outward construct in explaining Leni's absence in England (p.91). Through sharpness of image and the projection of past 'voices' onto the present, the camera-eye telescopically evokes not only Leni's gathering sense of displacement, but the illusory characteristics of the 'stage' before her: 'So long ago. So far away and yet, tonight suddenly, terrifyingly near' (p.100). The presence of once familiar voices ideologically at odds with the forces of renewal she craves merely exacerbates these feelings:

Time coming in like a tide, and I trapped in their cave of harmony. The searchlight flicking rhythmically across the far skyline, the diffused beam of a lighthouse, the water of hated familiarity lapping at my feet, swirling about my ankles, mounting to my shins, higher and higher, colder and colder, to my waist, my chest. Panic growing. I would suffocate there, I would drown. (p.101)

⁴⁴ In a letter to Norah Smallwood, dated 9 January, 1981, Bogarde insists that 'the Wall' be spelt with a capital letter, presumably to maximise the psychological hold it has over Leni and her generation, who in turn were faced by the reluctance of the older generation to confront the past.

Swamped by the ritual of the occasion and increasingly unsettled by the social badinage, the camera-eye repeats the motif of the 'searchlight' and projects a sequence of images which mirror her inner sense of physical and spiritual confinement. The sustained intensity of the prose consistently demonstrates insight into the staging process through the use of precise images that have their origin in the textual systems of cinema.

The occasion crystallises in Luise von Lamsfeld the crisis of identity that has led to the rejection of her birthright and her retreat into the constructed identity of 'Leni Minx'. This is accompanied by feelings of guilt and betrayal exemplified in her reference to 'leaving the relics of the Last Supper. A Judas' (p.101). Leni is further distanced from the events of the evening by her conversation with Dr. Langendorf, whose nostalgia for a strong, self-confident, and, by implication, 'right-wing', Germany is anathema to her. In her room she discards her 'suitable' evening dress, pins her trademark aeroplane slide to her hair, and, uttering the word 'fantastic',⁴⁵ 'wills' Leni back into existence in a rapid layering of images set in motion by the camera-eye (pp.104-105). The leitmotiv of 'flight', associated with Leni's aeroplane slide, lends spatial and temporal cohesion to the moment, and reinforces the cinematic use of motif both in Voices in the Garden and in the other novels. The aeroplane slide becomes inextricably linked to her alter ego and the desire to be unfettered from collective, inherited guilt, the 'Germanness' associated with Dr. Langendorf's aerial bombardment of London as a young bomber pilot (pp.102-104). The slide is also symbolic of the novel's centrifugal and heteroglot agenda, echoed in Leni's repeated use of the word 'fantastic', which stands in stark contrast to the centralised discourse that seeks to restrict flight or free movement in attempting to undermine the dialogic

⁴⁵ The word 'fantasy', and its variant 'fantastic', Leni's emblematic expression, resonates throughout the novel, linking characters with their respective 'space', and underpinning the fact that Bogarde's concern is with anatomising selfhood and its attendant social and psychological constraints.

process. As a co-temporal account, the scene is a skilful juxtaposition of Leni's alienation from familiar surroundings set against Marcus's fascination with the different social reality of the Villa Triton, both of which have diverse implications for the staging process. Once more, camera-eye technique serves to underline the sharply defined relationship between stages and dialogism, but with specific reference to the convergence of historical inertia with a world that seeks identity outside of a centralised discourse.

For staging technique and individual performance to succeed, it is vital for 'players' to know both their 'set' and their 'audience' in order to preserve the inscrutability of the 'mask'. Leni's success in living 'a new life... a new person to be, I like her best, I like her life, she amuses me, I know her well now' (pp.93-94), relies solely on perfecting that art. To Marcus, she is a nightclub singer at The Mayerling Hütte⁴⁶ and also a model who works with Marcus at Gus Bender's 'theatrical factory' where the two first meet. She explains to Gus Bender that she is the daughter of an 'unknown Marine Sergeant father [who] had returned routinely to Texas and was never heard of again...' (p.78). Both her fictional biography and her constructed stage identity extend the metaphor of the 'play-within-a-play', to the degree that Leni indeed becomes a player in a play of her own construction. She changes from the 'uniform' of Leni, the trademark tartan dress and rabbit-skin jacket from C.& A. (p.75), into her cabaret attire for her stage performance as Dietrich-Lenya-Leander. Her act evokes the pre-war Berlin nightlife of Isherwood and Grosz to construct the illusion of an era in a city 'long since pounded to dust' (p.75). As a staging technique, chiaroscuro makes 'real' the theatrical moment: 'coloured spotlights', 'a minute glass podium, lit from below', Leni's face painted white, in 'a shabby black dress, white face paint, hair cropped short and held in place by a cheap plastic slide in

the shape of an airplane...' (pp.74-75). The black dress, funereal yet vampish, symbolically fulfils the 'burial' of the past she has renounced, while at the same time celebrating her 'rebirth' as Leni Minx, with its potently carnivalesque associations. She retains the 'silver shoes' from her original wardrobe (p.130), and in so doing subconsciously equates herself with a contemporary Cinderella, thereby reaffirming the importance of fairy-tale convention within the novel. The influence of fairy-tale remains a constant feature, recurring in the 'flight' motif which indicates the desire or need to exchange one reality for another and is evident also in the urge for physical re-location (p.345). The fact that Leni is active in the construction of her stage identity, 'want[ing] to know, all she needed about key-spots, highlights, shadow, flares, focus and profiles...' (pp.77-78), confirms also the role of self-conscious artistry in this world of make-believe. In support of this, Leni's use of the word 'fantastic' reverberates throughout the novel, keeping the focus on constructed identity and challenging our sense of what is *real*. It is therefore no accident that the mechanics of actual stagecraft, 'a little bit of "diffusion" (a tiny smear of Vaseline on the lens) and a "high key-light"' (p.77), in underlining the process of theatrical transformation, provide additional textual support for the novel's examination of performative issues.

(iii) Cuckoo's 'picnic'

This section focuses on the staged event of Cuckoo's picnic, set at the heart of the novel against a pastoral backdrop. As a piece of theatre, it draws microscopic attention to Bogarde's fascination with the set pieces of social ritual. The creation of this fantasy world, for which performance is tailored accordingly, now becomes the focus for the novel's relativised landscape of constructed social reality. Camera-eye

⁴⁶ In the novels there is a close association between sexual relationships and violent death which is

narration again asserts the role of the ocular in establishing what *appears* to be the case, a factor that directly informs individual acts of performance. The illusory nature of this annual gathering is further underlined by the fact that each year, Cuckoo 'invents' a reason for holding the picnic, with Marcus acquiescing in celebrating his 'invented' birthday and also fulfilling the role of Cuckoo's 'pretend' godson (p.232; p.290). Marcus's willingness to straddle the divide between worlds, to become part of this constructed reality is an interesting development. His integration into Archie's and Cuckoo's world provides the reader with an important point of reference, qualifying and, at times, undercutting the 'spectacle' that defines what is *real* for the inhabitants of the Villa Triton. But Marcus also finds the lure of visual spectacle, connected with this world, seductive, and determines to accept an invitation on board the Papageno. He refers, appropriately, to the agency of eyesight in the equation: 'Yes, I will go. I will, Leni. I want to go. I want to have a look. Why not? It's huge, bigger than the Greek's; there's a gymnasium, staterooms, terrific engines, a cinema...I want to look' (p.266). The ocular motif reinforces Bogarde's concept of 'subject'/'object' relations, which is determined by the movement from one 'stage' to another, and the inescapable presence of the 'gaze' of the 'other'.⁴⁷ Hence, Marcus's decision not to tell Leni that Sylva's seduction of him was solely to win a bet of 10,000 francs with Grottorosso (p.290) is because it would not only alter the way she sees him, but also the way he sees himself through Leni's eyes. The metaphorical 'falls' from grace, experienced by Marcus in the Edenic setting of Cuckoo's picnic, and later Grottorosso's on board the Papageno, underline the illusory nature of the outward construct because the visual is an unreliable

repeated here in the name of the nightclub with its particular historical associations.

⁴⁷ Both Lacan and Sartre place emphasis on the 'gaze' of the 'other' in formulating their respective philosophies of the 'self'. See footnote 77 of Chapter 2.

monitor of objective truth. Once again, the novel connects visual motif to staging, and thence to the unswerving power of the carnivalesque⁴⁸ to disrupt performance.

In acknowledging the picnic as a central 'stage' of the novel, it is appropriate at this point to take account of the logistical constraints in bringing illusion into being. The mechanical process involved in staging this event directs attention towards the wider preoccupation with constructed identity and with ways of seeing, but it also reinforces the notion of the picnic-as-masque or as a 'play-within-a-play'. As within a constructed microcosmos, theatrical boundaries are set which not only demand a validation of the occasion as pure spectacle, but also that 'players' and 'audience' give due regard to the social conventions of the situation. The camera-eye monitors developments by recording the paradoxical alliance between the mechanics of creating a theatrical event and its desired effect, illusion:

The picnic had started at exactly 7 am. when the caterers from Nice arrived with assorted truck-loads of trestles, boards, boxes, table-tops, crates, spreading themselves rapidly about the silent gardens, terrace, and pool, like an invading army... Almost instantly the place looked as if it had been struck by a tornado. Tonnino's carefully tended lawns a litter of planks and boxes, straw flying, paper whirling, ropes and poles and scattered piles of canvas, amongst which people hurried in urgent groups, sifting, sorting, pulling, lifting, calling, scolding; rescuers searching for survivors. (p.204)

The transformation of the silent gardens into a 'stage-set' awaiting human inscription underpins the novel's fascination with stage-managing a performance. This is also apparent in the fact the picnic takes place each year in June, around Midsummer's Day, has recognisable key players among the guests and leads Cuckoo to demand that the guests will 'all leave by five. I don't "do" teas, you see' (p.209). Furthermore, Leni and Marcus, observing the assembly of the 'set', confirm both its element of constructed reality and of illusion:

⁴⁸ At appropriate points, the term 'carnavalesque' is used to express a more contemporary sense of carnival in a diluted form, which is more in tune with the situations that arise in the novels. I refer also to terms such as 'residual' and 'reduced' carnival, both of which are used by McHale as a means of

'It's fantastic!' she said. 'Like a revolution starting. It's going to be so huge.' Marcus put an arm round her neck, pulled her head on to his shoulder. 'It's a bit like the croquet game in "Alice", and Bruna's the Queen of Hearts; I wouldn't be at all surprised to see little men on ladders soon, painting the roses'. (p.205)

Leni's resonant response to the assembly of the mechanics of spectacle, 'It's all pretending, isn't it?' (p.205), pointedly applies to a fascination with issues of performativity. Bogarde's self-conscious anatomy of the practice and function of illusion serves an overall objective, which is to draw a comparison between the stage-management of the 'picnic' and the conformity to roles and to role-play that govern daily acts of social performance.

Language, too, colludes in this landscape of illusion in the ironic use of the word 'picnic', pointing to the fact that the shifting and evasive nature of words themselves is a necessary tool in the construction of social reality. Cuckoo's insistence, for example, that a picnic must have a 'point d'être', otherwise it is simply an occasion for 'eating fish-paste sandwiches and hard-boiled eggs in a swarm of ants on Box Hill' (p.206), in no way prepares the reader for the culinary delights articulated by the shaping presence of the camera-eye:

The sonorous booming of a vast copper gong, struck with fiendish force by Bruna from the top of the terrace, summoned the guests to their luncheon. To the long white table on which now were displayed towering pyramids of scarlet *écrevisses*, lobsters in the half-shell glistening on dark green beds of watercress, platters of cold fowl, bowls of every salad imaginable, tiny amber shrimps, rosy prawns, baskets piled high with brown and speckled eggs, salmon bemedalled with cucumber and truffles, and in the very centre, buried in a great block of ice, a crystal bowl brimming with raspberries and a silver dish heavy with golden cream. (pp.212-213)

The manuscript redrafts attest to the great care Bogarde took to create the skilful blend of active verbs and adjectival layering, which are designed to heighten the visual delight of the reader.⁴⁹ The Epicurean feast reinforces the illusory nature of

making the concept more amenable to a critical interrogation of contemporary fiction. See footnote 60 of Chapter 2.

⁴⁹ This process of rewriting clearly stems from Bogarde's belief that 'What an audience must see, a reader can *imagine*'. See *For the Time Being* (Harmondsworth: Penguin, 1999) p.118.

the Peverills' world and illustrates the gulf that divides appearance from reality. More accurately, in this world of indeterminate meanings, objective truth is captive to the impressionistic 'gaze' of self, which is then qualified by the other. The corollary of this is a landscape of relativity, misunderstanding and misrepresentation, in which language plays a key role, and where the representation of external reality as a wholly subjective concept inevitably widens the gap between self and other in terms of ways of seeing. Accordingly, this inculcates the conditions whereby '[t]he observer's need to rely on representations of things itself creates the possibility of misrepresentation'.⁵⁰ The picnic, therefore, reinforces this anomaly in focusing attention on staging and selfhood and the dialogic implications for subsequent social interaction.

If 'set' or 'stage' is crucial to the proliferation of voices, then so too are the spatial and psychological boundaries enforced by social ritual. In staging the picnic there is a sense in which Cuckoo and her guests not only find themselves poised on the threshold between one 'stage' and another, but in dialogic anticipation of each other. Just before the arrival of the guests, for example, Cuckoo's stage fright stems from a fear that disruption to the choreographed order of social dynamics might occur, 'thus discrediting or contradicting the definition of the situation that is being maintained'.⁵¹ This desire to impose a social symmetry on events is in no way counter-dialogic, for it merely provides a framework for the forces of transformation and renewal to flourish:

'This is the worst part, just before it all begins. Everything's ready, calm, waiting; like a stage before the curtain goes up, you know? Will it work? Will it be a flop, a success, a non-starter? One never knows'. (p.208)

This is followed a few lines later with: 'Come along, off we go! The curtain goes up!' (p.209). The guests themselves respond to the theatrical moment with noticeable

⁵⁰ E. Goffman, The Presentation of Self in Everyday Life, p.243.

unease and awkwardness, sensing that they are on display and taking time to acclimatise to their new surroundings:

The first half hour is always a little uneasy; people stand around like cattle, they laugh too loudly, admire extravagantly, cry out in sudden greeting, exclaim in over-stressed wonder, all a little strained. The herd unnerved in an unfamiliar pasture. But once they have sniffed the air, scented no danger, found the boundaries, moved cautiously about, discovered where to sit...then they begin to relax and take advantage of the splendours all about them...The party, the picnic, is off. (pp.209-210)

The manoeuvrability of camera-eye focus skilfully articulates the spatial parameters of the 'set', juxtaposing crowd against individual reaction. Furthermore, it highlights the inherent absurdity of the occasion, an annual event, in which the participants stand on ceremony and look to one another for a social 'lead'. In essence, Bogarde presents the reader with a micro-theatre of conditioned response that corresponds directly to the patterns of everyday social behaviour.

The chapter has already drawn on Goffman's work on self-presentation to complement the Bakhtinian interrogation of the novels. The dialogic camera-eye serves to support Goffman's thesis by orchestrating voice and choreographing movement through space on a 'stage-set' of fixed physical parameters. Its recording of physical and spatial touchstones has as its primary function the direction of attention towards the precise relationship between staging and selfhood, which Goffman articulates in terms of the individual 'performer'. As a motif for how identity is constructed and maintained for the purpose of a particular audience, the role-play of the picnic corresponds to Goffman's observations on issues of performativity:

A correctly staged and performed scene leads the audience to impute a self to a performed character, but this imputation- this self- is a *product* of a scene that comes off, and is not a *cause* of it. The self, then, as a performed character, is not an organic thing that has a specific location, whose fundamental fate is to be born, to mature, and to die; it is a dramatic effect arising diffusely from a scene

⁵¹ *ibid.* pp.231-232.

that is presented, and the characteristic issue, the crucial concern, is whether it will be credited or discredited.⁵²

Bogarde's skilful enactment of dialogue penetrates to the heart of the performative process, but equally prose has a crucial role in investing symbolic meaning in the 'stage-set' itself. It is with a sense of immediacy that the reader, for example, as another 'voice', experiences, through the tracking of the camera-eye, the physical boundaries of this arena. The narrative never strays far from the colonnade, the Piranesi blocks and columns, the garden urns, the swimming pool, the manicured lawns and the pine-wood, all of which underline the stage-managed reality of the Peverill world. However, only a short distance away lies a more rugged landscape, the rocky point, the scene of Cuckoo's would-be suicide, with its tumbled boulders, the yellow broom, and the sea, 'smudging away into the summer sky' (p.214). In topographical terms, attention is drawn to the alternative world of the bosky, uncultivated landscape outside the garden, free to obey its own carnivalesque rhythm, and to those forces so vital to renewal. This is, after all, where Cuckoo meets Marcus, her saviour and 'Prince' (p.106). Set alongside this is the contrasting and illusory presence of the pristine 'English garden', incomplete, awaiting animation, and the emotional inscription that the annual picnic provides. Here, the visual dominates each 'frame' until punctuated by the aural, the voices of Bogarde's 'players' that range freely across this particular 'stage'.

The guests at the picnic, in their respective roles as both performers and audience,⁵³ comply, and indeed expect, for this is an annual event, the imposition of spatial and temporal boundaries underlining the staged nature of the event. In

⁵² *ibid.* pp.244-245.

⁵³ Goffman remarks on the fact that '[i]n developing the conceptual framework employed in this report, some language of the stage was used. I spoke of performers and audiences; of routines and parts; of performances coming off or falling flat; of cues, stage settings and backstage; of dramaturgical needs, dramaturgical skills, and dramaturgical strategies'. I have found a number of Goffman's terms particularly helpful in pinpointing the staging strategies outlined in the novels. See The Presentation of Self in Everyday Life (p.246).

acknowledging the picnic as a ritual device with its own pre-determined *modus operandi*, the correlation with the concept of the play-within-a-play assumes wider relevance. It reinforces the extent to which we all institute, and submit to, constructed role-play, and maintains the focus on perceived reality in terms of a series of 'stage-sets'. Accordingly, the adaptation of 'make believe' ceremonial⁵⁴ to mirror the social constructions of everyday life establishes the link with classical masque, which is discussed in some detail later in this chapter. The designated boundaries of this piece of theatre reaffirm a collective need to repeat habitual role behaviour, in this instance by participating within the known confines of pageant and spectacle:

By eleven o'clock the apparent confusion and hysteria of the Flamingo Croquet Game gave way to calm, serenity, order. On the terrace a long table draped in crisp white cloth, sparkling with glass and silver, dishes and salvers awaiting the delights and delicacies which Cuckoo had taken such care to plan. It was garlanded all about with trails of fern and starred with sprays of white roses. Around the lawns and under the trees little round tables beneath plain canvas umbrellas. (p.207)

The focal window-dressing of culinary largesse is sufficient, momentarily, to instil tranquillity, simply because the social ritual of eating is equated in the guests' minds with at least some semblance of normality. To this end, the collusion between the camera-eye and Cuckoo's voice reveals that care has been taken to maintain the lines of demarcation between the agents of artifice and its audience:

...waiters moved silently about adjusting a plate here, a bowl of lilies there, polishing a glass, folding a napkin, elegant in blue and cream with a large 'C' on their shirts, 'So that they won't be mistaken for guests; people do get so dreadfully confused drinking in the sun, you see...'. (p.207)

The occasion of the picnic sees Bogarde apply his powers of observation on a grander scale, the opulence of his 'set' focusing attention on the support systems necessary to stage-managing illusion, and its function also in eliciting the desired performance from the participants.

⁵⁴ E. Burns, *Theatricality: a Study of Convention in the Theatre and in Social Life* (pp.210-211).

The fear that the confusion of social roles could so easily unsettle a carefully orchestrated plan is part of a wider concern that the mechanics of staging will not interfere with the final polished performance. In this respect, the picnic serves again as a microcosm for the performativity issues that inform both Voices in the Garden and the other novels. Goffman's work once more illumines the question of stage-management by identifying some of the components that contribute to the overall illusion of a finished 'product':

There will be a back region with its tools for shaping the body, and a front region with its fixed props. There will be a team of persons whose activity on stage and in conjunction with available props will constitute the scene from which the performed character's self will emerge, and another team, the audience, whose interpretative activity will be necessary for this emergence. The self is a product of all these arrangements, and in all of its parts bears the marks of this genesis.

The whole machinery of self-production is cumbersome, of course, and sometimes breaks down, exposing its separate components: back region control; team collusion; audience tact; and so forth. But, well oiled, impressions will flow from it fast enough to put us in the grip of one of our types of reality - the performance will come off and the firm self accorded each performed character will appear to emanate intrinsically from its performer.⁵⁵

The controlling boundaries of this spectacle, however, allow for the semblance of order to be overturned in the afternoon when the Treasure Hunt, planned by Cuckoo, brings about 'licensed' disorder. During this elaborate party game, 'the whole picnic became wonderfully confused and mixed up, with everyone scurrying about in search of the clues which had been planted the evening before' (p.220). Enforced social 'misrule' abounds, therefore, within this precise ritualistic term of reference, at the same time working at a subversive level to bring about social reintegration. What is more, being seasoned 'players' at this annual occasion, and in the full knowledge that 'when the prizes had been found, [this was] the signal that the splendid picnic was officially over' (p.220), enhances the degree of artifice already involved in the day's events. At Cuckoo's picnic, and in keeping with Goffman's thesis, 'life' is indeed

⁵⁵ E. Goffman, The Presentation of Self in Everyday Life, p.245.

seen to be a 'play' in all its manifest forms. Set times and prescribed spaces characterise the visual aspect of this 'stage-set', but these can only provide a brief respite from the resurgence of a deeper 'reality', and one which, inevitably leads back to inner truths, to the dialogised self.

(iv) The picnic-as-classical masque

The remaining section will consider the use of classical masque and stereotyping in focusing attention on the picnic as a venue for staged behaviour, and their respective roles in promoting the dialogic orientation of the novel. Here, camera-eye narration invests language with new and symbolic meaning, exaggerating the traits that distinguish characters as social selves. Thus, through the 'framing' and co-ordination of image, using both 'close-up' and 'wide-angle shots', attention is drawn to the constructed roles the participants are licensed to explore. This in turn highlights our reliance on a mobile self in order to engage in a graduated system of social reality:

It is probably no mere historical accident that the word person, in its first meaning, is a mask. It is rather a recognition of the fact that everyone is always and everywhere, more or less consciously, playing a role...It is in these roles that we know each other; it is in these roles that we know ourselves.⁵⁶

In a sense, and in so far as this mask represents the conception we have formed of ourselves - the role we are striving to live up to - this mask is our truer self, the self we would like to be. In the end, our conception of our role becomes second nature and an integral part of our personality. We come into the world as individuals, achieve character, and become persons.⁵⁷

This analysis of the creation of the socialised self by Robert Ezra Park is complementary to the process of interpellation outlined by Althusser in observing how identity is acquired.⁵⁸ As a dialogic arena, the 'stage-set' of the picnic sets up

⁵⁶ R. E. Park, Race and Culture (Glencoe, Illinois: The Free Press, 1950) p.249.

⁵⁷ *ibid.* p.250.

⁵⁸ Althusser's notion of 'interpellation' outlines how an individual existence is constructed around ideological premises that are then absorbed as part of the 'constructed self'. See L. Althusser, Lenin

tensions between performers and spectators in ways that illuminate the constructed roles of the 'real' and 'make-believe' worlds. In each of the novels staged set pieces suggest that all social activity to an extent is about 'playing' and constructing illusion. At the picnic classical allusion serves to underline how certain players exceed the expectations of their roles, with accordingly carnivalesque consequences. With this in mind, the occasion does not strictly represent a play-within-a-play, but what Burns terms 'a performance within a performance',⁵⁹ a sentiment that is echoed by Cuckoo, perhaps as Bogarde's mouthpiece, at the end of the novel (pp.281-282).

The picnic, as a theatrical event, demands that the participants fulfil the expectations of their stereotypical social roles. In the case of Marcus, the staged nature of the occasion intensifies his desire to exploit its theatrical potential to the full because he knows that his time at the Villa Triton will soon be at end (p.265). His willing participation in the staging of the picnic-as-masque pinpoints the degree to which the boundary between reality and illusion has become temporarily blurred. Camera-eye focus colludes in this by emphasising the idealised nature of the 'stage' itself: the verdant, part-sylvan enclave, the epitome of pastoral. Spatial references to the classical world, to 'the great bronze figure of Mars' presiding over the picnic with his 'sightless gaze',⁶⁰ and to the 'colonnade', construct a 'stage' entirely in tune with the performative concerns of the occasion. Classical stereotyping itself plays a key part in magnifying the staging process, aligning individual characters with their socialised selves. Repeatedly, it draws attention to the, at times, absurd aspects of a situation in which those present attempt to project a construct of self on society, in response to their audience. Marcus, as the self-styled 'Banana King', resplendent in

and Philosophy and Other Essays, trans. B. Brewster (New York: Monthly Review Press, 1971) pp.170-183.

⁵⁹ E. Burns, Theatricality: A Study of Convention in the Theatre and in Social Life, p.47. The observation is made in relation to the work of Pirandello.

yellow dungarees, is a case in point: 'flashing like a golden oriole in his yellow pants among the hens, peacocks, and guinea fowl of the garden aviary...' (p.210). His appearance draws parallels with Priapus, son of Venus and Dionysus, and protector of garden produce, as he mingles easily with the guests, offering food and wine. But his animated behaviour also equates him with a satyr-figure, particularly as he cuts a dash through the *mêlée* of guests, attracting the lascivious gropings of the ninety-year-old Duc d'Auribeau en route, and flirting with Cuckoo in a sexually charged 'aside'. Marcus is in every sense 'performing' for the audience around him.

There are numerous other examples where the structured play of the picnic-as-masque serves to highlight Bogarde's obvious fascination with staging. In her role as the 'Faerie Queene', Cuckoo takes full advantage of the occasion when she 'comes alive' for one day each year, connecting this and other manifestations of 'rebirth' in the novel with the Persephone myth. Similarly, the event provides Archie with a platform to re-enact the 'Narcissus complex', a contributory factor in stifling the good relations between them (p.202). Camera-eye technique is also active in elaborating the staged features of the picnic-as-masque in tracking Grottorosso's entry as 'Apollo' with the strategic use of primary 'light' and 'dark' to contrast the outward construct with the inner man (p.211). Furthermore, his strident American aunt, Minerva, the financial backer of his film projects, is identified through her classical namesake with comic irony.⁶¹ Even the later reference to Cuckoo's desire to 'touch up' her make-up because she thinks she looks 'like the raft of the Medusa' (p.245) establishes the connection in the reader's mind between the commonplace act of 'face-painting' with social preparation for one's role. A more extreme example of

⁶⁰ Given the prominent status of the ocular motif, it seems likely that this reference is designed to emphasise the expressionist nature of this particular stage.

⁶¹ Minerva is unable to recognise genuine Giotto frescoes on the walls of a 'crummy goddamned little chapel', which she promptly has whitewashed over (pp.173-174), the classical deity being Goddess of Wisdom and Patroness of all the Arts and Trades.

this is Leni's white 'Nō' make-up that effectively obliterates all traces of her former self and enables her to function as her stage persona (p.76). Classical stereotyping is used earlier in the novel, notably (pp.80-81) in the description of Gus Bender's 'Special Sessions' at his 'theatrical factory...for dreams, hopes, fantasy and illusions' (p.78), a further example of a different, but nonetheless tangible 'stage'. Here, tantalising poses of 'Hercules, Ulysses, and a varied collection of Greek slaves, Captives, Storm Troopers and Roman Centurions' are marketed for a correspondingly stereotypical consumer (p.80). This foreshadows the darker world of sexual domination, explored in Chapter 3, which confines the body to a finalised representation. At Cuckoo's picnic, however, classical stereotyping provides the reader with tangible markers in illustrating the degree to which our social selves are constructed in terms of 'audience' and 'stage', a process that is central to dialogic relations. It also offers wider commentary on the shifting relationship between illusion and reality by instilling a set of preconceptions that are subsequently undermined by the reductive forces of carnival.

A further function of the picnic-as-masque is to focus attention on the link between staging, dialogism and carnival in such a way that the preoccupation with stereotyping assumes wider resonance. Amid the proliferation of voices, strategic repositioning of worlds and space takes place under the influence of the carnivalesque. This new stage brings about the willing transformation of Marcus into the 'Banana King', but his verbal swipes and gestures give his performance the quality of burlesque, identifying him also with the role of 'fool'. But there is more to be reckoned with here than mere clownish behaviour, for Marcus's licensed 'misrule' widens our perspective on staging issues in general. Bakhtin observes how 'the author needs the fool: by his very uncomprehending presence he makes strange the

world of social conventionality'.⁶² The tracking of the dialogic camera-eye reinforces Marcus's transformation into 'fool' by emphasising the physical distance between him and Leni. She observes 'Across the lawns Marcus at his table, laughing' (p.219), which increases her feelings of loneliness and alienation from '[t]he carnival all around me...' (p.219). Caught up in this role of his own construction, Marcus's behaviour also prompts Leni to articulate the emotional distance between them: 'He wanted to explore wider fields. She was terrified that she was becoming a bore' (p.276). His linguistic descent into dismissive generalities about Wolf, as his perceived sexual rival, sees Marcus propelled into a monoglot discourse. He refers to Wolf as Leni's 'Kraut' (p.259), and to his having 'All the right things but blank as the map of Australia' (p.223). He repeats the stereotype by referring to the German race in general who speak 'their phlegmy language' (p.223). Leni accordingly becomes the target of stereotypical insults, with Marcus referring to her as 'old Frau Baedeker' (p.222). The scene is a skilful interplay of verbal sparring in which faultlines are uncovered in response to the re-positioning of social boundaries.

Marcus finally assumes the role of the carnival 'fool' at the skilled seductive hands of the film star, Sylva Puglia.⁶³ The disproportionate coupling of the scene injects the de-flowering of Marcus with comic overtones of anti-pastoral, locating Sylva within a carnival discourse. It also foreshadows the sado-masochistic encounter between Lulu and Will in A Period of Adjustment. In line with the Saturnalian transformation of conventional roles that Bakhtin speaks of,⁶⁴ Marcus is

⁶² M. M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination: Four Essays, (ed). M. Holquist, (trans). C. Emerson and M. Holquist, (Austin: University of Texas Press, 2000), p.404.

⁶³ Classical stereotyping continues in the description of Sylva Puglia who, in every sense, is a larger-than-life replica of Venus. Her breasts, in Marcus's view, are capable of having suckled 'Romulus and Remus' (p.228), an image that connects with the fecund topographical account of her anatomy (p.223). A further classical link is made through her Christian name, the woods being the abode of the Nymphae, while her surname implies fighting or boxing.

⁶⁴ M. M. Bakhtin, Problems of Dostoevsky's Poetics, pp.123-127.

fooled by a fully-fledged 'cynical performer'⁶⁵, who exploits his susceptibility to sexual flattery to win a bet with Grottorosso (p.290). This blatant act of 'upstaging', by which Marcus is made all too aware of his own position as 'upstart' and 'pretender', achieves the reductive and deflationary effects of carnival. In keeping also with the spirit of the Saturnalia, his 'mock crowning' as the 'Banana King' is swiftly followed by his 'decrowning' as the 'slave' to Sylva's 'master'.⁶⁶ His own exposure, however, affords him the opportunity to 'play the fool' in humiliating Grottorosso on board the *Papageno*, but this is merely a hollow moral victory because of his decision not to tell Leni about his duping at the hands of Sylva. For Marcus, the priority is a face-saving exercise to prevent the revealing of what Goffman calls 'the man behind the mask'.⁶⁷ Furthermore, the imminent change in 'set', as their stay at the villa comes to an end, means that the 'crucial omissions' in Marcus's story will not be challenged. However, Marcus's actions are valid within the context of carnival's 'ritual laughter', the point being that the act of ridicule itself was designed to force the ridiculed to '*renew themselves*'.⁶⁸ Moreover, camera-eye technique also works with the carnival agenda of the novel to announce the physical disintegration of this one world, 'the *Papageno* had raised anchor and slipped away at first light' (p.315), to re-establish visual 'normality' in the bay below. It is significant that this occurs simultaneously with the act of reconciliation between Leni and Marcus, setting in motion the process of carnivalesque renewal, and facilitating the latter's symbolic re-integration in the closing scene of the novel.

Camera-eye narration tracks the dramatic entry at the picnic made by the film director, Grottorosso: 'a blinding white figure, tall, lithe, calm, looking down upon

⁶⁵ E. Goffman, *The Presentation of Self in Everyday Life*, pp.28-32.

⁶⁶ In the Saturnalia, Bakhtin tells us that '[t]he primary carnivalistic act is the mock crowning and subsequent decrowning of the carnival king' (see M. M. Bakhtin, *Problems of Dostoevsky's Poetics*, p.124).

⁶⁷ E. Goffman, *The Presentation of Self in Everyday Life*, p.237.

⁶⁸ M. M. Bakhtin, *Problems of Dostoevsky's Poetics*, pp.126-127.

the laughter with cool detachment...' (p.211). He is linked, paradoxically, with the 'bronze statue of Mars gazing sightlessly' upon the picnic party (p.207), and likened elsewhere in the novel to Apollo. He directs his 'gaze' to signal God-like detachment from the human entertainment going on around him. Clearly, this spatial positioning is by no means accidental on Bogarde's part. While it is, for example, pointedly suggestive of his desire to impose his will on others, it also marks Grottorosso out for his ultimate 'fall'. In this scene, chiaroscuro is used as a staging tool to reinforce the larger-than-life representation of a man intent on disrupting the dialogic process. Grottorosso's need to subdue the 'voice' of the 'other' is entirely in keeping with his representation as a stereotypical figure. His inability to recognise his own ironic position, 'We are all victims of our own self-deception' (p.193), and his self-obsessed notion of 'Divine Intervention' (p.253; p.301), are further examples of his association with a counter-dialogic discourse. Grottorosso's dismissive use of stereotyping with reference to Archie, 'this oaf in his British blazer' (p.253), and Archie's in relation to 'foreigners' (p.189), reveals two men whose attitudes are a threat to dialogic activity, imprisoned as they are in the constructed reality of obsessional ersatz worlds. However, this is where the comparison ends. Like Leni, Archie seeks an escape, in his case from his failing relationship with Cuckoo, which he finds in his obsession with the life of 'L'Aiglou', the son of Napoleon Buonaparte. Cuckoo recognises L'Aiglou not only as a symptom of his inability to confront reality, but as an unwelcome intrusion into their sex lives, with Archie wearing Napoleon's full-dress uniform during the early years of their lovemaking. This attempt to bolster his sexual self-esteem leads Cuckoo to remind Archie, with some bitterness, that 'You liked it that way because it hid you' (p.17). Even his 'pretend' cigarettes (pp.42-43) are part of a stage-managed co-ordination of self and image, a form of self-obsession spawned by his failure to deal with the present. Archie's final conversation with Marcus

(pp.322-327), however, reveals a man surprisingly at odds with the social 'mask', but his inability to give voice to these feelings, especially in his relationship with Cuckoo, is a continuing threat to the dialogic process.

It is important, by way of summary, to clarify the function of stereotyping at Cuckoo's picnic, classical or otherwise, within a novel overtly concerned with identity constructed to maintain a particular definition of social reality. Firstly, stereotyping provides the reader with instantly recognisable material with which to identify. More specifically, it serves to distance us from people and events, making them less 'real' and highlighting the artifice of the 'set' itself. At the same time, the subversive influence of the carnivalesque directs attention towards the process of interpellation by which social roles are learned and suggests ways to transcend the established boundaries of social performance. The accompanying sense of defamiliarisation increases our awareness of being privileged onlookers at a performance that in part resembles burlesque. By the same token, the reader as audience is intensely involved with a character such as Leni who stands outside the stereotypical role-play of the picnic. This is facilitated by the transgredient activity of camera-eye narration whose manoeuvrability involves the reader both visually and aurally in her personal response to events. In this artificial construct of a world in which looks may deceive and reality is illusive, stereotyping therefore seeks to magnify those idiosyncrasies of character or group that have become culturally ingrained, and which perpetuate the cycle of constructed identity. The picnic is, therefore, a forum for the enactment of staging strategies that sustain the 'mask' and of those that are identified more closely with the carnivalesque.

(3) Fairy-tale convention and the meaning of the novel

The concluding scenes of Voices in the Garden reaffirm the sustained focus on identity and reality as constructs which is a feature of the novels, providing a useful point for critical review as the chapter draws to a close. Throughout the novel, fairy-tale convention complements the function of classical stereotyping insofar as characters resemble recognisable 'types' – and, significantly, gender-specific roles – enabling Bogarde to comment further on issues of performativity. The use of fairy-tale motif is therefore a key ingredient in the quest to underline the constructed nature of roles and social reality that are the framework for everyday existence. The fascination with the fantastic and the grotesque, which is re-visited elsewhere in the fiction, not only addresses the issue of identity as a cultural construct, but also acknowledges the centrality of binary opposition to staging strategies. The sexual dimensions of this are the focus for discussion in the final chapter. The grotesquely larger-than-life description of a character such as Grottorosso is, for example, counterpoised with a more gender-specific role such as Cuckoo's, who is simultaneously the Faerie Queene and the Princess in the tower. Cuckoo's remark that 'I've slept for a thousand years' (p.109) locates her further within fairy-tale convention. It is important also that her name associates her with the free flight of birds and with springtime, and thence to renewal and the forces of heteroglossia. Marcus is accordingly her 'fairy prince' and 'saviour', nominating his role as restorative, giving her a 'first transfusion', with clear associations of fairy-tale transformation. He actively engages in Cuckoo's 'pretend' world, complying with her wishes in celebrating his 'invented' birthday and assuming the role of her 'godson' (p.232). But for all this suspension of disbelief, Marcus engages the reader in an accessible journey, constantly tempering his own willing participation into a play-world with intermittent objective commentary.

Fairy-tale convention is also used to place Grottorosso within a finalised world of his own construction. The reader is told, for example, how he 'fed at the breast of his wet-nurse like a carnivore' (pp.165-166), becoming the child with a wanton desire to inflict cruelty (p.269). Significantly, his yacht, the Papageno, as the name of the bird catcher in Mozart's opera, 'Die Zauber Flöte', is synonymous with threat to free flight and identifies the Grottorosso world with counter-dialogic forces. The alliance between narration and visualisation, established earlier in this chapter, continues to play its part in establishing further links with magic and the fantastical. In fairy tale, the appeal to the visual imagination is critical, particularly as so many have their origins in an oral tradition. Camera-eye technique accelerates this process by identifying a unifying and cohesive sub-text through the wider symbolic patterning of the novel. It is the camera-eye that tracks the Papageno's looming physical presence, equating it with the visual potency of an expressionistic symbol and reinforcing the larger-than-life links with fairy-tale convention. The yacht becomes synonymous with terror and intrusion to Leni, (p.264), while to Marcus it resembles an argosy, something which 'shimmers with success, power, goodies galore' (pp.286-7). For Minerva it is an 'ark' (p.150), and for Grottorosso it is a purely functional means to avoid kidnap by the Italian Red Brigade (p.131); (pp.157-158). Within the terms of fairy tale convention, therefore, the narrative re-works the traditional struggle between the forces of good and evil to address ways in which the forces of monoglossia seek to undermine dialogic engagement. This process resides within the formal rhythms of fairy tale: references to chance, for example, such as Cuckoo finding Marcus 'on the beach, like a pebble' (p.200; p. 253), reside alongside a sense of inevitability, in Minerva's conviction that Marcus and Grottorosso were *bound* to meet (p.231). A sense of fatalism attaches also to Wolf Hagel's introduction to Grottorosso in a Munich hotel (p.218). The alliance of the fantastical and the causal

provides an important means of exploring issues of constructed identity and learned responses, which govern all our social performances. However, running alongside these is a parallel movement which connects with the challenges to personal responsibility posed by free will, symbolised in the Edenic associations of the garden. The ending of the novel does not, for example, provide the fairy tale resolution that Cuckoo and Lilli Scarlatti speak of (p.233), as this would run counter to Bogarde's preference for concluding the novels in such a way that points towards a continuing dialogue. Instead, the novel marries chance and causation in an attempt to fathom the unexplained rhythms of the world, in which the ebb and flow of human fortunes 'reach a peak, level out, and then seem to spill away' (Backcloth, p.164).

Voices in the Garden, in designating all acts of social engagement as performance, acknowledges that social reality and identity are constructed with a particular 'stage' and 'audience' in mind. There are interesting parallels here in the work of Pirandello, whose plays, in addressing the nature of the relationship between reality and illusion, express doubt about the claim of day-to-day reality to be deemed more real than that of theatrical time. The use of fairy-tale convention elaborates on this process by addressing issues of constructed identity that underpin the purpose and meaning of the novel. Accordingly, the illusory world is maintained up to, and implicitly beyond, the end of the novel, linking the symbolic re-emergence of 'Leni' in her original clothes (p.350) with what Berger and Luckmann identify as a system of graduated reality.⁶⁹ They maintain that we commonly experience life as a series of compartments, each with its own set of touchstones to define it as 'real'. The emphasis the novel gives to eyesight as the questionable focus for articulating objective reality is important here because it highlights the role of individual 'stage-sets' in determining certain types of performance. The picnic magnifies this process

⁶⁹ P.L. Berger and T. Luckmann, The Social Construction of Reality.

by setting a staged surface reality alongside a contesting one in the form of the forces of anti-masque. This is what Leni refers to by 'the carnival all around me, the holiday, these are unreal. Real, unreal mixed together' (p.219). But from this comes the subversive influence of Sylva who substitutes one reality for another: 'we were happy until it came, everything was so lovely, unreal, a dream; and then it came and it was the real world chasing our happiness away' (p.281). Leni is a pivotal part of the narrative process through which the reader's perspective of the convergence of different social realities is filtered. Cuckoo's picnic casts her primarily in the role of onlooker, though her conversation with Wolf Hagel is of course strategically placed as a point of reference for each to express their shared experience of 'Germanness' (pp.217-219). For Leni, as for Marcus, the picnic acts as a catalyst for making informed choices about their life together after they leave the Villa Triton.

Cuckoo's response takes no account of Leni's distinction that valorises one reality over another, instead designating all aspects of social life as constructed, with each performance fashioned in response to another. The links between Goffman's notion of socialised performance and Bakhtinian theory are closest at this point, in that dialogic activity is by its nature both relational and proleptic:

'I really don't quite follow what you mean by "real" world and "unreal". There is no difference is there? Life *is* real. All of it. Death is real too, they are inseparable from each other. I think that perhaps what you mean is that we invent parts of it for ourselves, and those pieces, the invented ones, are the only parts which make life bearable... We have to make the invented parts to get through the real.... When you go away I shall have to return: and I shan't very much care for that. While you have been here I have suspended belief, as it were. Just for the time I banished all unpleasing, ugly, distressing things as far as I possibly could, so that we should have a simply lovely "invented" enchanted time, and now of course I can see it coming to an end, and I am resentful, silly, selfish, and sad'. (pp.281-282)

Previously, Cuckoo's participation in a 'play world' sectioned off the competing demands of 'paramount reality',⁷⁰ a system of compartmentalisation that equates to Goffman's 'framing' techniques.⁷¹ Paradoxically, the 'enchanted time', with its suspended disbelief, is made the more intense by virtue of its relationship to the temporal constraints of 'real' time:

Life was 'life', now, and no longer an apprehensive drift through the days, but of force, determination and occupation which set the flurry of furies snapping at her heels to flight, giving her no time to consider anything beyond the immediate present. (p.143)

Time itself acquires added meaning in this new social order and relates more in its compression to the temporal contrivance of the theatre with its reliance on the suspension of disbelief. The artistic control commonly employed to maintain the illusion has no jurisdiction, however, over the temporal constraints imposed by converging worlds, which function independently from those of the main 'stage'. The departure of Marcus and Leni undermines this fragile social reality, but more particularly, it is Cuckoo's terminal illness that provides not only an irrevocable break in the 'frame', but also anticipates her final departure from this 'stage'.

To conclude the study of Voices in the Garden, there are two important scenes that warrant closer examination, principally because they crystallise Bogarde's preoccupation with staging, and re-focus attention on the thematic heart of the novel. In the first of these, the final night at the villa, the spatial dimensions of the 'stage' reassert themselves in Marcus's observation of 'These tumbled columns. Mars over there, the pillars, it's all a bit like Pompeii' (p.341), an observation that carries with it overtones of a 'stage-set' frozen in time. This prompts Cuckoo's analogy of the glories of the classical world with her youth, and the subsequent image of Pompeii and the smothering by ash of all she held dear, 'that awful looming Vesuvius'

⁷⁰ P.L. Berger and T. Luckmann, The Social Construction of Reality, p.39. Berger and Luckmann also use the equivalent term of 'reality *par excellence*' (p.35).

(p.342), with her later years. She credits Marcus with her 'first transfusion', linking his gift of a new life to the Pompeii image and thus to her own spiritual and emotional resurrection (p.339). The purpose of the scene is also to reinstate the 'garden-stage' as a repository for 'voices' past and present, a meeting-place of 'time', 'world' and 'space', in which the voices of the past are more alive than the present: 'She looked across towards the Albertine arch, the still pines shadow-barring the long lawns. "Oh! The voices in this garden"' (p.342). The expressionistic nature of villa and garden is also reaffirmed:

'So now, you see, it's Villa Pompeii. It all looks divine in the sun, so does the real place; lizards run about, the flowers and trees flourish again, the fountains run. But in the shadows, if you listen, you can hear the lurking sounds of weeping...'. (p.344)

The clear intention here is to communicate the tangible sadness and isolation of Cuckoo's situation, and her inevitable dependency on the 'pretend' world. The manuscript material at this point reveals how Bogarde re-cast an earlier, ill-conceived passage, tonally at odds with the pitch of Cuckoo's voice, and one which undermines the crucial poignancy of her exit from the 'stage'. Instead, the revised material is complementary to Cuckoo's realisation of the need to negotiate new terms for her re-entry into what remains of her life with Archie. At a symbolic level too, it reaffirms the dialogic orientation of the novel that sees 'age' stage its exit, giving centre-stage focus to 'youth' as its natural inheritor.

When Cuckoo declines an 'appearance' on the morning of Leni and Marcus's departure, it indicates a primal fear of finding herself alone on a 'stage', unscripted and unable to sustain the 'mask'. She describes her act in terms of 'a little piece of "invented" life to help get one through the real' (p.346), acknowledging a system of graduated reality which requires different staging techniques to effect an authentic

⁷¹ E. Goffman, *Frame Analysis* (Harmondsworth: Penguin: Peregrine, 1975).

performance. Camera-eye focus enhances this process by framing a final image of Cuckoo to bring the novel full circle. It notes the performance techniques of the mobile self by 'cutting' between a 'wide-angle shot' - 'She turned and walked away down the lawn' - and a 'close-up' - 'tried to whistle, but her lips were dry' (p.347) - within a single sentence. The ocular motif that opened the novel consolidates the circular movement of the closing pages through the words of Marcus: 'Lied, all the way. Lies. I could tell. Could tell. No light in her eyes, no light. Dark, dark, dark' (p.347). The use of chiaroscuro as a staging technique is in stark contrast to the dazzling sunlight that heralds Cuckoo's initial retreat into interior monologue, at the start of the novel, to express her less than happy earlier life with Archie (p.12). In three weeks of story-time, Cuckoo's life has come full circle too: nothing is resolved, confined as she is within the specific boundaries of her life, defined by both Archie and her physical frailty. Her intention to travel overseas does not convince, but it is equally hard to imagine that she can acclimatise herself back into a world whose parameters are forever changed. This final scene compounds the symbolic impact of 'age' bequeathing to 'youth' the energy and hopes of an earlier time, thereby amplifying the novel's central concern with the regenerating effects of carnival. Significantly, with Cuckoo now absent from the 'stage', the 're-emergence' of Leni Minx constitutes a graphic subversion of the fairy-tale discourse where the heroine has no direct control over her own 'transformation'. Leni's 'reinvention', wearing appropriately her trademark clothes, also makes the central point that her assumed identity is no less 'real' than her aristocratic birthright. Furthermore, in continuing the association between the 'stage' as the agent for illusion, it refocuses the spotlight on the meaning of carnival itself, which is 'to draw attention to the unfinished processes of becoming and regeneration'.⁷² The fact that Bogarde revises the final

⁷² Ann Jefferson, 'Body Matters: Self and Other in Bakhtin, Sartres and Barthes' in Bakhtin and

line of the novel, allocating the thematically resonant 'fantastic' to Marcus instead of Leni, has pointedly dialogic significance. It nominates both as equal partners as they move forward to establish their own space, one which can now be legitimately based on the mutually compatible elements of illusion and reality.

This opening chapter has sought to show how Voices in the Garden addresses the nature of the relationship between staging and dialogism and, in so doing, identifies a central concern of the rest of the fiction. The physical and metaphorical dimensions of the 'stage', in conjunction with formal technique, grants Bogarde the means to focus on the nature of social reality and identity as constructs, and provides a platform for the carnivalesque subversion of established roles or patterns of behaviour. Voices in the Garden also elevates the visual and the aural as intrinsic parts of an imaginative focus that orchestrates 'voice' and promotes setting within a formal framework of cinematic narration. Rachel Billington, who reviewed the novel at the time of its publication, noted among its strengths the sensory evocation of the South of France, together with the expert handling of the 'cadences of speech'.⁷³ Her insistence that 'Mr. Bogarde must be judged as a writer rather than as an actor writing' lends further support to a core claim of the thesis. Bogarde had already demonstrated his formal expertise in his first novel, A Gentle Occupation (1980), in which camera-eye narration and 'voice' collude to minimise the need for detached and intrusive commentary. The result is that the reader's field of vision is widened in both the spatial and cognitive sense. Chapter 2 continues to look at formal technique in relation to staging and selfhood in Voices in the Garden and A Gentle Occupation, in order to provide more extensive commentary on the distinguishing features of Goffman's notion of the 'self' as a 'performed character' and the dialogised

Cultural Theory, (eds.) K. Hirshkop and D Shepherd (Manchester and New York: Manchester University Press, 1993) p.168.

consciousness of Bakhtinian theory. Both novels establish a pattern for the fiction whereby the individual is seen to inhabit a multiplicity of roles by virtue of a manoeuvrable social self equipped to negotiate a series of social set pieces. Importantly, they also reveal ways in which the inner self, as opposed to the outward construct, responds to the demands of socialised performance. Chapter 3 develops the notion of the split self in relation to sexuality and staging where the later novels, West of Sunset, Jericho, A Period of Adjustment and Closing Ranks, reveal the consequences of carnal experience divorced from the realm of the 'social'. Here, Bogarde makes the case for locating sexual staging within a Bakhtinian discourse by virtue of its ability to foster the carnivalesque rhythms that free individuals from the finalised conformity to stereotyping.

⁷³ The New York Times, 18 October, 1981. See J. Coldstream, Dirk Bogarde: The Authorised Biography (London: Weidenfeld and Nicolson, 2004) p.445.

CHAPTER 2: IDEOLOGICAL PERSPECTIVE AND THE POLITICS OF 'SPACE'¹

Introduction

In the previous chapter the thesis examined the strategic relationship between staging and dialogism, with Chapter 2 continuing to probe Bogarde's fascination with voice, both as a formal imperative and as a crucial means of informing the self/other discourse. The main focus for this chapter, then, is an exploration of the way in which language validates and maintains a performance, with specific reference to Bogarde's first work of fiction, the densely populated A Gentle Occupation (1980). The rationale for devoting the majority of this second chapter to a particular text is principally that this novel marks the beginning of a writing career that foregrounds dialogic activity, but does so from a perspective on colonial discourse. The setting of one ideological voice against another produces a highly charged vocal arena in which Bogarde's ability to orchestrate disparate, politicised voices signals the fascination with staging and dialogism found throughout the fiction. The chapter also extends the Bakhtinian compass of the thesis in juxtaposing the notion of the 'distanced zone' with a 'market-place' for voices.

The novel concerns the post-imperial power vacuum on an Indonesian island immediately after the Second World War, and draws heavily on Bogarde's own experiences as part of the peacekeeping force on Java. The privileging of voice emphasises the bisecting of the dominant discourse by competing discourses, and thence to the corresponding role of language in restricting or expanding meaning

¹ This chapter expands the analysis of the relationship between dialogism and the 'stage' to incorporate the term 'space' in the context of narrative voice and ideological perspective. Bogarde's notion of 'space' is rooted in the 'social' and awaits qualification from the competing discourses of his 'players'. Chapter 2 continues to examine 'space' in relation to the disjunction between the public and private 'masks', but also addresses the issue of encroachment on an individual's 'territory' within the framework of a colonial discourse.

accordingly. This, as the chapter will demonstrate, has implications for the staging process in terms of a collective identity that fosters stereotypical notions of otherness. The novel's colonial discourse, with its clash of discordant voices, restates the position of all the novels that, in response to a specific stage, it is language that underpins performance and in turn articulates a sense of social and cultural identity. Camera-eye technique² augments this process, providing additional perspective and vocal texture, and securing its function as a dialogic tool in the formal construction of the fiction. In terms of methodology, the chapter begins by acknowledging the degree of cross-fertilisation between the acting career and Bogarde's formal approach to writing. The vocal orientation of the fiction further strengthens the claim for locating the thesis, and its preoccupation with staging, within a Bakhtinian critique. There follows an overview of the relationship between staging and dialogism, with reference once more to Voices in the Garden, and to the final novel, Closing Ranks, as a prelude to the discussion of the accompanying spatial and linguistic concerns in A Gentle Occupation. This falls into four distinct sections, the final one entitled 'Dialogism, Sexuality and Staging' anticipating the formal and substantive focus of Chapter 3.

Part 1: Formal dynamics

It might be reasonable to suppose that drama, rather than the novel, would provide Bogarde, as an actor for whom writing became a parallel career, with a creative niche. His experience of writing a screen adaptation, his brief foray into directing, and his extensive knowledge of camera technique are formal indicators that point in this direction. It is also clear that the novels grew from a sensibility attuned to voice and to performance, making dialogue the narrative focus throughout. But, as

² Chapter 1 has already outlined the cinematic contribution of Vertov in establishing camera-eye technique as a basis for narrative construction.

the Introduction has already argued, the novel granted Bogarde artistic freedom without the technical constraints of writing for the theatre. Clearly, Bogarde saw in the novel the perfect formal repository for probing matters of staging and selfhood, and for tracking the power differentials between self and other. It is through a series of carefully choreographed set pieces that each novel explores the performing self in relation to its dialogic context. For Bogarde, as for Bakhtin, 'the word is a two-sided act. It is determined equally by whose word it is and for whom it is meant... A word is territory *shared* by both addresser and addressee, by the speaker *and* his interlocutor'.³ Bogarde is therefore uniquely placed as an actor to transfer the technical skills of performance to writing, enabling him to inhabit alternately the roles of observer and observed.

Bogarde brings to the novel the instinctual ability to adapt his own performance to another's, and in this his experience is not dissimilar to that of Harold Pinter. Pinter had also acted professionally, and wrote with the actor in mind, which for Bogarde was the key to his technical brilliance as a playwright. Reading the script for The Servant was Bogarde's introduction to Pinter's technique, a formula that granted him the 'exhilarating' experience of 'developing someone else, of letting another person, so to speak, inhabit the empty vessels of one's body and mind'.⁴ It was also clearly a key factor in delineating the route from acting to writing:

Pinter's scripts are honed and polished long before they reach the actor's hand, and what he intends, or doesn't intend, becomes abundantly clear and lucid the instant one starts to work... Pinter does not give you instructions like a packet of instant minestrone. The instructions are implicit in the words he offers so sparingly for his characters to speak. There is a popular and far too widely-held belief among many actors, and directors too (not to mention critics) that Pinter writes pauses. I don't think that he does. But I do think that he is one of the few writers who are brilliant in the text they *don't* write. His pauses are merely the time-phases which he gives you so that you may develop the thought behind the line he has written, and to alert your mind itself to the dangerous simplicities of the lines to come; it is an exhilarating experience, and given all these factors

³ V.N. Vološhinov, Marxism and the Philosophy of Language (trans). L. Matejka and I.R. Titunik (New York: Seminar Press, 1973) pp.85-86.

⁴ Snakes and Ladders, p.233. Bogarde distinguishes this technique from that of method acting.

it is almost, and I repeat carefully, almost, impossible to go wrong. (Snakes and Ladders, p.235)

Bogarde's acknowledgement of 'less is more' is a formal strategy that underpins his screen performances and similarly informs the way in which he writes. He also constructs set-pieces around dialogue whose task it is to 'reveal' the voice of a character, not to submerge it in language that is alien or forced. John Nicholson, who reviewed Voices in the Garden shortly after its publication, noted the correlation between Bogarde's technique as an actor and the complementary skills he brought to writing. He explains how these 'are precisely those which made him the most compelling screen-actor of his generation: a flawless but unobtrusive technique, miserly economy of effort, and characterisation which starts at the roots'.⁵

A closer examination of his regard for Pinter is warranted precisely because acting directly informs Bogarde's technical skill as a writer. Both Pinter and Bogarde acknowledged through their work the double-voiced nature of the speech act, in other words, that 'the actor's performance is directed by another...' (An Orderly Man, p.328). It is this formal constituent that most closely aligns Bogarde's fiction with Bakhtin's definition of polyphonic writing. From this evolves a narrative strategy that promotes 'showing' over 'telling', which focuses attention on the anticipatory nature of the dialogised word in illuminating the self/other dialogue. Part of Bogarde's distinctive achievement lies in the creation of naturalistic dialogue, that which 'requires more art than does any other constituent of the novel'.⁶ This attention to linguistic nuance has its cinematic correspondent in the parallel development of the acting career where Bogarde was committing himself to film projects that would '[d]isturb, educate and illuminate' (Snakes and Ladders, p.188). A further parallel between the film and writing career is that the dialogue in each of

⁵ Review in The Times, 10 September, 1981. See J. Coldstream, Dirk Bogarde: The Authorised Biography (London: Weidenfeld and Nicolson, 2004) p.444.

the novels has the 'feel' of a screenplay, a quality noted by his former literary editor, John Coldstream,⁷ in the sense that the language is always expressive of movement, gesture and tonal inflection. This spatial dexterity is underpinned by a ruthless efficiency of word-play that is designed to get to the heart of a character's being. As in cinema, where there is no role for explicit third-party narration, except, that is, in voice-over or documentary, the activity of the 'third-voice' is kept to a minimum, and instead the mediating presence of other 'voices' is heard. This process communicates itself strongly through the narrative systems of cinema, the visual and aural, which inform Bogarde's approach to writing. For Bogarde, as for Bakhtin, the novel is the natural repository for competing discourses and voices, together with the transgredient activity of the author, who participates on an equal footing. It is through this dynamic of the half-ownership of language that attention is thus directed not only towards social performance, but also to performance being constructed with a specific audience in mind.

Bogarde's regard for Pinter's ability to write with the needs of the actor in mind sheds further light on the methodology of approach to the writing of the fiction. Bakhtin too may well have commended the evidently dialogic aspects of Pinter's plays and script-writing, as he did Brecht's,⁸ in that both writers in their different ways strive to escape the process that confines characters to a state of 'objectivisation'.⁹ Significantly, it is the attention to addressivity, with its

⁶ E. Bowen, 'The Telling of the Novel' (pp.177-192) in Writers on Writing (ed.) W. Allen (London: Phoenix House, 1948) p.183.

⁷ Two phone conversations between the present author and John Coldstream, the first on 26 October, 2001 and the second on 3 March, 2003, have been enormously useful in assessing Bogarde's formal approach to writing.

⁸ Bakhtin identifies Brecht's work, together with that of Thomas Mann and Pablo Neruda, as examples of the 'realist grotesque', which, as a genre, 'is related to the tradition of realism and folk culture and reflects at times the direct influence of carnival forms...' (see M.M. Bakhtin, 'Introduction' to Rabelais and his World, trans. H. Iswolsky (Bloomington: Indiana University Press, 1984) p.46. My reason for suggesting that Bakhtin might have held Pinter's plays in a similarly high regard is because he too stages scenes in which the influence of the carnivalesque is keenly felt.

⁹ G. Pechey, 'On the Borders of Bakhtin: Dialogisation, Decolonisation' (pp.39-67), in K. Hirschkop and D. Shepherd (eds.) Bakhtin and Cultural Theory (Manchester: Manchester University Press, 1993) p.59.

accompanying staging issues, that Bogarde so esteems in Pinter's work, and which is ideologically opposed to the 'represented, objectified discourses'¹⁰ attributed widely by Bakhtin to drama as a genre:

In dramatic dialogue or a dramatised dialogue introduced into the author's context, these relationships link together represented, objectified utterances and therefore are themselves objectified. This is not a clash of two ultimate semantic authorities, but rather an objectified (plotted) clash of two represented positions, subordinated wholly to the higher, ultimate authority of the author...¹¹

The novel by contrast, 'is plasticity itself. It is a genre that is ever questing, ever examining itself and subjecting its established forms to review'.¹² The distinction between the 'monologic' genres of drama and poetry, as opposed to the 'dialogic' novel, remains a problem area for successive Bakhtin scholars. Neither are dialogue and monologue, both of which are commonly used by Bogarde, reliable indicators on the dialogic/monologic scale of differentiation, as Julia Kristeva has noted: 'For Bakhtin, dialogue can be monological, and what is called monologue can be dialogical'.¹³ Bogarde's achievement is thus to promote discourse between voices that is dialogical, both through the direct speech of staged set-pieces and through focalised narration. In support of this, the roving camera-eye militates against a centralised focus in the fiction because its purpose is to move rapidly through space and time to widen vision and expand meaning.

Bogarde brought to the novel a level of expertise comprising an acute sense of the 'boundaries' relating to staging issues, coupled with accommodating his own

¹⁰ M. M. Bakhtin, Problems of Dostoevsky's Poetics, (ed. and trans.) C. Emerson. The Theory and History of Literature, Vol. 8 (Minneapolis: University of Minnesota Press, 1999) p.188.

¹¹ *ibid.* In 'Discourse in the Novel', Bakhtin also argues that poetry as a genre is characterised by 'one unitary and indisputable discourse' in The Dialogic Imagination: Four Essays, (ed.) M. Holquist and (trans.) C. Emerson and M. Holquist, (Austin: University of Texas Press, 2000) p.286. This is determined by the fact that '[t]he language of the poet is *his* language, he is utterly immersed in it, inseparable from it, he makes use of each form, each word, each expression according to its unmediated power to assign meaning (as it were, "without quotation marks"), that is, as a pure and direct expression of his own intention' (p.285).

¹² M.M. Bakhtin, 'Epic and Novel', in The Dialogic Imagination, p.39.

¹³ J. Kristeva, 'Word, Dialogue and Novel' (pp.34-61), in T. Moi (ed.) The Kristeva Reader (Oxford: Blackwell, 1987) p.38.

performance to another's throughout his film career. The novel therefore becomes his chosen arena not for the projection of a single voice or a single worldview, but for the expression of many 'equal' and 'unmerged' voices. Dialogue accordingly becomes the preferred medium of 'showing' rather than 'telling' his reader about characters and their relationship within the wider picture of the novel. This preference for mimesis, as opposed to diegesis, aligns his work with the 'subjectively constructed' world of the Modernist text.¹⁴ This has profound implications for the operation of Bogarde's 'third-voice' whose function is to enhance the impersonality of the text through a reliance on focalisation techniques.¹⁵ The relationship between Bogarde and his characters is therefore established as one in which 'the author speaks not *about* a character, but *with* him'.¹⁶ Spatial concerns are also important to the mimetic orientation of the fiction in that 'stages' and 'staging' allow voices to proliferate and competing discourses to flourish. Like Bakhtin, Bogarde understood 'space' as social and recognised its primary function in the construction of self. Chapter 1 has already argued for the centrality of 'stages' to the dialogic process, on which are played out 'a struggle among socio-linguistic points of view, not an intra-language struggle between individual wills or logical contradictions'.¹⁷ Bogarde's acute understanding of the dynamics between self and other, and the relationship to 'space' in particular, places discourse firmly in the social and performative arena, making it keenly responsive to changes in 'set' and 'cast'. The relational nature of selfhood goes to the heart of a Bakhtinian discourse which 'shift[s] attention away from the abstract system of langue to the concrete heterogeneity of parole', and in so

¹⁴ D. Lodge, After Bakhtin: Essays on Fiction and Criticism (London and New York: Routledge, 1990) p.26.

¹⁵ Lodge explains that '[i]n pursuing mimetic methods to their limits, modernist fiction discovered that you cannot abolish the author, you can only suppress or displace him' (After Bakhtin: Essays on Fiction and Criticism, p.41). In an earlier point, he argues that 'suppression' is achieved 'by the focalisation of the narrative through the characters; displacement by the use of surrogate narrators, whose own discourse is stylised or objectified - that is, deprived of the author's authority, made itself an object of interpretation' (p.38).

¹⁶ M.M. Bakhtin, Problems of Dostoevsky's Poetics, p. 63.

doing, 'suggests the dialogical nature of language, its constantly changing relationship to power...'.¹⁸ The novels reveal how Bogarde focuses on the half ownership of language, using performance techniques to enact his fascination with difference and its dialogical consequences.

Language and addressivity:

(i) Voices in the Garden

It is important at this point to place Bogarde's concern with language and addressivity in the context of his writing career, which is why this section will now look briefly at Voices in the Garden as well as his final work of fiction, Closing Ranks (1997). These novels provide the thesis with a chronological overview of the dynamic relationship between dialogism, staging and selfhood in its capacity to inform formal technique throughout the fiction. The previous chapter has looked specifically at the 'stage' as a vocal arena and the accompanying use of staging techniques in Bogarde's second novel, Voices in the Garden, in constructing and maintaining a performance. This chapter retains its focus on staging, but with specific reference to the role of language in communicating a particular worldview as voices compete for space, for the right to speak, and also for the right to be heard. This is the point at which carnivalesque forces signal their ability to disrupt performance. The concept of 'space' is pivotal here, both in terms of physical space, that is, the 'stage', and also with regard to the narrative's formal construction, that is, the space negotiated between voices and competing discourses. These aspects of space are also the focus for the visual and aural elements that generate the dialogical aspects of formal technique in each of the novels. Thus, dialogic activity through focalisation, through inner consciousness, the extensive use of camera-eye focus, and

¹⁷ M. M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination, p.273.

the presence of the egalitarian 'third-voice' just below the surface of the text, are all key component parts in the creation of discourse space. For Bogarde, as for Bakhtin, language is a social activity and the novel form a forum for the accompanying concerns of addressivity. Novels such as Voices in the Garden and Closing Ranks draw heavily on the spatial proximity of voices telescopically aligned on a central 'stage' with an accompanying overlap in ideological perspective. This strategic use of language and space sets codes of behaviour and linguistic patterning one against the other to produce a cacophony of voices and idiolects.

In Voices in the Garden, this sense of linguistic diversity is starkly elaborated in the interview between Archie and Grottorosso, in which the film director seeks to win academic endorsement for his film script on L'Aiglon's life, and to woo Archie for the role of technical advisor in the process. Initially, and comically, Archie anticipates this meeting with feelings of self-congratulation, but guards against not only what he suspects might involve ideological compromise, but also being 'coerced or bribed' by this 'foreign' intrusion into his world:

However, he felt perfectly strong and confident; he was on his own ground, in both meanings of the phrase... he would treat him exactly as he had treated all Foreigners with whom he had come into contact during the happier days of the War, in Cairo; with cool good manners, distant politeness, firmness, leaving them with the indelible impression that he was right, they were wrong, and that in any case he knew best. (p. 189)

Focalisation gives a keener sense of entrenched ideological perspective which permits no compromise and sees Archie refusing to yield from his purist position on the pursuit of historical truth, insisting that: 'History is history. You can't muck about with it for a cinema film, and if they did he would wash his hands of it' (p.190). This contrasts directly with Grottorosso defending his manhandling of historical events for the purposes of spectacle:

¹⁸ R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film (Baltimore and London: The John Hopkins University Press, 1992) p.84.

'... history is not very exciting even when we are living it... It is only really in retrospect that it appears to be thrilling... People, you know, do not like the truth, it is too real, too painful; they are not able to face it. And so in my work I give them an illusion of the truth...'. (p.193)

The interview degenerates into a comic tirade with both swapping insults as vocal space is encroached upon in accordance with respective territorial demands. The scene skilfully stages the process of verbal misrepresentation in which one voice attempts to drown out the other, a process described by Bakhtin in these terms:

Monologism, at its extreme, denies the existence outside itself of another consciousness with equal rights and equal responsibilities, another *I* with equal rights (*thou*). With a monologic approach (in its extreme or pure form) *another person* remains wholly and merely an *object* of consciousness, and not another consciousness.¹⁹

In Archie, monologism manifests itself in the ersatz world of L' Aiglon, which is in part a defensive response to his flagging relationship with Cuckoo. The study of the Peverill marriage narrates a social commonplace where lives are lived according to the finalised roles of compromise and not with any life-affirming sense of anticipation for renewal. Both have resigned themselves to repeating a learned pattern of response that effectively undermines a re-negotiation of the boundaries of dialogic turn-taking.

In the case of Grottorosso, the reductive and imperious use of language is also the product of a pattern of behaviour learned in childhood. By the age of three, semantic construction was based entirely on the egocentric conjugation of active verbs in the first person, 'predominating over the more usual "Papa" or "Mamma" which never, at any time, figured in his growing vocabulary, being replaced neatly and tidily by "him" or "her"' (p.166). He prides himself on the preciseness of his English, berating his manservant in his characteristic staccato rhythm for abusing the syntactical laws of English (p.149), which ironically Archie finds is punctuated with Americanisms (p.191). By contrast, Archie's style of speech is measured, with a staid elegance that Cuckoo irritatingly refers to as 'middle-class vernacular'. The

linguistic gulf between them is reflected in the degree to which Cuckoo speaks about Archie, in passages of internal dialogism, rather than to him. Archie's 'word games' have a similar alienating effect on Leni, for whom this nightly ritual, as a non-native English speaker, stirs feelings of social and linguistic displacement. The lines of demarcation separating one world, with its unique value systems, are laid bare in this verbal exercise that restricts rather than expands meaning, and as such is counter-dialogic. For Marcus, however, it affords the opportunity to signal his willing integration into the Peverill world, and with it the linguistic clash of 'high' and 'low' styles in which his own down-to-earth, deflationary expression contrasts starkly with Archie's stately and erudite manner of speech. This contrast in styles goes to the heart of the novel's heteroglot agenda in which the boundaries separating languages and culture are readily negotiated by the hybrid approach of, significantly, the younger generation who have learned from the divisive lessons of the past. But this is also problematic for Leni who believes that her mother tongue is indissolubly contaminated by history (pp. 216-217; 307-308). The novel makes the case therefore for the space created by overlapping worlds to be the proper arena for fostering dialogism, and the means by which the proliferation of voices will lead ultimately to cross-cultural intimacy and mutual understanding. It is this hybrid vocal energy that drives the fiction, asserting also the proleptic nature of the word and the novel form as the natural repository for competing discourses. Throughout the novels, it is the young who are largely associated with the rhythmic patterns of regeneration and renewal, a movement that is couched in terms of a carnivalesque subversion of the staidness of middle age. In Voices in the Garden, the process of renewal initiated by Marcus and Leni envelopes also Cuckoo whose name, with its symbolic evocation of

¹⁹ M. M. Bakhtin, Problems of Dostoevsky's Poetics, pp.292-293.

Spring, equates her 'recovery' with 'resurrection' and 'transfusion' of new blood.²⁰ Elsewhere in the novels, characters such as Lea in West of Sunset, Giles in Jericho and A Period of Adjustment, and Rochester and Kathleen in Closing Ranks embody not only new life and new ways of seeing, but present an image of a world reborn through the tutelage of age by youth.

(ii) Closing Ranks

The spatial and dialogic significance of Voices in the Garden, as indicated in its title, highlights a recurrent pattern throughout the novels in which stages and dialogism are bound together in a mutually dynamic relationship. This process culminates in Bogarde's final novel, Closing Ranks, and once again its title is indicative of space defined by social performance. Here the spatial act of closure represents an attempt to protect a centralised discourse from the dialogism associated with peripheral voices. This pattern asserts itself early in the novel through the staging of carnivalesque subversion in Nanny Grayle's death-bed scene, setting in motion a process by which lines of communication are summarily closed down to protect the borders of the Grayle world. Nanny Grayle's death-bed pronouncements that Beau was 'wicked', Rufus 'Tainted...Like his father', and that 'none of you will ever fart in my blankets' (p.13), exemplify strikingly carnivalesque invective that initiates a course of events that directly challenges centralised authority. 'Tainted' appears in the first uncorrected draft of 1983 and is retained in the 1996 final draft, revealing how Bogarde did not waiver from his initial objective of demonstrating the ideological resonance of a single 'double-voiced' word. The revisions made to this final draft reinforce the fact that Bogarde's focus was firmly fixed on the disruptive

²⁰ It seems likely that there was some connection in Bogarde's mind between the *Villa Triton* and the redemptive image of the sea where Marcus saves Cuckoo's life at the water's edge. In Greek mythology, Triton is the son of Poseidon and Amphitrite who lived with his parents in a golden palace

power of language, simply by replacing 'sleep' with 'fart' in a scene which constitutes the theatrical centre-piece of the novel. Ironically, Nanny Grayle's tactical use of language secures for her in death a status she lacked in life, and makes her a pivotal part of the subversive agenda to upstage the Grayles. Bakhtin outlines how '[t]he word, directed toward its object, enters a dialogically agitated and tension-filled environment of alien words, value judgements and accents...'.²¹ This process captures the manner in which Nanny Grayle's words penetrate space and traverse boundaries put in place by the dominant discourse, and against which the Grayle family must literally 'close ranks', thereby shutting down the possibility for meaningful and constructive debate.

The linguistic focus of the novel rests on Nanny Grayle's use of the word 'tainted', which singly challenges the Grayles' counter-dialogic stance: 'It's the kind of word that hangs about, it almost has an odour, it corrupts, like rotten fish or fruit, flesh', Fal tells Bob Smollett (p.156). A few lines later, a still uncomprehending Fal continues: 'So why "tainted", this dainty word which burns like acid?' (p.157). Fal's words speak paradoxically of a word 'made flesh' which takes on form and is, therefore, able to promote its subversive agenda. The linguistic energy that is Nanny Grayle's legacy manifests itself also in eccentric patterns of behaviour and in subversive, non-verbal signs, which assume wider significance as a result of her death-bed defamation. Sophie recalls how Nanny Grayle was not able to enter the drawing-room at Hartleap because Beau's portrait 'gave her the creeps' (p.234). Her removal of the photographs of Beau and his wife amounts to a similar type of behaviour. With time, her venom increases, such that she mutilates Beau's photograph (p.210), and most memorably, uses the scene of the Crucifixion in the family Bible for her own symbolic ends (pp.190-191; pp.172-173). It is these non-

at the bottom of the sea. It is at the behest of Poseidon that the Tritons calmed the restless waters of the ocean by blowing their conch-shell trumpets.

verbal signs that resonate alongside the inflammatory deathbed denunciations. Her equation of Bob Smollett with the figure of Christ, and Beau and Rufus as the two thieves provides an effective, subversive channel for her own feelings of resentment towards the Grayles. The Bible scene, for instance, stands out as a tangible representation of the 'taint' she ascribes to Rufus, the inheritor of the 'bad seed', but which just as easily, in her eyes, applies to the whole Grayle dynasty. Therefore, Nanny Grayle's importance as a character is that through her both symbol and language co-exist as vehicles for a carnivalesque, subversive agenda. It is appropriate also that the name of her house, 'Bottle Cottage' has connotations of a 'message in a bottle' which reinforces the irony of her position as a family servant and possessor of incriminating information about the Grayles. This is reflected in the symbolic shift of panopticon²² status from the main house, Hartleap, onto Bottle Cottage, linking Nanny Grayle with the knowledge and power that comes from all-round vision. Isobel Wood's description of it as a 'Hateful place, a witch's house' (p.249) links with the suggestions of sorcery in Loveday's belief that Nanny Grayle had put a curse on the family (p.196). Indeed, the scene in which Loveday imitates Nanny Grayle's speech patterns, 'That is Nanny talk. She's dead now, so I talk it' (p.229), is eerily evocative of more than just mimicry in projecting Nanny Grayle's voice from beyond the grave and underlining its ability to displace the dominant discourse.

An important part of Nanny Grayle's vocal legacy, then, is to assert the power of the margins, and in so doing, to set in motion a process that allows for the dialogic proliferation of other peripheral voices. This is evident in the irreverent asides of the

²¹ M.M. Bakhtin, 'Discourse in the Novel' in *The Dialogic Imagination*, p.276.

²² Samuel Bentham pioneered the design of the circular building known as the 'panopticon', but it was his brother, Jeremy, who seized on its potential as an instrument for punishment and reform. Foucault regarded the panopticon as a statement of increasing social and political control by the 'centre' over the population from the late eighteenth century onwards: 'It locates individuals in space, in a hierarchical and efficiently visible organisation'. See P. Rabinow, (ed.) 'Introduction' to *The Foucault Reader: An Introduction to Foucault's Thought* (Harmondsworth: Penguin, 1991) p.19. There is a comparison to be drawn here with the Grayles, as the landed family of Hartleap, whose once

undertakers that pointedly bisect the measured and reflective tones of Fal and Rochester (p.75). The preparations for the funeral tea also bring to the fore those for whom deference and duty are now redundant words in one particularly comic scene. This shows how the hiring of staff is done by word of mouth and on the employees' terms, with Gloria acting on behalf of Sandra as Stella attempts to swell the numbers of domestic staff (pp.84-86). The conclusion to this below-stairs banter, 'Sandra wants a fiver, don't forget', is then reinforced by the additional sub-clause, 'if it's beds', which appears in Bogarde's handwriting above the typescript of the first uncorrected draft. This is retained by the final draft typescript, showing that Bogarde was working to achieve a credible enactment of the vernacular speech of the 'behind scenes' support staff, in order to highlight the class divisions that are a recurrent feature of the novel. A similar revision to the first uncorrected draft, which is then absorbed into the final draft, occurs in the same section where Stella attempts to preside over domestic routine. To her well-meaning imperatives, 'Non-stick frying pans, those! Don't use wire wool on them', is added the brief, but significant, 'There's a dear', replacing the original 'good girl' which is then used a few lines later. The overall effect is to accentuate the convergence of two distinct speech patterns, of conflicting ideologies: on the one hand, the motherly, but distinctly patronising directives of the older Stella and, on the other, those of the young and wayward Gloria (pp.84-85). Later on, the humorous portrait of Heather Sands, responsible for the catering at the funeral tea, further illustrates the proliferation of competing discourses. Her imitative speech patterns are those of a former A.T.S. officer who 'still retained her speech pattern from those days, of a war in which she had never taken part, but knew from others who had' (p.186). The final draft typescript adds a sequence of hand-written adjectives qualifying the existing proper

authoritarian control over their employees was reflected in the self-confident siting of the house at the heart of the estate.

nouns, showing Bogarde again intent on authenticating Heather's idiosyncratic manner of speech: 'sodding Mr. Dunlop'; 'our glorious Gary Cooper'; and, finally, 'chuckling Charlie'. The subsequent addition of the imperative 'Bang on!' to the final draft typescript to accompany the interrogative 'Tiki hai?' completes the linguistic representation of a woman whose speech patterns adhere closely to the stereotypical archaisms of Nurse Pritchard in A Gentle Occupation. A further passage reveals her raucous bonhomie to be infectious (pp.198-200)²³, and communicates Bogarde's delight in distinguishing the speech patterns of Heather, Stella and Charlie from those of the Grayles. This also serves to re-focus attention on the title of the novel in its alignment of social and spatial division.

The manuscript revisions draw us closer to the centrality of voice in a novel which, from a Bakhtinian perspective, can be seen in terms of a representative struggle between a centralised discourse and the language of the margins. The title of the novel, and the spatial arrangement of the Hartleap estate, with the ancestral home as the focus, foreground the diverse linguistic agendas which contest the authority of the 'centre'. Charles's outburst to India is one such example of the proliferation of previously unheard voices (p.261) which the significant revisions made by Bogarde are designed to foster. There is, however, a discrepancy between the final draft typescript and the published version. In the former, Charles and Stella are suitably placated by the aristocratic, well-meaning largesse of India Grayle. There is also no tirade from Charles, who remains silent for most of the conversation, and Stella accompanies India out of their quarters in a further act of ingratiation. In its published form, the novel turns this scene on its head, suggesting that Bogarde spied a further opportunity at a relatively late stage in its evolution to maximise the dialogic potential of the 'margins' to counter-balance the attempt to impose a 'unitary

²³ Bogarde was clearly satisfied with the authenticity of Heather's voice in this passage, as there is minimal hand-written revision in this respect to the final draft typescript.

language'.²⁴ Bakhtin outlines the social implications of monologism in Problems of Dostoevsky's Poetics in the following terms: 'Monologue manages without the other...[and] pretends to be the *ultimate word*. It closes down the represented world and represented persons'.²⁵ It is precisely this instinctive desire by the 'centre' to 'close ranks' against subversive forces that dictates the removal of the Stephens' family Bible (p.127) and the mutilated photograph of Beau (p.210).

Further emendations to the final draft reinforce the attention given to articulating a 'centre'/'margin' discourse, and specifically to the relationship between voice and ideology as different social realities converge. This is evident in the description of May Smollett's attempt to assimilate herself into the Hartleap world: 'May's soft Shropshire accent was blurred instantly by *the overlay of the genteel voice of Hartleap she chose to affect when she remembered*' (p.185). The use of italics denotes the hand-written additions to the final draft typescript which show Bogarde intent on emphasising May's lack of confidence in her own ability to deliver what Goffman describes as a convincing 'performance'. This is made apparent in the need to signal ideological solidarity through mimicry of the dominant discourse. Again, the manuscript material confirms how the issue of staging, made manifest here in the quest by the unitary authority to construct roles for the 'margins', remains an integral component throughout the evolution of the novel. The spatial dynamics of the novel compound the interdependence of the two, bound together in a linguistic union that sees Bogarde's final novel continue to draw on the Bakhtinian notion of language in half ownership as 'voices' clash in an audible struggle. Closing Ranks, therefore, can be seen as a representative contest between a centralised discourse and the proliferation of the subversive voices of the margins. Allon White observes, for

²⁴ M. M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination: p.271.

²⁵ M. M. Bakhtin, Problems of Dostoevsky's Poetics, p.293.

example, how '[t]hese opposed pressures or tendencies keep language mobile just as they are responsible for its transformations'.²⁶

The dynamics of Bogarde's set in Closing Ranks have implications for the relationship between dialogism and space, in terms of the logistical divisions underlined by the topography of the novel.²⁷ It has already been suggested that the spatial arrangement of the Hartleap estate, with its ancestral home as the focal point, mirrors what is, in fact, happening in the novel at a linguistic level where the 'centre' struggles repeatedly to contain the instability posed by the 'margins'. The spatial act of closure, exemplified in the novel's title, is just such a measure of the inability of the old order to cope with the new, and the desire to preserve a united, public face under threat of a scandalous exposé. The logistical problems of space in Closing Ranks, more than in the other novels, necessitates bringing the role of the 'third-voice' to the fore to link disparate social groupings, all of which have some connection to the Grayle family. This accompanies, not surprisingly, an evolution in Bogarde's use of cinematic technique compared with, particularly, the early novels. Here, the kinetic shifts and the concentration on fine detail through close-up 'shots', as the basis for formal construction, are exchanged for a wide-angled focus on the topographical features of the Hartleap estate. In Closing Ranks, camera-eye focus is used to explore the space that unites and divides characters to underline the accompanying diversity of speech types and ideologies that front one another. To this end, the different viewing positions around the Hartleap estate have potent and symbolic force not only in their capacity to highlight the compressed nature of the set itself, but also the wider issue of power differentials.

²⁶ A. White, Carnival, Hysteria and Writing (Oxford: Oxford University Press, 1993) p.157.

²⁷ The 1997 hardback edition provides an artistic impression of the topography of the estate for its front cover.

The issue of the 'geopolitics'²⁸ of space is communicated through the many acts of surveillance and casual observation that give the novel its atmosphere of microcosmic parochialism. In Closing Ranks, space is power that finds its expression through the symbolic inversion of the all-seeing centralised presence, in the form of the inhabitants of Hartleap House, and instead grants peripheral characters the means to scrutinise and challenge this central authority. In Fal's case, as heir to the estate, space is no longer synonymous with status, as most of the land is leased, which renders Unity's heady romanticism meaningless (p.17). Within the spatial matrix of the narrative, the different worlds are part of a Foucauldian 'economy of power' which enables 'the effects of power to circulate in a manner at once continuous, uninterrupted, adapted and "individualised" throughout the entire social body'.²⁹ Under these conditions, space and power are co-existent, a means of demarcating 'self' from 'other', that has resonance far beyond its more obvious connotations of the upper-class Grayle family's determination to protect their interests and to 'close ranks'. The dissipation of spatial control and the corresponding status of the 'satellite' worlds of Hartleap has its counterpart in the manoeuvrability of Bogarde's all-seeing, yet egalitarian 'third-voice', whose dialogic role it is to orchestrate other voices. The distinctive chapter headings, for example, dispense with the need for mediated narration in providing the reader with temporal points of orientation throughout the course of the week's events. Camera-eye narration, with its panoramic sweep of vision that tracks through space and time, is similarly designed to seek out and vocalise the 'margins', binding 'stage' and 'voice' together in a symbiotic union to underline the dynamic relationship between dialogism and space. The all-seeing camera-eye, as a focal narrative voice, is so-called because it widens our vision to incorporate many other voices in Bakhtin's 'great dialogue'.

²⁸ M. Foucault, 'Questions on Geography' in Power/Knowledge. Selected Interviews and Other Writings 1972-1977, (ed.), Gordon, C., (Hemel Hempstead: The Harvester Press, 1980) p.77.

The 'zone of contact' between author and character places the 'third-voice' of Closing Ranks within an egalitarian cast of 'players' whose role it is to orchestrate competing discourses, and in so doing guard against the operation of a 'common unitary language'.³⁰ Camera-eye focus co-ordinates space with voice to give a sense of the ideological perspectives that strategically front one another. Early in the novel, it identifies Hartleap House with the self-confidence befitting its omnifocal position:

The land before them fell gently away to a wide, shallow valley, through which a brook serpented, glinting in the sun, fringed with rushes and bushy clumps of water-mint. Beyond, across a plank bridge, the land rose smoothly upwards to join the ha-ha and the trim box hedges of the gardens, in which lay, stretched like a somnolent cat in the warmth of the sun, Hartleap: a rose-pink façade, tall Georgian windows, a modest portico, the east and west wings thrusting out like welcoming arms, the whole flanked by two giant cedars of Lebanon, backed by the softer greens of oak, beech and ash (p.16).

Elsewhere, camera-eye narration serves to give voice to the nature of the changing relationship between characters. In one such scene, Sophie takes a final leave of her Aunt Loveday because she feels that her family has burdened her unfairly with caring for her relative. The viewing perspective focuses on the retreating form of Sophie as seen through her aunt's eyes: 'Loveday watched her go, stock still, watching the flicker of Sophie's dress through the tree trunks, amazed, appalled, unable to take charge of the wild basket of tumbled silks, all the more disturbed by this conversation, which passed over her head' (p.198). The economy of the prose, with its attention to colour, form and space, gives the scene its cinematic quality. It also reveals Bogarde's preference for focalising events through a character over the direct intervention of a mediating narrator. Only occasionally does the authorial consciousness,³¹ present just below the surface of the text, break through into story-space, in this instance to inject a tone of sardonic humour: 'However, Robert was as

²⁹ *ibid.* p.119.

³⁰ M.M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination, p. 270.

³¹ I take my lead from Bakhtin here in choosing 'author' over 'narrator' because 'author' gives a greater sense of the presence of the creative 'voice' in the formal construction of the novel, while also acknowledging Bogarde's ability to operate both *inside* and *outside* the text.

unlike his mother as it was possible to be, and Nanny Grayle liked him very much' (p.7). These lines do not constitute omniscience, but simply grant additional perspective by the authorial consciousness working in partnership as an equal voice. There is evidence to support this from Bakhtin's critique of Dostoevsky's writing in which '[t]he author is profoundly *active*...[and] frequently interrupts, but he never drowns out the other's voice, never finishes it off "from himself", that is, out of his own and alien consciousness'.³² Bogarde's 'third-voice' is also distinctive for not possessing a 'surplus', in other words, '[t]he all-encompassing field of vision of the author',³³ and instead works to facilitate the free movement and inter-animation of a group of characters. Bogarde's attentive ear for dialogue and for cadence of speech thus distinguishes each voice as 'pure' and 'unmerged', as they range freely across narrative space in accordance with, and in opposition to, one another.

Attention has just been drawn to the role of the camera-eye which, in articulating movement through space and time, orchestrates the competing discourses that are exemplified by the title of the novel, Closing Ranks. This is no less apparent in the final scene which is focalised through Loveday as she witnesses Isobel being taken away by the police under cover of darkness, during which intermittent points of temporal and spatial orientation are also provided. However, the final lines pose an interesting question regarding the dialogic orientation of a novel in which Fal appears to claim the final word. Effectively, the lines of free indirect discourse, '[t]he ranks are closed' and '[t]he ranks are firmly closed now,' describe a situation in which lines of communication have been shut down in a way that protects the 'centre' from the subversive 'margins'. This frustrates the early dialogic promise shown by Fal, whose need for the 'answer word' regarding the circumstances of his father's death (p.211) is now no longer enough to resist the implicit closure of these final lines. His quest

³² M.M. Bakhtin, Problems of Dostoevsky's Poetics, p. 285.

³³ *ibid.* p.70.

for understanding had seemed genuine and was couched in terms of personal absolutism, the 'third-voice' a pivotal part of this process that 'speaks not *about* a character, but *with* him'.³⁴ Bakhtin observes that '[s]elf-consciousness can be interrogated and provoked into revealing and representing itself, but not by giving it a predetermined or finalising image'.³⁵ The transgredient activity of the author plays a crucial part in fostering a dual perspective of a man torn between personal happiness and family honour. The ironic use of free indirect discourse in the closing lines of the novel sees the 'third-voice' strategically disassociate itself from the centralised discourse that Fal now claims as his own, thereby strengthening its dialogic role in siding with those forces at the periphery who seek 'open' and 'free' discourse.³⁶ Once again, the novel looks to the rejuvenating rhythms of the younger generation, who are driven less by an acceptance of form and social expectation, and more by an appreciation of a life lived outside the confines of Hartleap. It is with this in mind that the conclusion to Closing Ranks speaks for each of the novels in recalling Bakhtin's assertion that 'all endings are merely new beginnings; carnival images are reborn again and again'.³⁷

Chapter 1 made the claim that Voices in the Garden foregrounds the relationship between staging and dialogism as a formal dynamic of the fiction. It also drew attention to the role of camera-eye technique and its ability to work dialogically by elaborating on all aspects of the staging agenda, through the tracking and choreographing of movement and gesture across each 'set'. The early novels in particular reveal the presence of camera-eye as a formal directive in its joint capacity to disrupt story-space and provide narrative and temporal cohesion, which is achieved primarily through the use of visual image. In establishing the alliance between the

³⁴ *ibid.* p 63.

³⁵ *ibid.* p.65.

³⁶ *ibid.* p.166.

³⁷ *ibid.* p.165.

visual and aural aspects of Bogarde's formal technique, camera-eye narration also underlines the significance of the 'stage' as a repository for voices and is accordingly active in provoking them to clash in an audible struggle with one another. With close reference to A Gentle Occupation, Part 2 of this chapter seeks to complement the claims made in Chapter 1 by examining more closely issues relating to language and addressivity as the basis for socialised performance. This accordingly will involve a more detailed consideration of the range of narrative voice, in terms of focalised techniques and the dialogised self-conscious, but also the collaborative role of camera-eye focus within Bogarde's active and wide-ranging 'third-voice'. As Bogarde's first novel, A Gentle Occupation, sets the tone for the fiction in the orchestration of voice as an expression of personal ideology, which for Bakhtin makes all language a political statement: '*Who speaks and under what conditions he speaks: this is what determines the word's actual meaning*'.³⁸ A Gentle Occupation was also a very successful novel,³⁹ and the one of which Bogarde was most proud. As with Voices in the Garden, it attracted some positive feedback, with Stephen Glover writing in The Daily Telegraph of its 'remarkable' dialogue. He was less comfortable, however, with the novel's 'sudden jumps of sequence'. Overall, his assessment of Bogarde's achievement in A Gentle Occupation was of one who had 'triumphed in the primary task of a novelist - to create another, credible world'.⁴⁰

The novel shows the dominant language in operation, but intersected by other discourses within a colonial setting. These competing discourses fostered by the spatial alignment of groupings of characters which cross the cultural divide between the Japanese and the British Armies, the Dutch and the indigenous population, pose

³⁸ M.M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination, p.401.

³⁹ Some 11,000 orders were placed for A Gentle Occupation prior to publication, which was way in excess of what was normally expected for a first novel. 35,000 copies were sold in total in the United Kingdom. See J. Coldstream, Dirk Bogarde: The Authorised Biography, p.430 and p.444 respectively.

⁴⁰ The Daily Telegraph, 20 March, 1980. See J. Coldstream, Dirk Bogarde: The Authorised Biography, p.430.

wider moral and philosophic questions relating to the ethical concerns of Empire. Hence, the rest of the chapter focuses on stereotyping associated with race, gender, class and sexuality which is responsible for formulating objectified views of otherness. It also examines the link between dialogism and space, in terms of social manoeuvring and narrative space, against this background of social and historical diversity. The issue of language and silence is important to this discussion in that it approximates to the power relations and hierarchies implicit in the colonial context. Language, for example, is used to distinguish the inner self from the public 'mask', and indicates ways in which the latter's performance can be both disruptive to, and disrupted by, other socialised acts of staging. This accordingly has implications for the formal construction of the text, particularly in regard to the inner voice and the dialogic function of Bogarde's 'third-voice' which, in collusion with camera-eye technique, jointly play a significant role in articulating narrative space and informing the self/other discourse. The early section of Part 2 of this chapter looks closely at this aspect of narrative space, together with the role of word association as a trigger for passages of internal dialogism. This device attempts to impose cyclical unity on the intervening events by indicating just how far characters have 'travelled' within the temporal, and emotional, confines of the novel, and serves to explain the present in terms of the past. Formal construction, therefore, consistently promotes the dialogic orientation of the novel through the orchestration of voices that resist 'a predetermined or finalising image'.⁴¹ Over-simplified, politicised statements are therefore rejected in favour of relative, rather than absolute moral values, which hold less to division and dogma and more to cross, or multi-cultural assimilation.

⁴¹ M. M. Bakhtin, Problems of Dostoevsky's Poetics, p.65.

Part 2: A Gentle Occupation

The first of four sections in the second part of this chapter begins by looking closely at the role of 'inner space'⁴² in its capacity to shape the formal development of A Gentle Occupation. Holquist talks in terms of the silence of 'inner space' having dialogic significance because '[c]onsciousness is an activity, the deed of actively responding to others' speech both in listening and talking'.⁴³ Given that 'selves' are constituted and composed of 'the social',⁴⁴ inner space betrays an ideological perspective that reveals it to be in constant conflict with other discourses. Through the major allocation of discourse-space to internal dialogism, Bogarde's staging agenda acknowledges that in the act of self-consciousness we cannot help but be our own commentators and our own audiences:

Selfhood... derives from an internalisation of the voices a person has heard, and each of these is saturated with social and ideological values. Thought itself is but 'inner speech', and inner speech is outer speech that we have learned to 'speak' in our heads while retaining the full register of conflicting social values.⁴⁵

Inner space also performs a strategic function insofar as it provides temporal and spatial markers which, in conjunction with camera-eye technique, act as points of orientation for the reader. This is crucial in a densely populated novel such as A Gentle Occupation in which the pattern of 'chronological looping'⁴⁶ demands that the fragments of self be placed in logical relationship to discourse-time.

⁴² J. Lothe, Narrative in Fiction and Film: An Introduction. (Oxford: Oxford University Press, 2000) p.50. I use the term 'inner space' because it complements the emphasis this chapter places on spatial concerns. In his chapter entitled, 'Narrative Time and Repetition' (pp. 49-71), Lothe outlines how 'inner space' captures his intended sense of actual and metaphorical journeying more so than perhaps other equivalent terms. Certainly from Bogarde's perspective, it suits the strongly visual and vocal aspects of his approach to writing.

⁴³ M. Holquist, 'The Architectonics of Answerability': Introduction to Art and Answerability: Early Philosophical Essays by M. M. Bakhtin, (eds.) M. Holquist and V. Liapunov, (Austin: University of Texas Press, 1990) p.xliv.

⁴⁴ G.S. Morson, 'Dialogue, Monologue, and the Social: A Reply to Ken Hirschkop' (pp.81-88) in (ed.) G.S. Morson, Bakhtin: Essays and Dialogues on his Work (Chicago and London: The University of Chicago Press, 1986) p.85.

⁴⁵ *ibid.*

⁴⁶ Chatman explains that 'chronological looping' was the term used by Ford Madox Ford to describe his method of 'revealing antecedent events'. See Story and Discourse: Narrative Structure in Fiction and Film (Ithaca and London: Cornell University Press, 1978) p.67.

There is evidence to suggest that Bogarde experienced some difficulty with orchestrating the extensive 'cast' of 'players' that is a feature of A Gentle Occupation. In a letter to Norah Smallwood, dated 1 February, 1979,⁴⁷ he is clearly feeling the strain, 'battling with' a large and diverse group of characters. There are certainly grounds for suggesting, however, that the non-sequential approach to story-line in film production may have equipped him to cope more effectively with a range of disparate voices across an extensive canvas, many of whom reveal an inner voice, as opposed to a writer without a film background. The sense of manoeuvrability, articulated by camera-eye technique, which interleaves inner voice with 'third-voice' narration, for example, is unashamedly cinematic (pp.30-33), linking characters through time and place instantaneously. Similarly, the use of focalisation, or perhaps more pertinently 'filter' techniques (pp.32-33),⁴⁸ provides additional vocal texture in a novel teeming with the clash of 'unmerged' voices. It also restates the claim that Bogarde's formal technique derives principally from the visual and aural components of cinema whereby events are 'shown' rather than 'told'.⁴⁹ In the case of the latter, Bogarde's ability to 'hear' dialogic relationships, (An Orderly Man, p.327) is, according to Bakhtin, the hallmark of Dostoevsky's polyphonic approach to writing, of whom he observes that 'where consciousness began, there dialogue began for him as well'.⁵⁰

⁴⁷ The John Charlton Collection, Chatto and Windus Archive, University of Reading.

⁴⁸ Seymour Chatman explains that "[f]ilter" seems a good term for capturing something of the mediating function of a character's consciousness - perception, cognition, emotion, reverie - as events are experienced from a space within the story world'. See S. Chatman, Coming to Terms: The Rhetoric of Narrative in Fiction and Film (Ithaca and London: Cornell University Press, 1990, p.144.

⁴⁹ It is interesting to note that in attempting to represent the inner consciousness, Bogarde's camera-eye replicates some aspects of the formal approach of diegetic art cinema where the collision of fragmented images is used to expand meaning.

⁵⁰ M.M. Bakhtin, Problems of Dostoevsky's Poetics, p.40.

(i) Rooke as narrator: the dialogised self-consciousness

The use of camera-eye technique in the opening stages of the novel performs an important dialogic function in drawing attention to the inner consciousness, that aspect of self which cannot be properly narrated, and placing it on an equal footing with other voices across the text. The cinematically-conceived opening of A Gentle Occupation promotes not only voice, but also viewpoint, as Rooke prepares to disembark from the troop ship (p.10). From this point on, the dialogic camera-eye widens the reader's perspective on events, for example, in the form of the retreating image of the ship which evokes Rooke's gathering sense of doom. It is a feature of the novels that cinematic technique strategically accompanies moments of heightened emotion, the account of his journey by jeep to the Mess being no exception (pp.12-16). Here Rooke is described as looking 'sharply back wondering how long it would be before he would be returning...He felt a sudden surge of panic at its loss' (p.13). The subsequent description of the journey is memorable in the way that it demands of the reader a form of rapid eye movement, akin to the repetitive and mobile shutter action of a camera, with its 'vertical and lateral shifts'.⁵¹ Corroboration of this is found in a letter from Bogarde to John Charlton in which he writes that he has temporarily halted work on A Gentle Occupation: 'I have set the whole thing aside. It is put away for a while: I shall finish it but not as a book. As a film script. It is written in the Cinematic Form, as you may have guessed already, and might do better that way round. I fear it is not a Chatto book'.⁵² Bogarde published A Gentle Occupation as a novel, but this letter clearly indicates the degree to which formal technique was influenced by the textual systems of cinema.

At the beginning of the novel, camera-eye technique places the reader in the jeep alongside Rooke where the experience is visually arresting, a blur of multiple

⁵¹ C. Watts, A Preface to Conrad (London and New York: Longman, 1993) p.150.

⁵² 13 March, 1979: The John Charlton Collection, Chatto and Windus Archive, University of Reading.

images, and where spatial perspective is used to the full by focusing on the teeming streets and accompanying sense of urban claustrophobia:

Tall chimney-stacks poked into the brilliant sky but flew no pennants of smoke; speckled brown hawk-like birds swooped and dipped over the stinking heaps of rubbish, power lines trailed and sagged into the boggy land; army lorries rumbled among the ricksaws and cyclists in a constant stream from city to docks; runty-backed dogs with saffron eyes padded through the traffic; and thin laughing girls dressed in tattered white cotton shifts ran to and fro dragging wailing children trailing kites. It was all hazed with the acrid, black fumes from the burning rubber dump across the city. A kind of oriental Munch landscape. Rooke felt a numbing despair and unease. (pp.14-15)

The camera-eye narrative continues to draw attention to fine detail, most notably the reference to a 'blonde woman moving easily, hair blowing, skirt flapping, a large straw basket in her hand full of green fruit...'. Without pause, the narrative 'cuts' to the line of vision 'ahead of them, on the right, a shimmer of palm trees, a frangipani; above them a tall white pole from which drooped in the morning air a red and yellow flag with a coiled snake in white' (p.16). The kaleidoscopic movement of images captures both Rooke's mounting disorientation in the face of the shattered fragments of a world in which 'margins' predominate over 'centre', thereby underlining the links between physical and psychological space. This visual immediacy bridges the gap between text and reader, the latter at once becoming a participant in the 'filmic' narrative, travelling alongside Rooke and his companions in the jeep. Thus, the persistently multi-angled field of vision, including the use of aerial 'shots', conditions response and promotes the dialogic momentum of the novel.

The broad-angle perspective and sense of manoeuvrability offered by Bogarde's dialogic camera-eye is repeated in Rooke's second journey of the day from the Mess to his new quarters in the company of Major Nettles. Here, camera-eye technique superimposes the image of what the city once was on what it has become. This cartographic representation reasserts the spatial significance established at the start of the novel by the provision of an inset map of the island in relation to the rest of

Indonesia. The plan of the city recalls Said's observations on the 'primacy of geography'⁵³ in his analysis of the systems of power within a colonial context:

The city, lay a compact grid-iron, in the plain halfway between the sea and the mountains. No curves, no crescents: each street at right angles to the other and the whole neat agglomeration quartered by two wide thoroughfares, Wilhelmina Boulevard running north and south, and Nassau Boulevard, running east and west. These intersected in the centre of the city at Rembrandt Plein, a vast, ruined, scabby grass square in the middle of which stood a bronze shell-pocked statue of the painter himself, beret and palette, shoulders mantled with the droppings of gulls and pigeons. (p.27)

The arresting sight of the statue of Rembrandt, placed strategically at the intersection of the main thoroughfares in Rembrandt Plein, symbolises the attempt of centralised authority to impose both the language and culture of the coloniser on the indigenous population. However, it is no accident that the symmetry of neo-classical splendour, the architectural domination of Empire, has as its central point this statue which, as a depository for bird-droppings, figuratively embodies the fate of Dutch colonial rule after 1945. Later references to the classical statues of Empire show them to be in similar stages of neglect, or as in the case of Kalik's abuse of a classical Goddess (pp.150-152), the strategic focus for ideological counter-discourse.

Camera-eye narration, focalised through Rooke, captures the surface grandeur of 'wide, tree-shaded' streets and the 'not unpleasing mixture of Dutch-colonial-Gothic and Folkestone-Edwardian' architecture (p.27). But just around the corner it 'pans' to the visually arresting sight of the battered streets of a city under siege, with the Opera House besmirched with 'a giant, crudely painted sign. A clenched fist holding a ripple-bladed dagger, drops of blood spilling, the legend *Merdeka!*'⁵⁴ in high letters above'. The single word 'merdeka' is both 'double-voiced' and ideologically resonant, 'a little arena for the clash of and criss-crossing of differently oriented social accents',⁵⁵ and, as such, has the power to disrupt performance. It

⁵³ E. W. Said, Culture and Imperialism (London: Chatto and Windus, 1993) p.93.

⁵⁴ 'Merdeka' was the rebels' battle cry for independence in Dutch-Indonesia.

⁵⁵ V.N. Vološhinov, Marxism and the Philosophy of Language, p.41.

invades Rooke's personal space through tactically superimposing itself on the classically conceived urban space. For the rebels it is the battle cry of their campaign to liberate the island from foreign influence; to Rooke it later comes to mean, with all its grisly overtones, 'repatriation' (p.31). Camera-eye continues to narrate the devastation of a city with the iconoclastic *Merdeka!* appearing 'on walls, the sides of gutted villas, a burned-out bus, the shutters of abandoned shops' (p.27). An aerial 'shot' 'pans' to the '[k]ites [that] wheeled and swooped in the still blue morning sky' (p.28). These fragmented visual images are not only emblematic of the dangers facing Rooke, but also have meaning with regard to the Bakhtinian 'chronotope'.⁵⁶ This term is indicative here of the intersection between time and space and focuses on the extent to which Rooke's present anxiety can be explained in terms of the weight of historical circumstance. The combined effects of language and symbol imprint themselves on the passage, reinforced by Bakhtin's notion of the ceaseless struggle between centripetal and centrifugal forces. The use of 'merdeka', for example, underlines the degree to which a single word is double-voiced in so far as it represents an 'arena of class struggle',⁵⁷ as dissonant 'voices' clash with the 'centre'. The fervour of the revolutionary slogans and iconography reminds us that 'the ossified rigidities of langue', associated with the dominant discourse, are always open to subversion by 'the anarchising vitality of parole...'.⁵⁸ In displacing the 'centre', the 'margins' simply claim a unitary discourse of their own, with language as the means by which 'power relations and hierarchies are properly understood'.⁵⁹ The later symbolic references to the 'lower' body, for example, the castration images (p.281; pp.349-350), and the violent assault on Gaunt (pp.422-424), confirm that what

⁵⁶ Bakhtin's concept of the chronotope, indicative of the intersection between time and space, is not always helpful in a literary context. However, it seems appropriate to use at this point in focusing attention on the extent to which the 'present' can be explained by the 'past'.

⁵⁷ A. Bennett, *Formalism and Marxism* (London: Methuen, 1979) pp.80-81.

⁵⁸ R. Stam, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*, p.85.

⁵⁹ P. Messent, *New Readings of the American Novel* (London: Macmillan, 1990) p.206.

we are witnessing is 'inverted' carnival,⁶⁰ a world turned savagely and menacingly upside down. The novel affirms that the cultural and historical scars of the past must first be healed dialogically between individuals, that is, by the hybrid experience of Rooke and Emmie, before the ideological balance can be appropriately redressed.

Camera-eye focus is active in the progressive scaling-down of space from the open, public and institutional to the private, enclosed interiors 'where *dialogues* happen'.⁶¹ The telescopic tracking of ideological perspective is matched by a sense of the dominant discourse being under siege from the political unrest on the streets. The retreat into smaller, compact spaces, such as the British Army headquarters (pp.16-20), and the Mess (pp.22-30), is accompanied also by a marked development in internal dialogism and microdialogue which camera-eye narration promotes. Fragmented images lay siege, for example, to Rooke's muddled thought process and directly orchestrate voice: the effervescent banter of 'A fat Lieutenant stirring his coffee into a whirlpool' (p.33) is one such example. This effectively establishes further the link between space and dialogism in A Gentle Occupation, which is found throughout the novels. Bogarde upholds the Bakhtinian view that consciousness in essence is a multiple act and indivisible from the socially oriented self: 'Language, when it *means*, is somebody talking to somebody else, even when that someone else is one's own inner addressee'.⁶² Inner space accordingly enables Bogarde to expand and explore issues relating to staging and selfhood through dialogical contact in the enclosed spaces 'where the major spatial and temporal sequences of the novel

⁶⁰ Critical commentators have qualified the term 'carnival' to make it more amenable to the analysis of contemporary fiction. McHale uses the terms 'inverted', 'displaced', 'residual', and 'reduced' carnival in Postmodernist Fiction (London and New York: Routledge, 1994) p. 174. Other noteworthy examples are as follows: Stam ('inverted', 'aborted', 'ersatz'; 'degraded', 'dystopian', and 'truncated' carnival). Stam uses 'truncated' to describe a diluted form of carnival prevalent in the American mass media. (See R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film, p.226). Finally, Bernstein draws on the abusive ('bitter') nature of carnival in terms of ritual punishment and scape-goating. See M.A. Bernstein, 'When the Carnival Turns Bitter: Preliminary Reflections upon the Abject Hero' in (ed.) G.S. Morson, Bakhtin: Essays and Dialogues on his Work pp.99-121.

⁶¹ M. M. Bakhtin, 'Forms of Time and of the Chronotope in the Novel' in The Dialogic Imagination, p.246.

intersect'.⁶³ This is achieved through the telescopic effects of camera-eye technique, communicating Rooke's sense of personal displacement while keeping language to a minimum. The superimposing of two temporally distinct layers of reality onto the same level is one such example (pp.21-22). Hence, the 'spatial interplay'⁶⁴, that replaces one image with another, asserts the importance of personal space, of the individual's alignment not only in relation to the demands of present-time, but to the weight of past experience. The continuation of Rooke's interior monologue (pp.32-36) also interleaves present-time commentary with characters, whose reported conversations from earlier that day contest narrative space in the form of Bakhtinian microdialogue.

Rooke's initial encounter with David Gaunt makes good the claim that Bogarde approached writing as the player of many parts, combining cinematic technique with language that adheres closely to a representational form of 'skaz'.⁶⁵ It is camera-eye's 'zoom focus' narration, for example, that engages the reader so closely in the thought thread of Rooke. In the following extract, the expansive first line, then the successive layering of predicates ahead of the unexpected change in focus in the final line, sees Bogarde determined not to allow the reader the luxury of being a passive bystander:

He hadn't really listened, looked about the room over his clutched silver tankard through the flinty eyes. Thin lips. Rather a cruel sign, wasn't it? Thin mouth, thin-lipped smile: when he did the eyes didn't. What age? Oh, about thirty something. One or Two. Not more. Good figure, straight back, muscular; very fair hair very short, strong wrists and very white teeth, rather small and neat and together like a cat's. Dressed for riding. Bush jacket, stock, boots and spurs. Something about him. Didn't like him but did. Don't know. Contradictions. I'll take off my boots. (pp.32-33)⁶⁶

⁶² M. Holquist (ed.), Introduction to *The Dialogic Imagination*, p. xxi.

⁶³ M.M. Bakhtin, 'Forms of Time and of the Chronotope in the Novel' in *The Dialogic Imagination*, p.246.

⁶⁴ J. Lothe, *Narrative in Fiction and Film: An Introduction*, p.44.

⁶⁵ M.M. Bakhtin, *Problems of Dostoevsky's Poetics*, p 8. The footnote to this page defines 'skaz' as 'a technique or mode of narration that imitates the oral speech of an individualised narrator'.

⁶⁶ It is possible to hear Bogarde's voice itself in this passage as he 'enacts' Gaunt 'into life', the two interrogative remarks in particular serving to support this claim. See also *An Orderly Man*, pp.325-327, for an expansive account of the role performance plays in Bogarde's formal technique.

Bogarde focuses on fine detail to create an image of a man who has become a caricature of himself. The prose is authentically 'double-voiced', a quality that is matched by the 'intercutting'⁶⁷ between images of 'associative memory'.⁶⁸ This formal diversionary movement of publicly oriented speech into the sanctuary of inner space, established at the start of the novel (p.10), thus dispenses with the need for intrusive omniscient narration.

The relationship between the internally dialogised word and the narrative's formal patterning is evident also in the passage where Rooke, still in a state of fearful, inebriated fatigue, prepares mechanically for bed. The passage sees the first of successive retreats into childhood with Nanny Jarvis (pp.36-37), all of which are triggered by word, sound or image association, and united by a common theme of Rooke's fear of his own mortality. The same resonance attaches to the 'double-voiced' words 'replacement' and 'surplus' (pp.24-25), in which we sense 'a clash of two intentions within a single discourse...'.⁶⁹ For Rooke, the Army jargon is merely a euphemistic means of masking the stark reality of the danger he now faces on the ground. Even 'mandolin' (pp.17-18) is linked in Rooke's mind to feelings of displacement as the focus of the dispute that develops with Emmie. This single word is therefore inextricably bound to point-of-view and has the power to invade later, seemingly unconnected, passages of internal dialogism (pp.33-34), which then serve to place characters according to differential grouping (pp.54-55). The dialogised self thus testifies to the indissoluble links that bind the private, emotional life of the character to the socially performed self. The substantial allocation of discourse space to internal dialogism upholds Bakhtin's conviction that '[c]onsciousness is in essence

⁶⁷ S. Chatman, Coming to Terms: The Rhetoric of Narrative in Fiction and Film, p.61.

⁶⁸ D. Cohn, Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction (Princeton, New Jersey: Princeton University Press, 1978) p.182.

⁶⁹ M.M. Bakhtin, Problems of Dostoevsky's Poetics, p.195.

multiple'⁷⁰, and provides further grounds for locating Bogarde's work within a Bakhtinian critique.

Rooke's increasing retreat into internal dialogism occurs in response to the encroachment of the public world on private space, and it is here that the manoeuvrability of Bogarde's camera-eye is particularly adept at conveying viewpoint. Rooke's struggle to acclimatise himself to his new surroundings at the end of his first day (pp.30-37) is one such example. Here, his perspective on events is conveyed through 'close-up' and 'fade-out' sequences, together with the superimposing of images to express his bewildering assimilation of the physical detail of the room. Language, too, not only mirrors Rooke's disoriented mental state through the fragmented, staccato rhythm of his sentences, but also represents the verbal counterpart of cinematic 'close-up': 'He liked the wall. Solid, secure, safe. His wall. The wall of his room. Good wall. Kind wall. Save me wall. He leant away and ran his hand gently over the smooth pattern: roses and something' (p.30). The focal detail of the initial close-up 'shot' expands to incorporate the wider spatial parameters of the room, and the language and the rhythm adapt themselves in unison:

In the centre of the room his bed ready waiting under the draped mosquito net. Trunk and bed-roll neat in a corner. Small wooden card table. One chair in the wide bay window...Red-tiled floor, scratched white paint: over the empty fireplace, fitted with an electric plug, portrait of a man with tall, fluted glass, winking knowingly...Along the floor of the wall against which he was so securely leaning, craving comfort, a twelve foot stuffed crocodile, jaws agape, claws spread, glass eyes dulled with dust. (p.30)

A pattern of image association, centred on the 'portrait of a man with tall, fluted glass, winking knowingly' (p.30), prompts Rooke's retreat into internal dialogism where the cacophony of voices from earlier in the day wantonly competes for space. The passage acknowledges, through the activity of self-consciousness, the half-ownership of language by which '*All understanding is dialogical...* [and] is in search

⁷⁰ *ibid.* p.288.

of a counter-discourse to the discourse of the utterer'.⁷¹ Rooke's sinking recollection of his status as 'only a surplus replacement Captain' (p.31) demonstrates how '[d]ialogue has penetrated inside every word, provoking in it a battle and the interruption of one voice by another'.⁷²

Throughout the passage, semantic construction clearly delineates Rooke's voice from others via a melée of styles. Truncated sentences, evoking the fragmented memories of the day, are punctuated haphazardly by self-regulatory admonishments that reflect his attempts to curb his state of inebriation. His acknowledgement that 'The wine and iced beer at lunch might, I only say "might" mind you, have been a mistake' (p.31) then gives way to seamless overlapping by another 'voice'. This takes the form of a focalised commentary on his own light-headedness: 'He hadn't felt drunk then. But now he did'. At this point, camera-eye focus provides temporal orientation through the immediacy of the visual image, side-stepping the need for a centralised voice. The 'close-up' shot of the wallpaper motif and the colour of the crocodile's eyes, 'bright, huge yellow orbs', provide a credible trigger, through colour association, for memories of his own need to urinate earlier that day en route to his billet. His attempt to impose sequential order on the linguistic representation of events is resisted by the cacophony of 'voices' which repeatedly interrupt the narrative. The dominant discourse finds its ideological expression in resonant phrases such as 'a jolly old terrorist johnny' and the fact that '*they*⁷³ are inclined to chuck grenades all over the place at night-time' (p.31). This remark heralds the entry of the 'third-voice' which intervenes with the line, 'Remembering, he got up slowly and crossed, unevenly, to the windows to shut himself in' (p.31). Instantly, focalised

⁷¹ V.N. Vološhinov, Marxism and the Philosophy of Language, pp.122-123. Rooke's silence is unquestionably dialogical in that it communicates an ideological perspective that 'can have neither beginning nor end' (Problems of Dostoevsky's Poetics, p.291). For Bakhtin crucially, the competing discourses of other voices are an integral part of the dialogic activity of self-consciousness.

⁷² M. M. Bakhtin, Problems of Dostoevsky's Poetics, p.75.

narration returns to signal the realignment with a further sustained account by the inner consciousness recalling the events of earlier that day, but with surprise interjections by the 'third-voice'. This tonal ebb and flow between narrative voices necessitates the constant re-adjustment of 'sights' by the reader. The passage is also important, however, from a staging perspective, insofar as Rooke's internal dialogism represents a subconscious response to the forces of subversion, of primal fear, of atavistic savagery, of the unknown, and of the fear of 'self' itself not being in control. It therefore presents 'self' as struggling to lay claim to the expectations of its socially constructed role. The following section widens the discussion of staging techniques in relation to language and space to focus specifically on an individual voice in conflict with other discourses that underpin the narrative's formal organisation.

(ii) Narrative space and ideological perspective

The chapter has so far drawn attention to the active role of camera-eye focus in the construction of narrative space in the opening stages of the novel. This has been centred largely on Rooke's internalisation of language in response to his immediate surroundings. This section of this chapter will consider what is perhaps the most potent example so far of camera-eye's dialogic function in the use of staging technique to communicate a specific ideological discourse. The scene in which Kalik performs an act of mock fornication with a 'buxom plaster Goddess' achieves this, significantly through a display of dumb show, which momentarily silences both Gaunt and Rooke as onlookers to this act of 'sublimated' carnival.⁷⁴ It is vital that Kalik remains mute throughout so as not to be seen as colluding with the dominant discourse. The symbolic potency of the reversal of the colonial master/slave

⁷³ My emphasis. Here, the italicised 'they' refers to the colonial 'other' as the creation of the dominant discourse.

⁷⁴ P. Stallybrass and A.White, 'Bourgeois Hysteria and the Carnavalesque' (pp. 284-292) in *The Cultural Studies Reader* (ed.) S.During (London and New York: Routledge, 1993) p.284.

relationship⁷⁵ is pointedly inescapable, as is the psychosexual control Kalik exerts over Gaunt. Camera-eye narration, focalised largely through Rooke, presents an image of the dominant discourse subject to the libidinous urgings of native sexuality, raw, untamed and inadequately contained by a 'thin veneer of civilisation'. It is a scene that unnerves, with the reader, as is Rooke, placed in the uncomfortable role of voyeur:

A burst of happy laughter as they turned the corner of the house, scattered applause and cheering from a circle of cheerful soldiers who might well have been watching a cockfight. Which, in essence they were. In the centre one of them, much taller than the others it seemed to Rooke, had thrown his arms in a passionate embrace about a buxom plaster Goddess who, with head tilted back, patrician nose high, sightless eyes turned towards the lowering monsoon sky, rocked gently on her pedestal against the violently thrusting hips of her ravisher who crushed hard against her resilient form. Legs wildly splayed, arms tight about the waist, face pressed deep into the plaster neck, he drove and ground to the happy encouragement of his companions. (pp.150-151)

The use of cinematic perspective informs the scene throughout to underline its symbolic significance as a parody of colonial rape. The central carnivalesque image of 'the inversion of the hierarchy of "upper" and "lower" parts of the body'⁷⁶ also serves to locate it within a wider subversive movement that directly challenges monological authority. The statue as a symbol of Empire has iconic status throughout the novel, standing as a monolith, a symbol of the suppression of a native voice by the dominant discourse, but now displaced in a world turned upside down. As such it represents the intersection of the 'high' and 'low' cultures, where the voices of centripetal and centrifugal forces engage in audible struggle. Furthermore, the scene quite clearly foreshadows, in the form of carnivalesque parody, the sinister, violent attack on Gaunt by Kalik at the end of the novel, while also recalling the sexual violation of Gaunt's elder brother, Robin (p.113). As a piece of theatre, it is a striking enactment of disruption to performance and corroborates further the orchestration of

⁷⁵ Gaunt's reliance on Kalik's subservience, in order that his own sense of power might be reinforced, echoes the Hegelian paradox at the heart of the dynamic of master/slave relations.

⁷⁶ B. McHale, *Postmodernist Fiction*, 1994) p.172.

ideological perspective by camera-eye technique, even when the spoken word itself is momentarily silenced.

The stage-management of Kalik's uncompromising, non-verbal rebuke of Gaunt is matched in kind by the emphasis on ocular activity, which forms a strategic part of the staging process. Attention is drawn to the issue of the construction of Kalik's identity under the 'gaze'⁷⁷ of his colonial master, which opens up a space for subversive activity to flourish. The latter turns principally on Rooke being cast as 'voyeur' in a scene where Kalik gauges correctly Gaunt's unwillingness to react. Camera-eye focus also has a pivotal role in diminishing the spatial demarcation between text and reader, making events at once more immediate by tracking minute variations in gesture and mood. The reader is drawn into Rooke's sense of voyeuristic intrusion by virtue of the alternate use of 'wide' and 'close' angled 'shots':

For a moment he remained motionless, eyes closed, and then with a slow deliberation he pulled away, turned his head and stared, heavy-lidded, at Gaunt, face drained, lips parted, arms akimbo, legs apart. He wiped a hand across his face, stooped for his fallen rifle in the trodden grass, checked the foresight, muzzle and safety catch, slung it carefully over his shoulder, looked back at Gaunt, held the look, and with a swift about-turn walked with a slow, easy gait towards his companions.

Gaunt thrashed a fleshy plant at his feet with his cane.
'Bloody animal'. (p.151)

The shaping influence of cinema is shown in the way in which the prose systematically builds to the moment when the tension is diffused. It is through visual image and spatial directive that the scene disturbs in combining the classical with the grotesque, as the statue, representative of the 'high' body, is pointedly deflowered by

⁷⁷ This has particular resonance within a Lacanian discourse where the dialectic of the 'eye' and the 'gaze' is used as the basis for expanding our understanding of the dynamic between self and other: 'I see from only one point but in my existence I am looked at from all sides... The gaze is presented to us in the form of a strange contingency, symbolic of what we find on the horizon, as the thrust of our experience'. See 'The Split between the Eye and the Gaze' (1964) in Jacques Lacan, The Four Fundamental Concepts of Psychoanalysis, (ed.) J.A. Miller, (trans. A. Sheridan (London: Penguin, 1970) pp.72-73. The 'gaze' is therefore an integral part in the validation of social performance. The Lacanian 'gaze' is also closely associated with mimicry, which in this scene manifests itself in Kalik's symbolic display of dumb show.

the 'low', 'the unspeakable, "unclean" elements official culture would repress'.⁷⁸ In this respect, it foreshadows the more expansive analysis of the unsanctioned attraction of the 'high' for the 'low' with regard to sexual staging that informs Hugo Arlington's actions in West of Sunset.

The symbolic resonance of the scene, in terms of the indigenous subversion of colonial rule, warrants closer examination. Kalik resists by expressing the silence of otherness that Empire requires of him, the constructed identity imposed by an alien culture, in which he is seen 'as a third person who can never be the second person of dialogue...'.⁷⁹ In Kalik's silence there is also some degree of overlap with Derek Walcott's example of Caliban, whose situation is characterised by '[t]he language of the torturer mastered by the victim'.⁸⁰ In this context, Kalik's silence can therefore be seen as a conscious act to 'decolonise the mind'⁸¹ by refusing to collude in the use of the imperial tongue. Furthermore, it serves as an instant reminder to the reader that '[p]ower is exercised in the right to speak, the right to interrupt, the right to remain silent'.⁸² The scene speaks volubly of power, of 'self' being captive to the regard of the 'other', which is at the heart of Sartre's philosophy regarding the acquisition of selfhood. Indeed, this sense of 'Being-for-Others'⁸³, coupled with the denial of the spoken word, increases Gaunt's experience of desolation that comes from loss of mastery. For Gaunt, the moment when he might become an 'author', in the

⁷⁸ D. Roberts, The Myth of Aunt Jemima: Representations of Race and Region (London: Routledge, 1994) p.2. Diane Roberts makes this observation in connection with the racially charged discourse underpinning the official white culture of the antebellum American South. She argues that here idealised classical monuments of white womankind played an important part in inculcating and maintaining systems of control over the black population.

⁷⁹ G. Pechey, 'On the Borders of Bakhtin: Dialogisation, Decolonisation' (pp.39-67) in K. Hirschkop and D. Shepherd (eds.), Bakhtin and Cultural Theory, p.55.

⁸⁰ D. Walcott, 'The Muse of History' (pp.370-374) in The Post-Colonial Studies Reader (eds.) W. Ashcroft, G. Griffiths and H. Tiffin, (London and New York: Routledge, 1995) Chp. 65, p.371.

⁸¹ Ngũgĩ wa Thiong'o discusses the relationship between language, identity and self-determination in Decolonising the Mind: The Politics of Language in African Literature (London: James Currey, 1992).

⁸² R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film, p.9.

⁸³ J-P. Sartre, 'Being-for-Others' (pp.221-430) in Being and Nothingness: an Essay on Phenomenological Ontology (London: Methuen, 1972). Heidegger's 'Dasein' concept of 'Being There' and by implication, 'Mitsein', 'Being-With', is also useful in understanding the paradynamics of the Kalik/Gaunt relationship along with other examples of the self/other dialogue in the novel.

Bakhtinian sense, passes. In other words, rather than explore the boundaries of the 'contact zone' by initiating dialogue with Kalik, he merely confirms the finalised status enforced on him by the Pathan with an instinctive retreat into stereotypical retort. Camera-eye narration, therefore, effectively telescopes attention onto the linguistic concerns of a 'centre'/'margin' discourse, but it also anticipates the associated agenda of subversive sexuality in relation to centralised authority, which is dealt with in the final section of the chapter. The intended juxtaposition of this scene with the one where Gaunt inspect his troops (p.217) readdresses these issues, and poses further questions on the nature of role-play, constructed identity and 'voice'. Once more, camera-eye technique focalises the all-important role of voyeuristic onlooker through Nurse Pritchard, in such a way that the sexual dynamics of the scene, communicated by ocular contact, are unnervingly palpable. In this respect, A Gentle Occupation foreshadows the preoccupation with constructed sexual identity and the eroticisation of power in the later novels, which is the subject of the final chapter.

The iconic association of the statue illuminates an earlier scene in which Pullen's gift of a refrigerator to Clair becomes the focus for contested ideological space. Its function is to satisfy the needs of everyday life, but its symbolic status also cannot be ignored. As a substitute statue, for example, the refrigerator now assumes greater importance over the sublime canova emblems of a now ossified system of government. It is a strategic calculation on Bogarde's part that Clair's extreme reaction, which causes Pullen self-consciously to adopt the dominant discourse (pp.44-45), pre-empt the intensity of response to the scene in which Kalik deflowers the classical Goddess. The process of articulation thus becomes inseparable from the polarised restraints of the 'centre'/'margin' discourse. The carnal intensity of Clair's language, in which the refrigerator assumes a sexual identity, is a measure of the

nominative misalignment associated with changes occurring within and around the dominant discourse (p.42). The newness of the refrigerator, evoked by phrases such as 'sleek virginity' and the womb-like 'cavern of bright metal', reveal a desire in Clair for a creative dimension untainted by the language of the past. Her relationship with Nigel Pullen offers a means to forge just such a linguistic path in the private spaces remote from the institutionalised maleness of the centralised discourse. The ideological focus of the scene brings to the fore the linguistic challenge experienced by Pullen, in particular as he attempts to give voice to the man behind the public 'mask' in the cross-cultural world that Clair inhabits (p.49). At times his awkwardness results in linguistic faux-pas (p.46), simply because, and conceivably for the first time, he is truly *displaced*, his manner and register more inclined to conform to the expectations of Army life. Pullen fears expending his new-found linguistic energy: 'Don't want to use up everything I have to say to you in the first few weeks, do I? What would we have to do in the long winter evenings?' (p.52). The study of Pullen shows Bogarde probe the issue of culturally constructed masculinity in relation to a man ill-equipped to operate outside the security of a learned pattern of behaviour.

Clair is also forced to confront issues of identity brought about by occupation and internment, her enforced separation from her husband as a prisoner-of-war, and her subsequent relationship with Pullen. When Pieter is found alive, the world becomes at once more strange and frightening (p.235). She recoils in anguish from the language of endearment (p.236), retreating into inner space, which the camera-eye tracks to give a sense of events spinning out of control. It is appropriate, therefore, that her thought process is identified with the cinematic motif of the carousel, compounding her feelings of emotional and physical alienation:

The blurring faces, wheeling colours, clashing cymbals of pain, grief, uncertainty and terror, the juddering ups and the staggering downs, the swirling

vertigo, cries and shouts: all these had now come racketting, lurching and staggering to a slow stop, in a screech of metal upon metal, and whisper of weary steam. The ride had ended. On the beach. (p.268)

One cinematic image is swiftly overlaid by another: the image of Clair as a sleepwalker communicates her lack of physical equilibrium in response to emotional shock (pp.268-269), slowing down the narrative only for the 'carousel' to return. This initiates a kinetic shift to the hospital ward where Pieter lies, then just as abruptly, to the 'The headlights of Pullen's jeep [which] raked through the black trees scattering the night birds' (p.271). The passage illustrates what Chatman intends by the term 'filter', that is, '[t]he story is narrated *as if* the narrator sat somewhere inside or just this side of a character's consciousness and strained all events through that character's sense of them'.⁸⁴

The ensuing conversation between the two reveals how language first obfuscates (p.272), then confronts, as Pullen claims the carousel image as his own (p.275). The loss of self-control that Pullen most fears is counteracted in his next meeting with Clair six weeks later by relentless chatter on his part. It is Clair's impulse to complete Pullen's sentence with his well-worn expression 'rumble bumble' that attests to the linguistic affinity which still exists between them (p.358). Increasingly, Pullen withdraws into inner space, with camera-eye focus drawing attention to the respective staging implications through the illumination of language and viewpoint, using, appropriately, the motif of eyesight (p.358). The according sense of loss to both parties becomes focused on the respective capacity of the verbs 'adapt' and 'recover' to reflect the changing boundaries of the situation they now find themselves in. Clair's understanding of 'the dreadful difference between the words' crystallises the dialogic engagement that has characterised this relationship, and prompts Pullen's observation that he must now 'adapt' to his 'new role' (p.360). He

⁸⁴ S. Chatman, Coming to Terms: The Rhetoric of Narrative in Fiction and Film, p.144.

determines to be 'a good loser', a factor that enables him to fulfil personal commitments to Clair's family (p.355), and to make the necessary realignment with the dominant discourse, apparent in his staged behaviour in the final scene at the docks (p.441).

Discourse between Clair and Pullen is characterised by a dialogical, hybrid union where words cross over linguistic boundaries: 'Pullen heard his voice calling out in Dutch and Clair's voice replying in English' (p.49). But a contradictory linguistic landscape also persists by virtue of the security of familiar role-play. This is measured by Pullen's oscillation between blunt-edged Army language on the one hand (p.14), and the desire to find a more meaningful voice on the other in his new life with Clair. Further linguistic incongruity occurs in his reaction to the inherent racism of the 'memsahib' mentality of Mrs. Bethell-Wood (p.61), which is then followed by compliance with a value system that also imposes otherness: 'You know, we were perfectly all right until they arrived, really managed frightfully well' (p.64). The interpellative constraints of Army life invariably show Pullen to lack the verbal dexterity with which to fashion the appropriate response to the appropriate audience (p.46), but in so doing he provides a focus for the universal problems regarding the conflicting demands of roles and register. This landscape of linguistic variables, in which Pullen is identified with a particular class at a particular time, demands of the reader a dexterity of response and a constant re-adjustment of sights.

The shifts in ideological viewpoint are matched accordingly by the hybrid union of Emmie and Rooke. Paternity confers on Emmie the importance of ideological choice through a dialogically charged image: her father drowns at the hands of the Japanese, weighted down by the type letters of his own printing press, because he refused to compromise the freedom of the printed word (p.325). Emmie sees her work with the British Army in terms of 'collaboration' (p.57), but defends vehemently the

women who used sex to survive the occupation as a counter-balance to Rooke's entrenched position (pp.260-264). This explains her earlier disinclination to judge Dora Foto (p.65), in whose 'little salon' sexual services were provided, first for the Dutch and then by the Japanese army of occupation. This guaranteed both her prosperity and survival during these difficult years. By contrast, Rooke betrays none of the linguistic angst of Pullen and is able to disentangle himself from the dominant discourse. His dismissal of Emmie's fears of bearing a dark-skinned child because of her Moluccan ancestry (pp.228-229), who 'never belong on either side' (p.63), reveals a genuine belief in the celebratory aspects of différence (pp.408-414). Nettles too deviates from the traditional male army role model by insisting that the matter is an issue of 'courage' not 'colour' (p.412). The creative friction between Emmie and Rooke attempts to forge a linguistic path away from the dominant discourse and a world bound by division and exclusion to one of cultural hybridity where every voice has equal access. As a Eurasian, Emmie becomes the focus for Bogarde's vision of a world which 'does not have meaning as a generality; the unique other endows it with meaning and value' in its celebration of différence.⁸⁵ It is perhaps for this reason that Emmie and Rooke reappear, albeit in name only, as the parents of Lea in West of Sunset (1984), the novel that grew out of Bogarde's own distaste for the racism and insularity he witnessed in Los Angeles.

The final part of this section looks closely at the character of Dora Foto and how, through her relationship with General Cutts, she sides with the 'centre' to further her own subversive ends. Language becomes a staging tactic in support of her fictional biography. She affects coyness, recoiling from Cutts's brusque and ribald Army speech (pp.80-81) to construct a façade of social refinement. She relies tactically on silence (p.288), platitude (p.327), metaphor (p.404), and anonymous

⁸⁵ D.J. Haynes, Bakhtin and the Visual Arts (Cambridge: Cambridge University Press, 1995) p.63.

letter writing (p.381) to achieve her objectives. Euphemism is also employed as an evasion strategy, notably in relation to the sexual assignations arranged at her 'little salon' (pp.85-86). The revised manuscript of A Gentle Occupation shows that Bogarde extended the hour for these sexual encounters to begin from 'after six' to 'after ten'. This was clearly to underline Dora's allegiance to a male unitary authority which throughout her life has been integral in the construction of her femininity. Under Japanese occupation, the spatial co-ordinates of her 'ground floor quarters which bordered, conveniently, the very edge of the perimeter wire' (p.85) epitomise her relationship to the 'centre'. Dora's subsequent role as the General's consort allows her to act as a billeting-officer, placing people accordingly in positions advantageous to her (p.87), and ultimately dictating policy decisions (pp.240-241).

The public upstaging of Rooke, by falsely claiming credit for the interior design of 'The Palace' (pp.326-327), is a measure of her ability to perform 'on cue' and of her increasing authority, exemplified by the use of the 'royal We' (p.328). Her growing power is matched also by a diminishing of her retreat into inner space, most notably in the form of single statements of staged intent. These narrate the demarcation between the seemingly pliable outward construct and the uncompromising inner self: 'you'd better have a smile from me, to assure you of my good intentions...With your help I'll get away from this bloody place and move on' (p.81). The sustained passage of microdialogue (pp.148-149) puts the focus on language as a hybrid construction, in which there is a single speaker but two utterances, with two distinct styles. A linguistic pattern is thus established in which the graduated interleaving of the 'third-voice' with Dora's guarantees 'focal or analogical mobility'.⁸⁶ This directs attention to the dialogic tension between '[w]ords [that] are set on different planes, at different distances, in relation to the plane of the

⁸⁶ See footnote 53 of the Introduction.

author's words'.⁸⁷ The scene is made the more resonant by the use of camera-eye technique, elaborating on the metaphorical backdrop of the 'set' to focus attention on the staging crisis that threatens to undermine the validity of the outward construct.

As Dora's lover, Leo Cutts is the final character for consideration in this discussion of narrative space. The relationship restores his sexual self-esteem lost during his marriage to Peggy, and engages the reader more closely with the man, as opposed to the General. His public role marks him out as an interpellative product of a system of institutionalised maleness, in terms of entrenched opinion and dogmatic statement (p.168), but in private he is subject to female vocal authority. He is, for example, susceptible to the duplicitous language of Dora (p.288), and unable to free himself mentally from the 'allotopic'⁸⁸ presence of Peggy, his estranged wife (pp.393-394). In the passage (pp.73-80), the past is oriented alongside the present through sharply delineated speech patterns:

Bigot. Prude. Duff marriage, that was. Duff. Right from the start. First night in Darjeeling I knew we were sunk. 'Do it outside. I don't want it inside me.' What a bloody awful beginning for a lifetime of until-death-do-us-part. Died *that* night.

'You're my wife, Peggy.' He could hear the sobs now.

'If you want that sort of thing you should have got a girl from Whiteways and Laidlaws... a tart.'

He had almost laughed in her face, but she'd never have seen the joke. Buying your conjugal rights from a Calcutta department store. And that's how it had been from April the third, nineteen bloody twenty-one. (p.74)

The discourse is authentically 'double-voiced', the linguistic embodiment of 'someone else's "I" not as an object but as another subject...'.⁸⁹ The clash of ideologies, between the working-class Cutts and clergyman's daughter, Peggy, is linked once more to the power of language to evade (p.75). For Cutts, the issue of

⁸⁷ T. Todorov, Mikhail Bakhtin: The Dialogical Principle, (trans.) W. Godzich, Theory and History of Literature Vol. 13. (Manchester: Manchester University Press, 1984) p.74. The original quotation is from The Problem of Text in Linguistics, Philology, and the Other Human Sciences: An Essay of Philosophical Analysis (pp. 281-307) in The Aesthetics of Verbal Creation by M.M. Bakhtin (Moscow, 1979) p.300.

⁸⁸ S. Chatman, Story and Discourse: Narrative Structure in Fiction and Film, p.104. Chatman applies this term to a character who does not directly appear in the narrative, but whose presence is felt through the lives of those known to that person.

class differentiation becomes inextricably linked with sexual failure and compounds his already ingrained feelings of social inferiority. This is apparent in the word association triggered in Cutts's mind by Peggy's reverberating use of 'slack' (p.77). This leads Cutts to defend his professional expertise, 'I've done bloody well for Sergeant Cutts', and then to console himself with thoughts of his own virility, 'I can still get it up twice in an afternoon...' (p.77). The disruptive and microdialogised 'slack' recurs to illuminate the ironic distinction between self-image and the 'gaze' of the other in Dora's account of his ageing body (p.78), and is compounded by the later line, 'He patted her silk knee, grinning inanely, as he sat before her' (p.80).⁹⁰ As the focus for the competing discourses between Cutts, Peggy and Dora, the use of 'slack' highlights the role of the 'word...[as] a bridge thrown between myself and another...it is territory shared by both addresser and addressee'.⁹¹ This is important for Bogarde, for in acknowledging the Bakhtinian notion that all language resides in half-ownership, he is able to make sport with words in order to demonstrate their full staging potential.

A second passage of internal dialogism (pp.282-289), on board the flight to Pangpang, sees Cutts revisit his corrosive feelings of sexual resentment towards Peggy. These lead directly to the memory of his encounter with the prostitute in Calcutta as a form of 'medical release' (p.285), and then back to his present happiness with Dora to whom he has just proposed marriage. The plane journey itself is an appropriately surreal setting for Cutts to embark on a spatially disembodied analysis of the split self through sustained dialogised silence. He attempts to form an image of himself in the eyes of those around him, the dividing line between the outward construct and the defensive inner self being made apparent in language that is direct

⁸⁹ M.M. Bakhtin, *Problems of Dostoevsky's Poetics*, p. 10.

⁹⁰ The adjective 'silk' is added to the revised manuscript presumably because it increases the cinematic potency of the image, with this tactile, sensuous gesture serving to strengthen the absurdity of the ageing Cutts's position as Dora's lover.

and uncompromising, and almost always humorous (pp.282-283). The cinematic 'framing' of the scene is beyond question, a further example of what Chatman terms the 'focus of spatial attention'.⁹² Even Cutts himself equates the recall facility of the dialogised consciousness with filmic narrative: 'Like a cinema screen, I remember it clear as clear' (p.288). Focalised cinematic detail, such as 'small white clouds float[ed] below' (p.284), and 'Nettles had taken a book from his briefcase, brown paper cover, SHELLEY printed in red ink' (p.285), provide orientation amid the insistent use of flashback technique. Through the dialogised consciousness, therefore, Cutts's voice points to 'the co-existence of socio-ideological contradictions between the present and the past... [and] between different socio-ideological groups in the present...'.⁹³ This repeated flexing of viewpoint means that Bogarde's characters are never finalised, allowing him to draw attention once more to the central role of language in validating and maintaining all aspects of socially constructed behaviour. The next section concerns itself with the way in which roles are constructed by the 'centre', through the prescriptive use of language, to disenfranchise the 'margins' in the act of imposing otherness.

(iii) Language and 'otherness': Major Gaunt and Nurse Pritchard

Throughout the novel, there are characters who use language to exclude, thereby increasing their own sense of social and racial superiority. The two most prominent figures who apply blanket definitions of otherness are Major Gaunt and Nurse Pritchard, a process that in turn confines them to stereotypical moulds of their own construction. David Gaunt has effectively become his own caricature (p.112; p.363), and epitomises the historically inert 'centre' at the point of being displaced by marginal forces beyond his control. It is this impending loss of power that

⁹¹ V.N. Voloshinov, *Marxism and the Philosophy of Language*, pp. 85-86.

⁹² S. Chatman, *Story and Discourse: Narrative Structure in Fiction and Film*, p.102

exacerbates his desire to impose otherness, a response that has psychosexual roots directly associated with the binary symbolism of fear and desire associated with raw, native sexuality. Indeed, Gaunt corresponds to a Freudian model of behaviour insofar as his blunted sexual drive finds expression in his public role as a man of action, but manifests itself also in the sexually deviant practices which satisfy his need for a different type of power (pp.364-365). His repressed sexuality has its linguistic correspondence in a denial of inner space and in the cultivation of a mode of speech by which he empowers himself in the act of finalising the other.⁹⁴ There are also strong suggestions of latent homosexuality, which almost certainly explain the 'camp' stereotype he applies to Nettles (p.260), and is a motivating factor in his friendship with the asexual Nurse Pritchard (p.213), to whom he ironically applies the stereotype of repressed female sexuality (p.420). As an interpellated product of a society in which sexual, and indeed, racial and cultural, deviation from the 'norm' is not tolerated, his venomous use of the language of differentiation is clearly designed to conceal what lies beneath the 'mask'. It also reflects accordingly the sense of historical inertia that for him represents social reality, narrowing down the linguistic process and confining the other within the limits of representation. His speech is appropriately clipped and dogmatic, mirroring the ideological distortion of the world whose borders he secures with viciously racist pronouncements designed to perpetuate the stereotypical other. His view of Gandhi as 'that old ninny in his nighty' is typically declamatory (p.363), as is his reference to Hindus as 'Jews of the East... Only fit for licking stamps and counting their little money beads' (p.110). His cruelly offensive racial taunting of Pearl, a native secretary at the British Army H.Q.,

⁹³ M.M. Bakhtin, 'Discourse in the Novel' in *The Dialogic Imagination*, (p. 291)

⁹⁴ C.L. Barber's observations on the repression of carnival energy add an interesting dimension to the study of Gaunt's behaviour. Barber identifies a link between 'carnival' and Freudian theory in so far as 'the energy normally occupied in maintaining inhibition is freed for celebration'. See C. L. Barber, *Shakespeare's Festive Comedies: A Study of Dramatic Form and its Relation to Social Custom* (Princeton, New Jersey: Princeton University Press, 1959) p.7.

'Just like damned monkeys, aren't they? Sitting in a cage' (p.259), shows the appropriating of language to finalise the other in terms of generic ethnic grouping, in an attempt to confer a sense of his own superiority.

Gaunt's linguistic venom is exacerbated by the fact that historical events have robbed him of his role as the man of empire. He spies an opportunity to adapt himself to post-Independence as a training officer because 'Someone's got to train the silly bastards, remind them to uphold the law, keep them from hacking each other to pieces', and to 'help keep the nig-nogs in their place' (pp.363-364). Language of this type subverts the dialogic process to enforce differentiation, thereby strengthening Gaunt's authority in the very act of disempowering the other: 'In dialogism, the very capacity to have consciousness is based on *otherness*...in dialogism consciousness *is* otherness. More accurately, it is the differential relation between a centre and all that is not that centre'.⁹⁵ His association with Nurse Pritchard leads to a proliferation of the language of differentiation, by which both mask their feelings of social and sexual inadequacy. Nurse Pritchard shares with Gaunt a repressed sexuality, born of romantic failure at home to which her plain face and awkward manner condemn her. She offsets his staccato rhythm with the rambling, ceaseless chatter of a woman anxious to be liked (pp.152-154), punctuated by the contrived ebullience of English upper-middle-class discourse. She declares a preference for the stable world order of the 1930s (p.362), and disdain for its replacement, the 'dubious' cross-section of the social round:

Not the right sort of people at all, all kinds, Chinks, Indians, Americans, some rather rum Dutch...Not our class at all. That girl who hanged herself the other day, you know her, Ruby Something, quite a jolly girl, but not one you'd actually ask home to meet mother, poor thing. (pp.216-217)

However, the moments when Nurse Pritchard retreats into inner space reveal a woman altogether more vulnerable than the staged performance suggests. This is

⁹⁵ M. Holquist, Dialogism: Bakhtin and his World (London and New York: Routledge, 1990) p.18.

demonstrated in her sensitivity to place (p.360) and in personal observation (pp.400-403). Her desire to impose otherness lacks Gaunt's malicious edge, and instead stems from her position as a sexually damaged woman confined by the expectations of her 'class' and 'role' (p.219). It is significant that the semantic rhythm of her account of the sports event at the Rozendaal Stadium (pp.400-403) reflects the thwarted promise and feelings of deflation associated with her traumatic first sexual encounter (p.219). Both she and Gaunt direct attention not only to the role of interpellation in staging a performance, but also to the integral aspects of psychosexual identity that Bogarde revisits in the later novels. In rejecting the Bakhtinian notion of the life-affirming and generative source of difference, they signal their alliance with counter-dialogic forces in constructing roles that depend for their validity on maintaining the structures of spatial intransigence and cultural stagnation.

Historically, the island on which the novel is set has been subject to the ideological struggle and culturally constructed roles created by colonial rule, notably by the Dutch and, more recently, by the Japanese. Successive waves of occupation have led to the construction by the dominant discourse of 'an ontological other who is exhausted in a 'mass' (ethnic) characterisation and only contingently an *individual*'.⁹⁶ By contrast, the Eurasian population results from the Dutch colonial practice of mixed-race marriages. The off-spring are the 'chichis' or 'half bloods' of Mrs. Bethell-Wood's racial invective (p.61), which effectively casts Emmie in the role of the other. Emmie defends the policy of cultural hybridity on the basis that the social exchange between races 'bound the Colony together' (p.62). However, the celebratory aspects of difference, embodied in the union of Rooke and Emmie, contrast strongly with the many examples elsewhere in the novel of the impulse to confine according to racial or social 'type'. Racist inspired caricatures and remarks

⁹⁶ G. Pechey, 'On the Borders of Bakhtin: Dialogisation, Decolonisation' (pp.39-67) in K.Hirschkop and D. Shepherd (eds.), Bakhtin and Cultural Theory, p.55.

are a particular feature of the novel and originate from the assumption by the 'centre' that certain modes of behaviour or conditions are 'normal' or beyond question. Bogarde uses the technique of stereotyping inversely, that is to say, a negative is posed in order to underline the positive aspects of cultural hybridity. The novel shows that implicit in the act of colonisation is the belief that Western culture is superior to that of the indigenous population. Bakhtin describes authoritative discourse of this kind as 'located in a distanced zone, organically connected with a past that is felt to be hierarchically higher. It is, so to speak, the word of the fathers. Its authority was already *acknowledged* in the past. It is a *prior* discourse'.⁹⁷ The lines of spatial demarcation that crosscut the lives of many of the characters are so designed to obstruct the cross-cultural proliferation of voices, thereby promoting otherness as a value objective. General Cutts, for example, is associated with a centralised voice whose inability to fathom the political complexities of the civil unrest leads predictably to a racially compartmentalised view of events: 'I got on better when I knew it was simply Jerry, or Wops, or Japs, or even ruddy Wogs. You need a blasted directory to find out who is who now' (p.337). His description of the conga as 'nigger stuff' is also predictably derisive (p.168). The ease with which Cutts apports stereotype is a measure of the wider acceptance of a racist vocabulary inside the Army. This enables Bogarde to comment further on the role of the institutions in constructing identity.

General Cutts represents a world in which prejudice universally informs established patterns of behaviour. Even Nettles, for example, shows himself to be linguistically receptive to the discriminatory taunts of the dominant discourse (p.238). It is in the character of Cutts's Brigade Commander, 'Sonny' Lulworth, however, that Bogarde gives voice to a level of bigotry that in finalising the other confines himself

⁹⁷ M. M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination, p.342.

to mere stereotype. On the issue of self-determination, his views are predictably uncompromising: 'Can't run it themselves; indolent people here, jolly, charming, lazy, fly kites as soon as pick a tealeaf, full of inner violence' (pp.305-306). Clearly, the spatial proximity of the 'centre' to the 'margins' leads to a reinforcing of these values that define a collective worldview. Ashcroft and Salter talk in terms of stereotype being perpetuated through a process of 'ideological calcification' that is a restraining influence on 'natural social regeneration'.⁹⁸ A Gentle Occupation, however, does more than simply replicate the process that imposes otherness, for it demonstrates how the desire to finalise also operates within apparently homogeneous groupings. These inconsistencies in terms of perceived stereotype make otherness itself a relative condition, and include Cutts's antipathy to, for example, public school boys (pp.168-169) and also to the Americans (pp.174-175). However, anomalies occur with respect to the Indian soldiers fighting for the British Army (p.127); (p.199), being focused mainly on the character of Nanni Singh and his support for British rule (p.292). As the ambivalence of his patronym suggests, he identifies himself with the 'centre' that can only ever grant him status as a 'double'. In Kalik, this duality is expressed in terms of a 'menace of mimicry'⁹⁹ intent on subverting the dominant discourse. The novel attends specifically to the spatial colliding of worlds and their ability to determine the process of interpellation¹⁰⁰ by which roles and register are constructed. Furthermore, the issue of space is inextricably bound up with Bogarde's desire to designate the act of stereotyping as counter-dialogic in its determination to manufacture a corporate sense of otherness. It is clear that Bogarde identifies himself with the hybrid alliance of Emmie and Rooke, the path of 'courage'

⁹⁸ W. Ashcroft and J. Salter, 'Australian Voices: A Bakhtinian Reading of the Australian Nationalist Debate', Chp. 3 (pp.70-85) in Representation, Discourse and Desire (ed.) P. Fuery (Melbourne: Longman Cheshire, 1994) p.74.

⁹⁹ H.K. Bhabha, 'Of Mimicry and Men: The Ambivalence of Colonial Discourse', (pp.125-133), October, no. 28, Spring 1984, p.129.

¹⁰⁰ See footnote 58 of Chapter 1.

not 'colour' (p.412), and the hope that the young will find a meaningful alternative to a system that imposes otherness through discrimination and exclusion.

(iv) Dialogism, sexuality and staging

The final section of this chapter looks closely at the relationship between dialogism and sexuality in A Gentle Occupation, and the attendant concerns of staging, within the context of colonial discourse. This in turn revisits the formal concerns of Chapter 1 while providing important linkage with the theoretical orientation of the final chapter, which addresses the preoccupation in the later novels with constructed sexuality. This section is also concerned with the manner in which a colonial discourse creates and maintains normative sexual 'types' for the purpose of controlling subversive carnality. Thus, the same mechanism that confines otherness to fixed boundaries in terms of race does so through sexual stereotyping, subordinating feminine identity and experience to the dominant (male) discourse. However, the attempt to suppress the atavistic carnality of the 'margins' in turn leaves the 'centre' open to the peripheral languages of change. These play a pivotal role not only in constructing and maintaining, but also in subverting dominant and submissive patterns of sexual desire. On this basis, this section draws closely on Robert Stam's notion of 'erotic interlocution'¹⁰¹ because it informs the core issues of staging and constructed sexuality that are a feature of the novels.

Bakhtin's work itself is not noted for specific reference to the sexual self, but his interest in Rabelais suggests that he regarded sexuality as a component part of social life in the drive towards regeneration and renewal. Stam explains how for

¹⁰¹ Stam explains that '[f]rom a Bakhtinian perspective, erotic interlocution is an exchange of other-oriented utterances, a dialogue dominated by responsive understanding, a mutual coauthoring, a mingling of voices, not only in the irreducible act of intercourse, but also as part of a larger, more open-ended encounter'. See R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film, p.182.

Bakhtin, 'orifices' constitute 'channels of communication',¹⁰² that 'the body is a festival of becoming, a plurality, not a closed system but a perpetual experiment'.¹⁰³ 'Carnal polyphony'¹⁰⁴ incorporates a hybrid of the languages of eroticism which underlines the reciprocal nature of the union, the giving of pleasure to receive pleasure. In *A Gentle Occupation*, it is only the Rooke and Emmie relationship that properly epitomises this in the alliance of two cultures united in an egalitarian vision. Elsewhere in the novel, the 'centre'/'margin' discourse reinforces normative sexual 'types', while 'structured play' offers both a release from, but also a means of reinforcing, constructed roles that confine the other to a finalised definition.

(a) Dora and Ruby: female sexuality in response to a male 'centre'

Dora Foto obeys the culturally inscribed role of the woman as both 'pliable' and 'available', something for which her early life has fitted her. It is no accident that both her Christian and surname, or rather, pseudonyms, have been chosen by or because of men (p.82). The process that Judith Butler describes as being 'transitively girlled', in which 'gender is ritualistically repeated',¹⁰⁵ has constructed in Dora a femininity whose referent is exclusively male. There are echoes here also of Althusser's concept of interpellation in Dora's performative strategies, and particularly Joan Rivière's concept of 'masquerade', 'the mask of womanliness',¹⁰⁶ which is discussed in detail in the final chapter. Dora's privileging of the 'lower'

¹⁰² *ibid.* p.163.

¹⁰³ *ibid.* p.157.

¹⁰⁴ Stam uses the term 'carnal polyphony' to describe sexual relations that always incorporate the wishes of the other, and do not seek to confine him/her to the status of an 'object'. See p.186.

¹⁰⁵ Judith Butler, 'Burning Acts: Injurious Speech' (pp.197-227) in *Performativity and Performance*, (eds.) A. Parker and E. Kosofsky Sedgwick (New York and London: Routledge, 1995) p.203. Judith Butler explains how the process of gender acquisition has certain parallels with Althusser's concept of interpellation, and with J. L. Austin's notion of the 'performative', which he outlines in *How to do Things with Words* (Cambridge, Mass.: Harvard University Press, 1955).

¹⁰⁶ J. Rivière, 'Womanliness as a Masquerade' in *Formations of Fantasy* (pp 35-44), (eds.) V. Burgin, J. Donald and C. Kaplan (London and New York: Methuen, 1986) p.39. Joan Rivière's concept of 'masquerade' is based on the premise that a male 'centre' is responsible for the cultural construction of women's gender and sexuality. 'Womanliness as a Masquerade' was first published in *The International Journal of Psychoanalysis* (I.J.P.A.), vol.10 (1929).

body, that links her to Rabelaisian carnival, is also the means by which she is able to exchange the space of the 'little salon' for the life of the 'centre' as the consort of the General. It is no accident that the 'little salon', with its associations of compliant female sexuality, and also complicity, constitutes a symbolic inversion of the women's camp at Molendijk. Dora understands that 'space is fundamental in any exercise of power',¹⁰⁷ and stage-management the key to authenticating performance (pp.326-328). Specific stages inform the formal strategy of the novel by granting marginalised characters close to the 'centre', such as Dora and her protégée Ruby Oshima, the space to perpetuate culturally designated roles. 'Stages' are also the means by which 'residual' or 'reduced' carnival¹⁰⁸ is realised, invariably through social gatherings. This is evident in the overturning of form and ceremony in Tim Roberts' leaving party (p.168), and in the sexual choreography initiated by Dora as she dances with Rooke (p.158). Similarly, there are also elements of residual carnival in the stage-managed sex-play between Ruby and Weathersby. His desire to *be* the other at the hands of dominant female sexuality symbolically inverts the colonial power structure, providing a dialectical focus for the cycle of political violence (p.141).

While structured play grants Ruby and Weathersby the ability to escape culturally inscribed roles, her sexual activities, like Dora's, are in no sense dialogic because they respond exclusively to a male 'centre'. However, while Ruby and Dora are compliant in a process that renders them 'objects' of male sexual desire, Weathersby similarly confines himself to a stereotypical role in his sado-masochistic relationship with Ruby. On this point, Sartre explains that '[e]ven the masochist who pays a woman to whip him is treating her as an instrument and by this very fact posits

¹⁰⁷ M. Foucault, 'Space, Knowledge, and Power' in The Foucault Reader: An Introduction to Foucault's Thought, (ed.) P. Rabinow, p.252.

¹⁰⁸ See footnote 60.

himself in transcendence in relation to her'.¹⁰⁹ The cinematic attention to space and light in the staging piece for Ruby's suicide underlines the finalised nature of her relationship with Weathersby, linking sex with death in graphic 'freeze-frame' (p.212), in a way which confines her irredeemably to the role of the other. Dora too is associated with images of death (p.240), and the anonymous letter she writes triggers the circumstances for Weathersby's violent end (p.381). But she in particular remains an ambivalent figure precisely because, while the effects of her actions are carnivalesque, at the same time they reinforce a finalised and phallogocentric¹¹⁰ definition of otherness. What is common to both women, however, is that their proximity to the 'centre' sets in motion a train of violent events that acquire meaning in terms of the carnivalesque momentum towards regeneration and renewal made manifest in the novel's symbolic rhythms. True 'carnival', it should be said, is a spontaneous, life-affirming challenge to central authoritative discourse, with no premeditated design to institute an alternative lifestyle. In Bakhtinian terms, Dora and Ruby effectively sever the sexual life of the body from its other important physical and social functions, thereby negating its organic purpose as a channel for dialogic activity. This in turn associates them not with carnal polyphony, but with a unitary discourse of eroticism, corresponding to Stam's example of pornography which 'subordinates everything to the masculine imagination'.¹¹¹ The antithesis to this is the sexual union of Emmie and Rooke, a cross-cultural relationship that is 'open' and 'free' and seeks not to confine the other to a finalised form.

¹⁰⁹ J-P. Sartre, *Being and Nothingness*, p.379. In line with his wider theory of the self, Sartre regarded all sexual activity as essentially sado-masochistic insofar as self is always captive to, and can never escape domination by, the other.

¹¹⁰ 'Phallogocentric' is used by Feminist theory to imply the privileging of male experience over female, citing masculinity as the 'control' or 'centre' for cultural definitions.

¹¹¹ R. Stam, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*, p.167.

(b) Constructed male identity and subversive sexuality

A parallel system of social control as that which creates culturally inscribed roles for women does so in defining masculinity and male sexuality. This section looks closely at the dialogic implications of a colonial discourse that, in granting the subordinated male native voice limited access to the 'centre', actively constructs a character such as 'Boy'. It is fitting, therefore, that the 'centre'/'margin' discourse should be expressed in terms of carnivalesque images that link sexual excess with violence and death. These are present in the fate of Robin Gaunt (p.113), his sexual violation foreshadowing that of his brother, David (pp.422-423). The subversive sexuality of 'Boy' is expressed through his homosexual relationship with Nanni Singh and in his work at Luc Chang's brothel (pp.183-189). 'Boy' is repeatedly associated with the intertwined images of sex and death, uniting his own experience with that of Ruby's, both being couched, however, in terms of the Freudian impulse to self-destruct rather than in Bakhtinian regeneration. The use of Freudian images, such as his 'gun bucked about in his hands like a live snake' (p.281), associate him with a cycle of violence that runs counter to dialogic activity. Furthermore, the castration images (p.281; pp.349-350), while they might appear to evoke Rabelaisian dismemberment, with its promise of regeneration,¹¹² serve merely to reinforce, rather than subvert, the masculinist ideology of the dominant discourse. This certainly helps to explain Rooke's behaviour on two occasions (p.320; p.350), the second in which he shoots and kills 'Boy', in terms of his 'public' identification with socially inscribed masculinity and its predisposition towards violence. The emphasis on

¹¹² In *Rabelais and his World*, Bakhtin describes the 'sausage war' scene of dismemberment, initiated by Friar John, from Book 1, Chapter 27 of Rabelais' *Pantagruel*. This, Bakhtin argues, puts us back in touch with 'the grotesque bodily billingsgate themes: diseases, monstrosities, organs of the lower stratum'. These are part of 'the world's gay matter', which 'is ambivalent, [because] it is the grave and the generating womb, the receding past and the advancing future, the becoming'. See 'Language of the Marketplace', Chapter 2 (pp. 145-195) in *Rabelais and his World* by M.M. Bakhtin, p.195.

castration in this scene is paramount in connoting the defence of the Body Politic with a rite of passage exemplified by Nettles' command to Rooke to 'come of age' (p.350). The scene also highlights the dialogic implications of the 'centre'/'margin' discourse through the literal silencing of the sexually subversive 'Boy' by Rooke, who 'raised his revolver and fired into the wide open mouth' (pp.349-350). Clearly, there is intentional juxtaposition here with the later scene in which Kalik's sexual violation of Gaunt necessitates the gagging of the Army officer with 'a tight ball of cloth' (p.423).

'Boy', like Ruby, is identified with the unbridled sexuality and carnivalesque potential of the 'margins', but his decision to side with the strident voices of conviction confines him to a system of belief that can only ever perceive the other in terms of a finalised form. Disenfranchised by established authority, he struggles against hegemonic discourses in the belief that violence offers the only communicable means to displace the 'centre'. The act of being hunted down, confined, and then physically overpowered repeats the patterns that have characterised 'Boy's' life thus far in terms of social and linguistic displacement. It is appropriate that the cameo piece in the convent, in which both he and Rooke represent opposing sides of the ideological divide, directs attention in that instant to the process by which they confine, and are confined by, their respective positions. The symbolic language of the scene is part of a sequence of sex and death images across the novel granting Bogarde a further opportunity to pose a negative in order to supply a positive. 'Boy's' death at the hands of Rooke can therefore be seen as a statement of the need for dialogue and for a resolution of those issues that undermine difference as a positive force. As subversive figures, 'Boy', and also Ruby, do not realise the full carnivalesque potential of the 'margins', but their actions are nonetheless integral to the formal cohesion and meaning of the text. Paradoxically, they function dynamically in initiating change and spatial mobility for others, while

their own lives are defined by the limits of authoritative discourse. It is therefore within the wider metaphorical development of the novel, through the associated images of sex and death, that their respective roles have most impact. Through symbolic demonstration, they form an important part of a network of carnivalesque images that create a space, both in narrative and ideological terms, for the proper validation of the egalitarian vision exemplified in the relationship of Rooke and Emmie. Visual image, accordingly, informs the narrative process whereby the use of inverse commentary, the posing of a negative to supply a positive, is central to enshrining the positive qualities of renewal embodied in cross-cultural intimacy.

The assimilationist politics governing the roles of characters such as Kalik and Nanni Singh present problems of identity that are an inevitable consequence of their proximity to the 'centre'. For both men, 'the liminal problem of colonial identity and its vicissitudes'¹¹³ is expressed through their respective roles of quasi-integration under the imperial 'gaze'¹¹⁴ of British military control. The ocular motif associated with the '*blind* Indian Corporal' (p.199), maimed in the service of a system in which he can only ever mimic the dominant discourse, symbolically illuminates the issues concerning inherent perceptions of role-play. For Nanni Singh, too, 'a *prior* discourse'¹¹⁵ confines him to a role of ambivalence and mimicry, his nickname compounding the sense of emasculation as a colonial subject. The 'doubleness' of his role reflects accordingly in his relationship with 'Boy', to whom he is both 'father' and 'lover'. However, the process of assimilation that confines Nanni Singh to the status of parody paradoxically permits Kalik to transcend the boundaries of his culturally inscribed role through carefully staged subversive acts. Both men respond in their respective ways, therefore, to the restraints of a colonial discourse by which

¹¹³ H. K. Bhabha, Foreword to *Black Skin, White Masks* by F. Fanon (London: Pluto Press, 1991) p.xvi.

¹¹⁴ See footnote 77.

¹¹⁵ M.M. Bakhtin, 'Discourse in the Novel' in *The Dialogic Imagination*, p.342.

'the European has only been able to become a man through creating slaves and monsters'.¹¹⁶ Kalik's actions, as symbolic statements, closely identify him with the carnivalesque, particularly in the obscene use of dumb-show (pp.150-152) and, significantly, through direct and contemptuous eye contact (p.217). His sexually subversive power stems from actions that reinforce the atavistically conceived stereotype of the libidinous native. Kalik enacts the role of 'the stereotype of the native fixed at the shifting boundaries between barbarism and civility; the insatiable fear and desire for the Negro...the deep cultural fear of the Black figured in the psychic trembling of Western sexuality'.¹¹⁷ This in turn forces Gaunt to acknowledge his own sublimated sexuality, the otherness of homosexual desire, and confines him at once to the role of voyeur. These early scenes foreshadow the savage reverse binary of the ceremonial 'de-crowning' of the Aryan man of Empire (pp.422-423), the 'gold and ivory God' (p.420), which ordains that for Gaunt to be a 'slave' Kalik must be a 'monster'. Bogarde repeats this dynamic in a series of staged cameos throughout the novels as a means of anatomising the relationship between staging and selfhood.

Camera-eye narration plays a pivotal role throughout the novel in establishing the link between symbol and Gaunt's association with the imperial 'gaze'. It tracks via 'zoom-focus' the physique of a man who resembles carrara marble (p.111), and empowers the ocular motif as a potent commentator on his psychosexual malaise. This is evident in his ghoulish childhood recollection of the 'Pharaoh's Eye', the name given by his ayah to the breakfast dish of an egg fried into a hole which has been cut into a piece of bread. Gaunt recalls that '[w]hen you cut into the eyeball part, you know, the yoke, it spilled all over the bread. Bloody awful. Mutilation stuff, you know?' (p.107). His reaction is a further indication of a deep-seated fear of

¹¹⁶ J-P. Sartre, Preface to *The Wretched of the Earth* by F. Fanon (Harmondsworth: Penguin, 1985) p.22.

the 'gaze' of the other, and the repressed sexuality, or sublimated carnival,¹¹⁸ that Kalik exploits as a means of intimidation. It also contrasts starkly with other images of dismemberment¹¹⁹ which, as central motifs, symbolise the desire by the subversive 'margins' to 'put an end to the old life and start the new'.¹²⁰ The stage-management of Gaunt's violation by Kalik is pointedly carnivalesque, a defiant symbolic inversion of the colonial power base, and is accordingly redefined by the cinematic use of 'light' and 'angle'. This is compounded by the fact that throughout the attack Kalik, significantly, remains silent while Gaunt is literally silenced, 'a tight ball of cloth was rammed between his wide-stretched lips' (p.423). Kalik's silence reaffirms his sense of social and racial disenfranchisement, of his otherness, together with the recognition that 'a choice of language is a choice of identity'.¹²¹ This explains not only the rejection of his own tongue, which would serve merely to reinforce Gaunt's ingrained notion of indigenous, atavistic brutishness, but also his refusal to 'mimic' the imperial voice with its accompanying sense of collusion. The symbolism of the scene places the event in a 'space' beyond words in the immediate aftermath of the shift in power between coloniser and colonised. As a stylistic device, therefore, the 'decrowning' of Gaunt demonstrates elements of 'residual' carnival, and as such takes its place within the wider symbolic rhythms of the novel. Dialogically, the act itself serves to apportion otherness through perpetuating the cycle of abuse, a path that makes both men prisoner to culturally defined and finalised roles. The legacy of a character such as Kalik is to predicate the role of sexuality and staging in each of the novels, thereby providing a point of orientation for the thematic focus of the final chapter.

¹¹⁷ H. K. Bhabha, Foreword to *Black Skin, White Masks* by F. Fanon p.x.

¹¹⁸ See footnote 94.

¹¹⁹ See D. Bogarde, *A Gentle Occupation*, p.14; p.71; p.94; and p.319.

¹²⁰ M.M. Bakhtin, 'Popular-Festive Forms', Chapter 3 (pp.196-277) in *Rabelais and his World*, p.205.

¹²¹ S. During, 'Postmodernism or Postcolonialism Today', Chp. 19, (pp. 125-129) in *The Post-Colonial Studies Reader*, p.126.

As Bogarde's first novel, A Gentle Occupation announces his preoccupation with staging and voice, and the associated performative concerns of gender, stereotyping and constructed identity that inform the subsequent fiction. The colonial context and densely populated nature of the text have pivotal status in expanding the notion of stage and staging, in terms of changing contours and overlapping worlds, as ideologies clash in dialogic engagement. The sense of co-existing worlds is made tangible through the mobility of camera-eye technique, which, in the co-ordinating of voice with stage, establishes its function as a formal, dialogic tool. Just as Chapter 1 has demonstrated the centrality of 'stage' and 'audience' in the presentation of self, this chapter has sought to develop the notion of 'space' by addressing issues of differentiation and counter-dialogic practice that sustain the dominant discourse. A colonial discourse also highlights the relationship of the individual to the larger systems of public control and examines the degree to which constructed identity is itself a product of these institutionalised forces. Consistently, the focus is on staging and dialogism in relation to the polar tensions of the 'centre' and 'margins', a discourse that actively engages the reader in the process of conflict and renewal at both a formal and thematic level. At the heart of this is a preoccupation with sexuality and staging, probing the means by which culturally prescribed roles are acquired and maintained through acts of socialised ritual. Subversive sexuality and symbol also collude to provide an iconoclastic focus for the activity of the carnivalesque in its rejection of blanket definitions of otherness, challenging those assumptions on which differentiation itself is founded. Chapter 3 looks exclusively at the issue of sexuality and staging, with regard to both 'audience' and 'stage' through the medium of structured play, and to the integral part played by language in the construction of roles. Thus, attention is drawn to the significant part played by 'a single language of eroticism'¹²² that seeks to confine the other to a represented,

¹²² R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film, p.186.

objectified role, against the 'open' and 'free' vision of carnal polyphony. As Chapter 1 has already indicated, the novels from West of Sunset onwards are concerned particularly with a process of disempowerment that disrupts dialogic activity through the separation of the 'sexual' from the 'social', a process that culminates invariably in violence and death. The aim of Chapter 3 is therefore to re-visit the issue of sexual staging as a means of expanding the discursive base of the thesis within the context of a Bakhtinian reading.

CHAPTER 3: SEXUALITY AND STAGING

Introduction

This chapter continues to examine the relationship between staging and dialogism, but in the specific context of sexuality and structured play. Sexual interaction and structured play enable Bogarde to develop further the issue of constructed selfhood as he attempts to anatomise the steps taken by an individual on the road to acquiring sexual identity. Through the many and varied sexual relationships in the novels, not only is the psychology of sex closely examined, but so too the location of sexuality within a Bakhtinian discourse that binds it organically to the social life of the body. Stam's notion of 'erotic interlocution', for example, nominates the 'sexual' and 'social' as integral parts of the same whole. He claims that '[f]or Bakhtin, sexuality always exists in relation - in relation to the general existence of the body, in relation to other persons, and in relation to the "labouring life of the social whole"... Sexuality per se is relativised and relationalised'.¹ The novels demonstrate patterns of sexual behaviour that embrace the spirit of dialogism and its refusal to confine the other to a finalised role. But these also reside alongside Stam's notion of 'a single language of eroticism', particularly in the later fiction, whose aim is to counter 'carnal polyphony'.

These novels, comprising West of Sunset, Jericho, A Period of Adjustment and Closing Ranks, reveal a marked fascination with sexual posturing and structured play as variants of the staging and 'masks' commonly generated for public performance on a daily basis, and which result in the closing down of the dialogue of sexual exchange. The 'stage', as the focus for forbidden pleasure, foregrounds the power differential by which one voice is clearly dominant over another, countermanding the

¹ R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film (Baltimore and London: The John Hopkins University Press, 1992) p.161.

essence of 'sexual heteroglossia'.² It is on this basis that emergent patterns of carnival and 'dystopian' carnival³ inform the fiction to subvert or reinforce the Foucauldian notion of 'regulatory' patterns of sexual behaviour. The fiction argues for sexuality and staging to be located within the discourse of the dialogic, relational activity of everyday, in the negotiation of space and boundaries. At the heart of this is a determination to track the process by which a multiplicity of roles are acquired, and their relationship to the sexual stylisation of structured play. Sexual role-play in the novels offers a 'safe' and cathartic means of escaping the finalisation of culturally designated roles, legitimising those impulses which for reasons of social propriety are suppressed. Paradoxically, this may also confine the other to a 'represented position'. Carnal polyphony reinscribes this process in terms of consensual, organic sexual activity that embraces the spirit of the carnival body by resisting closure and finalisability. Bogarde's objective is to align sexuality and staging within the socialised, interpellative enactment of roles, which secure successfully staged performances within apparently 'known' boundaries. The purpose of this chapter, therefore, is to enlarge the discursive base of the thesis in evaluating Bogarde's analysis of selfhood and sexuality, while revisiting the preoccupation with staging in the preceding chapters.

The Introduction to the thesis has already identified the encounter with Alec Dodd (A Postillion Struck by Lightning, pp.170-175) as a formative moment in Bogarde's youth with regard to inculcating a fascination with sexual staging throughout his film and literary careers. In the later novels, Bogarde attempts to marry the issue of sexuality with the established and related concepts of dialogism and theatrical space. These find their best expression in the final novel, Closing Ranks, in which the spatial directive of its title corresponds to the closing down not

² *ibid.* p.186.

only of dialogic activity, but also of the 'margins' of the body. This focus on the body as a critical category continues to draw on Bakhtinian commentary, which incorporates sexual activity within its general social life. Much of Bakhtin's writing in relation to body politics can be found in his critique of Rabelais, entitled Rabelais and His World, and is based on the concept of grotesque realism. The emphasis in relation to the image of the grotesque body is not specific to gender, but instead refers to bodies in general, a 'trans-gender' approach that has been the subject of extensive critical debate.⁴ What many commentators perceive as an impersonal grasp of gender issues can of course be turned to critical advantage, because the tendency away from prescriptive terminology enlarges the arena for the critical interrogation of the texts in relation to carnal polyphony.

This chapter also explores certain aspects of Freud's teaching, for example, in its capacity to enrich our understanding of the boundaries of body and mind with regard to sexual identity as a construct. As a complement to the predominantly Bakhtinian discourse, such a combined critical enterprise is acknowledged to be an uneasy alliance, principally because the Freudian emphasis on sexuality as underpinning the private 'mask' effectively dismembers it from 'the direct relation to the life of society and to the cosmic whole'.⁵ This chapter, however, draws on the degree of cross-fertilisation between Bakhtin's notion of carnival and the Freudian notion of sublimation, whose aim is 'the de-sexualisation of the body in order to

³ *ibid.* p.111. Stam's term is indicative of behaviour that subscribes to finalisation rather than resisting the limits of representation.

⁴ Commentators of Rabelais and His World have observed Bakhtin's predisposition for naming the feminine for the purpose of metaphorical perspective, specifically in reference to cyclical rhythms: 'earth', 'womb', 'copulation', 'birth', 'death' etc. At other times, however, male and female characteristics are mentioned together, but this is matched also by either an impersonal attitude to gender or in places to the privileging of 'he'. This apparent lack of a gender bias has led feminist scholars in particular to embrace certain aspects of Bakhtinian theory.

⁵ M. M. Bakhtin, Rabelais and His World, trans. H. Iswolsky (Bloomington, Indiana: Indiana University Press, 1984) p.321.

make the organism into a subject-object of socially useful performances'.⁶ There is a correspondence here between the healing of the repressed mind through psychoanalysis and Bakhtinian carnival, which generates subversive energy to traverse the bodily margins that are subject to cultural regulation. It is this interface of sexuality and cultural constraint, where 'disgust always bears the imprint of desire',⁷ that is the focus of this chapter. Through the dynamic of the subject-object relations of structured play attention is thus drawn to the body as the site for 'political and cultural intersections', by which gender and sexuality are 'produced and maintained'.⁸ This chapter, therefore, seeks to develop our understanding of the issue of body politics which is the focus for West of Sunset, Jericho, A Period of Adjustment and Closing Ranks.

The fiction consistently supports the view of self as a construct, and that all our social performances are honed specifically with both a 'stage' and an 'audience' in mind. Language, the basis for Goffman's 'focused interaction',⁹ is integral to the successful staging of a performance, but so too is its non-verbal counterpart - in other words, the meaning conveyed by 'look', 'movement', and 'gesture'. Both have their role to play in altering group dynamics through their ability to focus or deflect attention accordingly. The contrapuntal focus of the social gathering therefore becomes Bogarde's favoured 'stage' in his determined quest to explore the varied aspects of social, and sexual, choreography. A Gentle Occupation displays these skills to dramatic effect in the scene in which Dora Foto feels 'upstaged' by the attractive, accomplished and, importantly, younger Emmie. Her primal reaction to

⁶ H. Marcuse, Eros and Civilisation: A Philosophical Inquiry into Freud (London: Penguin, 1970) p. 162.

⁷ P. Stallybrass and A. White, The Politics and Poetics of Transgression (London: Methuen, 1986) p.191.

⁸ J. Butler, Gender Trouble: Feminism and the Subversion of Identity (London and New York: Routledge, 1990) p.3.

⁹ E. Goffman, Interaction Ritual: Essays on Face-to-Face Behaviour (New York: First Pantheon Books Edition, 1982) p.145. Goffman ascribes the term 'unfocused interaction' to non-verbal acts of communication.

the danger posed, both real and perceived, manifests itself in Dora's calculated attempt to exaggerate Emmie's age in relation to Rooke's youth, thereby increasing her own sense of superiority in the act of disempowering the other (p.327; p.330).

Goffman describes this act of social manoeuvring in the following terms:

And when banter occurs or 'remarks' are exchanged, someone will have out-poised another. The territories of the self have boundaries that cannot be literally patrolled. Instead, border disputes are sought out and indulged in (often with glee) as a means of establishing where one's boundaries are. And these disputes are character contests.¹⁰

In West of Sunset, Sybil Witts's dinner party is also memorable precisely for its skilful choreographing of the dynamic between 'player' and 'audience', where similar techniques of 'upstaging' are laid bare.¹¹ Alice Arlington's attempt to claim Jonathan as her own manifests itself in the scene in which she 'blocks' Lea's view of him. This prompts the focalised 'aside' to the effect that 'Position of possession established' (p.135) which proclaims Alice's triumph over her rival, Lea. Similarly, her theatrical, insincere display of affection towards Dubrovnik is calculated to achieve the same effect (p.38). Alice's later, pointed reference to 'bossy women' in Lea's presence, and the subsequent exclusion of her from the conversation (p.136), signals an attempt to establish exclusive rights over Jonathan. In West of Sunset, Bogarde takes dramatic dialogue to a new level of sophistication in tracking the staging strategies of social performance. The rapid 'cutting' between scenes draws further attention to the staging process, giving the novel the distinctive feel of a film script, which prompted Bogarde to regard this novel as 'a new form of writing'.¹²

The sexual rivalry between Lulu and Florence at Giles's birthday party in A Period of Adjustment also draws attention to the pivotal role of the third party to staging strategy (pp.201-202). Amongst the archive material there is a seating plan

¹⁰ *ibid.* pp.240-241.

¹¹ D. Bogarde, West of Sunset (Harmondsworth: Penguin, 1985) pp.130-141. All subsequent page numbers refer to this paperback edition, and are included in parentheses in the text.

for this scene, drafted presumably to maximise staging potential, which underlines the claim that performance directly informed his generative approach to writing. Here, Lulu, as the focus of attention, establishes a pattern of behaviour to which her 'audience' responds accordingly.¹³ The dynamic between 'player' and 'stage' also makes explicit the fact that to vary the performance all that is required is a change to both the 'set' and the 'cast'. When Will meets Helen in Nice, he remarks on her altered appearance, and how he now sees her as 'not... the marrying kind [but] [s]omeone's expensive mistress' (p.66). The change of 'stage' is similarly pivotal to Clotilde's performance (p.137; p.185). In A Period of Adjustment, Dottie Theobald further remarks on the change to Clotilde since leaving her father's house to work as Will's housekeeper (p.222), also noticing the difference Lulu has made to Will (p.219). Thus, the novels affirm Goffman's assertion of the centrality of the 'stage' to the construction of the socially mobile self: 'the individual must rely on others to complete the picture of him of which he himself is allowed to paint only certain parts'.¹⁴ In the novels from West of Sunset onwards, Bogarde builds on his fascination with staging to probe the issue of constructed sexuality and its relationship to socialised behaviour. Structured play thus enables the expression of sublimated sexual impulses, both in terms of 'players' and 'audience'. The remainder of this chapter, therefore, locates sexual activity within a dialogic discourse in order to widen our understanding of the process whereby we construct roles for ourselves and have roles constructed for us.

Bogarde also addresses the issue of sexual staging in Voices in the Garden where there is humour attached to the commercialisation of sex in the form of Gus Bender's 'Special Sessions'. Here, photographic images of sado-masochistic role-

¹² A second telephone conversation with John Coldstream on 3 March, 2003 is the source for this commentary.

¹³ See also A Period of Adjustment, pp.244-245.

¹⁴ E. Goffman, Interaction Ritual: Essays on Face-to-Face Behaviour, p.84.

play are provided for the delectation of its socio-economically clichéd audience. Similarly, there is comic posturing in the Saturnalian romp between Marcus and Sylva, and in Archie's recollection of Clive 'Whacker' Hill's antics. In each of these cases the light-hearted approach to sexual coercion is absent from the later novels, namely West of Sunset, Jericho, A Period of Adjustment and Closing Ranks, where Bogarde explores the more sinister aspects of sado-masochism. This preoccupation with sexual staging, in terms of the theatrical dynamics between 'player' and 'audience', manifests itself in the later novels in the form of Minty's 'back-room' in West of Sunset, Le Poisson d'Avril in Jericho, and the 'nursery' in Closing Ranks. At the same time, there is also the insistent identification of sado-masochistic role-play with the wider staging process. The case for this is made stronger by the fact that structured play, albeit consensual, stands in opposition to carnal polyphony which lacks the end-game of stylistically conceived, 'represented positions'. Furthermore, where there is clear evidence of dysfunction between the socialised self and sexual practice, as in the case of Hugo Arlington, the notion of an integrated, organic sexuality that is inclusive and celebratory is, by definition, dissolved.

The subduing of one voice by another, disrupting the dialogic process, has its counterpart in the former examples of sexual posturing, as it does also in the graphically staged acts of sexual domination and subjection. The psychologist Anthony Storr has this to say on the wider relevance of sado-masochism in terms of the ideal of reciprocal and egalitarian engagement: 'Comprehended in this wider sense, sado-masochism can be seen to enter into almost every human relationship which falls short of our ideal of maturity - the ability to give and receive love on equal terms...'.¹⁵ Bogarde's analysis of the dynamics of consensual structured play locates 'performance' at the heart of the process that validates the self as a sexual being. It also reveals a determination to understand more fully the dialectic of the

master/slave in relation to constructed sexual identity. A key factor here is that the 'stage' on which the boundaries of self are explored through fantasy permits experiment with minimal risk to those involved in terms of 'loss of face'.¹⁶ The fiction points to a degree of cathartic value in structured play, insofar as it offers a release from the culturally imposed roles of everyday, and 'legitimises' the orchestration of those impulses, which for reasons of social propriety are hidden or understated. The fiction forces us, therefore, to consider the fact that structured play and sexual posturing are located within the same discourse of dialogic relations that governs the relational activity of everyday where spatial territory is negotiated. The impulse which in West of Sunset enslaves Shirlee Shapiro to patriarchal deference in her need to call her husband 'Daddy', and likewise condemns Beau Grayle's wife in Closing Ranks to repeated acts of childbirth, differs only in degree from the more extreme enactment of power and submission of Bogarde's sexual 'stages'.

The preoccupation with sexual staging serves, then, to delineate the respective routes taken to acquiring sexual identity, and ascribes this process directly to the wider institutionalised pressures which, for the individual, are inescapable. Sexuality, therefore, is as much subject to a system of 'normalising' interpellation as the 'masks' by which our public roles are validated. It is this insistence on a social context that underlines the claim by the thesis for locating sexuality, and its accompanying staging strategies, within a Bakhtinian discourse. Bogarde, for example, directly addresses the question of 'womanliness', encouraging female experience to express itself in equal measure to that of its male counterparts,¹⁷ with neither having the last word. Within this, Bogarde repeatedly raises the issue of the woman as the 'other' in relation to a centralised, overtly male discourse. This is particularly true of A Gentle

¹⁵ A. Storr, Sexual Deviation (Harmondsworth: Penguin, 1974) p.40.

¹⁶ Goffman uses this term in connection with disruption to, or failure of, social performance.

Occupation, focusing as it does on colonial legacy and other forces of occupation. The concept of 'masquerade', of 'womanliness as a mask behind which man suspects some hidden danger', ¹⁸acknowledges not only a woman's gender and sexuality as 'constructs', but also their response to a male 'centre'. Luce Irigaray describes this process as 'the masquerade...is what women do...in order to participate in man's desire, but at the cost of giving up theirs'.¹⁹ Thus, the guises sanctioned by 'masquerade' in the stories of Dora and Emmie, Leni and Cuckoo, Alice Arlington, Lulu and Florence, and lastly, Isobel Wood, in turn offer both self-protection and a peculiar type of power: 'the masquerade as defence, defence in this system of male identities and consequent identifications'.²⁰ The inherent problem posed by Ruby, Lulu and Isobel, in their respective roles as 'dominatrix', however, is that the act itself merely re-inscribes their status as the feminine object operating within a phallogentric social system. This perhaps explains the extreme violence of, for example, Isobel's attack on Jake, and also Lulu's appropriation of the language of sexual, implicitly male, coercion at Les Palmiers. Her use of the term 'male rape' not only resonates with sexually politicised conflict, but also foregrounds the inherent irony of her own position. Lulu and Isobel are both victims of male abuse, but can only move forward by 'unlearning' the retributive mechanism that condemns them to repeat the patterns of the past. Through her relationship with Will, Lulu begins this 'period of adjustment' with its promise of sexual healing to embrace carnal polyphony.

The fiction reveals how men are also confined by the expectation to conform to culturally constructed notions of 'maleness'. Many of Bogarde's male characters

¹⁷ It is important to reiterate that the critical evaluation of Bakhtin's work by some feminist scholars has shown an implicit patriarchal bias, while others, in line with the direction of this thesis, recognise that dialogism in fact opens a 'space' in which a feminist critique may flourish. See also footnote 4.

¹⁸ Joan Rivière, 'Womanliness as a Masquerade' in *Formations of Fantasy*, (eds.) V. Burgin, J. Donald and C. Kaplan, (London and New York: Methuen, 1986) pp.35-44. This particular reference appears on p.43.

¹⁹ L. Irigaray, *Ce sexe qui n'en est pas un* (Paris: Éditions de Minuit, 1977) p.131.

bear out the fact that 'masks', in projecting social expectations of manhood, are nevertheless at odds with the autonomous life of the libido. In West of Sunset, for example, the Freudian cycle of repression and violence typically fails to regulate the relentless demands of sexual desire in Hugo Arlington, while in A Gentle Occupation, Gaunt's public persona is constructed principally to contain the subversive potential of repressed sexuality. In Jericho, the experience of James Caldicott comments directly on the process by which perceived sexual dysfunction is constructed by the establishing of a desirable sexual 'norm'. Peter Stallybrass and Allon White observe how this leads to 'a mobile, conflictual fusion of power, fear and desire in the construction of subjectivity: a psychological dependence upon precisely those Others which are being rigorously opposed and excluded at the social level'.²¹ The staging of forbidden pleasure, in the form of structured play can, as in the case of Lulu and Will, be seen in terms of carnivalesque activity that frees individuals from learned patterns of response and restrictive sexual stereotypes.

This, however, fails to take account of an inherent problem, which is that the effort to escape culturally imposed roles leads men, as well as women, to re-enact similarly finalised positions. It is on this basis that the term 'dystopian' carnival has particular resonance in relation to those couplings that constrain 'self' and 'other' to a state of fixed objectification, and militate against the making new of the boundaries of 'body' and 'self'. True carnival, by definition, actively subverts the finalised form articulated in the act of representation. It is important, however, to distinguish the Lulu and Will relationship in Jericho from this equation because what appears initially to be objectified role-play evolves into the embodiment of the carnival body,

²⁰ S. Heath, 'Joan Rivière and the Masquerade', (pp.45-61) in Formations of Fantasy, p.46.

²¹ P. Stallybrass and A. White, Introduction to The Politics and Poetics of Transgression, p.5. A by-product of this, as Stallybrass and White explain, is '[t]he carnivalesque ambivalence of "praise and abuse"...' (p.120). The co-existence of 'power', 'fear' and 'desire' is perhaps best illustrated in A Gentle Occupation where Kalik performs an act of mock-fornication with a classical statue, with Gaunt forced into the position of voyeuristic onlooker.

with its resistance to closure and finalisability. Thus, Lulu's life-affirming legacy enables Will to 'readjust' and reconnect with those closest to him. This chapter focuses on the role of the carnivalesque in the later novels by developing the link between the 'stage' and individual performance, and with it the scope for the reinforcement or liberation from culturally inscribed sexual stereotyping. The three sections that follow address this concern with sexuality and staging to underline the dark and unfathomable workings of the libido and its power to disrupt socialised performance.

Minty's back room in West of Sunset

The chapter began by underlining the way in which issues relating to sexuality and staging become the focus for the later novels. These concerns are also inextricably linked to the wider question of constructed identity in that 'dysfunction' appears in part to be generated by the existence of a desirable 'norm'. Accordingly, a centralised discourse that constructs normative gender roles does so as part of a regulatory system of control, necessitating the staging and 'masks' that validate all socialised performance. West of Sunset (1984) enacts the traumatic disjunction between the public and private 'masks', but unlike Jericho and Closing Ranks, chooses not to probe 'the precarious border between body and cultural embodiment...'.²² Instead, the novel's 'Promethean'²³ epigraph, with its emphasis on the capacity of human evil to confine man to a finalised definition, equates Hugo's fate with a modern-day morality tale set in the spiritual 'wasteland' of Bogarde's Los Angeles. Camera-eye narration develops this association through a network of

²² E. Kosofsky Sedgwick and A. Parker (eds), Performativity and Performance (New York and London: Routledge, 1995) p.156.

²³ There are clearly intended parallels to be drawn between Hugo Arlington's situation and classical legend. Herbert Marcuse explains that Prometheus's world of industry is faced with the ever-present threat from 'Pandora, the female principle, [in whom] sexuality and pleasure appear as a curse-disruptive, destructive'. See Eros and Civilisation: A Philosophical Inquiry into Freud, p.133. Hugo's

symbolic images, namely Hugo's identification with fire imagery and the associated references to 'golden' and 'coffin'. These images inform the discourse of sexuality and constructed sexual identity, serving also to reinforce patterns of dystopian carnival. This widespread use of symbol enforces temporal and spatial cohesion in a novel that relies extensively on cinematic 'cutting' techniques. These propel the reader into a parallel social reality²⁴ that demands a constant readjustment of sights and provides formal momentum throughout the novel.

Attention is drawn repeatedly to the public and private 'masks' worn by Hugo: Hugo the 'golden', the exciting, but self-indulgent rising star; the ardent suitor, the skilled, but faithless lover; the enthusiastic but part-time father; the social fraud, the dilettante, the intellectual charlatan; the depraved child molester, and self-styled scapegoat in sexual role-play; and lastly, a friend to Jonathan, but despised by him. Importantly, this mobility of self intensifies the focus on the independent life of the libido, but it also addresses what Simon Dentith refers to in terms of the Bakhtinian insistence on the 'irreducibility of the individual'²⁵ and, by implication, the unfathomable nature of Hugo's criminal behaviour. It is also clear that the ritual cycle of abuse and punishment that underpins Bogarde's portrayal of unfathomable otherness is fed by the need for public and theatrical humiliation. The 'stage-set' for this is Minty's back room before an assembled audience of Afro-Americans. In this graphically stage-managed spectacle of dystopian carnival, the 'lower' body is privileged over the 'upper', but the carnival 'body' is distorted to form only a representational image of self-gratification, which in turn confines the audience to the role of voyeurs. The dynamics of sexual staging are consistently underlined through the use of cinematic techniques. Hugo's sexual degeneration and relentless slide to

rise from humble origins to achieve success as a writer leads directly to a life of sexual excess and his untimely death.

²⁴ D. Bogarde, *West of Sunset*, (p.17); (p.197) and (pp.237-238).

self-destruction, for example, is communicated through a combination of flashback sequences, disjointed images and impressions which assume wider significance as the narrative progresses. These techniques also play a part in enabling the presence of Hugo, who at the start of the novel has been dead for nine months, to loom large over the lives of nearly all of the characters. This alignment of the narrative space of past events with the present is achieved through a succession of kinetic breaks, together with techniques such as 'fade'/'dissolve', 'zoom focus', 'wide'/'high-angled' or 'establishing' shots. As in Voices in the Garden, Bogarde continues his fascination with the textual systems of cinema for the purpose of orchestrating voice and elaborating on staging techniques.

The dark sexuality of Hugo Arlington, and its association with Stam's 'dystopian' or 'aborted' carnival, is defined by a need to feel power which manifests itself in his abduction and abuse of the young Julie-Mae. He 'atones' for this crime by submitting himself to acts of ritual abuse in Minty's back room, but is either unable or unwilling to break this cyclical pattern of behaviour. Staging, and crucially, the pivotal role of the audience, is intrinsic to maintaining the multiplicity of roles that Hugo is seen to inhabit during the course of the novel. The morbidly grotesque piece of theatre designed to win Alice's hand in marriage is, for example, carefully choreographed to demand audience attention. The scene resonates with symbolic meaning with Hugo, at 'centre stage', positioning himself inside a sealed '*white* coffin...with a dozen bottles of champagne round him, covered in camellias or gardenias...'(p.28). The fact that the flowers are 'plastic' serves to underline the hedonistic sham of Hugo's life, while the pervading nihilism of his death promises not renewal or closure, but only bitter memories and anxiety for the future. As a finalised representation, the 'coffin' image foreshadows Hugo's drive towards self-

²⁵ S. Dentith, Bakhtinian Thought: An Introductory Reader (London and New York: Routledge, 1995) p.63.

destruction and stands in stark contrast to the Rabelaisian notion of death as an organic part of the life-affirming spirit of carnival:

The 'cheerful death' of Rabelais not only coincides with a high value placed on life and with a responsibility to fight to the end for this life- but it is in itself an expression of this high evaluation, an expression of the life force that eternally triumphs over any death. In the Rabelaisian image of the cheerful death there is not, of course, anything decadent; there is no striving toward death, no romanticising death. In Rabelais, the death theme itself, as we have already said, is in no way foregrounded, in no way emphasised.²⁶

Instead, Hugo's fixation with death is elaborated upon via an expansive network of images of moral decay, with the 'coffin' image recurring as a means of articulating spatial and psychological confinement. This is clearly the thinking behind the juxtaposition of Clemency, '[l]ying in her coffin, smooth in white, beneath towering elms and cawing rooks at Farthing Hall' (p.46), and the dead Julie-Mae in the boot of Hugo's car (p.220). Similar analogies occur elsewhere, notably in Alice's description of her kitchen as being 'as narrow as a coffin' (p.41), and Irina's sitting room, which Jonathan compares to 'an undertaker's parlour', and the subsequent link of the house with an 'extraordinary feeling of evil' (pp.244-245).

The Introduction has already noted how Bogarde's reading of poetry directly informed the writing of the novels in terms of developing precision in language and in the incisive use of image. It is probably West of Sunset that best illustrates this, not least through the pervasive use of fire imagery that forms the basis of a network of images designed to enrich the narrative with symbolic meaning. There are implicit references to fire throughout the novel: the Matilda nursery rhyme (p.64), the 'ladybird' bracelet (p.37; p.238) and the colour association of Hugo's magnum opus, the aptly named 'The Golden Immigrants'. These images work subliminally on the reader's imagination in a way that recalls Mary Shelley's use of fire imagery in Frankenstein. The furnace in Irina's cellar, for example, provides the generative

²⁶ M. M. Bakhtin, 'Forms of Time and Chronotope in the Novel' in The Dialogic Imagination: Four Essays (Austin: University of Texas Press, 2000) p.198.

focus for such imagery, linking Hugo's monstrous acts with a symbolic evocation of hell and damnation. It is in the cellar also that Hugo destroys all but one example of the incriminating evidence of his sexual abuse of minors (pp.238-239). At the end of the novel, the furnace is replaced by Mouse's 'purgative' fire as the dominating image, by which '[w]ickedness would crumble to ash, evil would be purified by fire, the havoc brought by the Golden Man would be all burned away. And no-one would ever know' (p.247).

Imagery relating to the Icarus story also connects Hugo's arrogance and moral unaccountability with his ultimate annihilation in the car crash. This final act of obliteration, '[t]hey had to use a hose to wash him out of the wreck' (p.120), is a final consummation of the death-wish by which he lived his life. This reinforces the association between the images of sex and death and confirms Hugo's status as a depraved figurehead for the forces of anti-carnival, which deny all prospects of renewal. His tawdry publication, 'The Treblinka Trilogy', unites the sex and death themes, being described by Jonathan as 'A kind of hard porn *Don Juan*... Absolute obscenity in the most elegant, graceful poetry' (p.53). It not only expresses the perverse duality of Hugo's world, but also foreshadows his own death by fire in the wreck of the car. The conflagration watched by Etty and Jupiter from their physical and metaphorical remove in Little Venice at the close of the novel communicates this pervading sense of spiritual and cultural nihilism linked with Hugo's activities (p.248). The symbolism of West of Sunset, therefore, in identifying the human drive towards sex and death and the irrational demands of the 'id', points to the ways in which Freudian theory complements the Bakhtinian principles on which the thesis is based. Hugo's stark delineation of the 'sexual' from the 'social' flouts the Bakhtinian belief in organic body politics, where 'sex' and 'death' are component parts of the Rabelaisian vision of renewal. In its place, Hugo constructs a world based not on

carnal polyphony, but on a dark, destructive sexuality that can only ever confine self and other to a set of finalised definitions.

The theatrical dynamics of Hugo's ritual humiliation at the hands of black men and women taps into the primal paradox of 'fear and desire' for the unbridled sexuality of the negro popularised and perpetuated by white, western culture.²⁷ The theatrical spectacle acquires further meaning in terms of the inverse dynamic of colonial master and subject, and with regard to Hugo's association with 'dystopian' carnival. The widespread use of ironic chiaroscuro images, principally to describe Hugo, reinforces this view, and draws attention at the same time to the nature of self as a construct. As a piece of theatre, the grotesque realism of Minty's denies the concept of cultural hybridity, while Hugo's mimicry of the Afro-American dialect during sex-play attempts to re-create carnivalesque parody. In a bizarre ceremony of orchestrated 'scapegoating', Hugo submits himself to the venom of the assembled horde: 'Punish me...punish me for all the evils we done to your people. Hate me! Hate me!' (p.118). The audience responds in an appropriately staged manner: 'Years of hate they let go. Years they didn't even know they knew about' (p.119). His tormentors, however, and those voyeuristically bound to view the spectacle, are unable to step outside their objectified roles within a 'unified field of vision'²⁸ imposed on them by the boundaries of this act of sado-masochistic role-play. Sartre understood this to be an indispensable feature of the sado-masochistic dynamic, which countermands the Bakhtinian notion of reciprocity in casting self as the captive of the other:

I attempt therefore to engage myself wholly in my being-as-object. I refuse to be anything more than an object. I rest upon the Other, and as I experience this

²⁷ H.K. Bhabha, Foreword to *Black Skin, White Masks* by F. Fanon (London: Pluto Press, 1991) p.x.

²⁸ M. M. Bakhtin, *Problems of Dostoevsky's Poetics* (Minneapolis: University of Minnesota Press, 1999) p.17. The same sense of a 'monologic', 'single-tiered world' that Bakhtin attributes to drama is appropriate in relation to this particular example of sado-masochistic role play because the participants are confined by its conventions to mere 'represented positions'.

being-as-object in shame, I will and I love my shame as the profound sign of my objectivity.²⁹

As an act of atonement, the stage-show fails to convince, and instead points up the gross irony of Hugo's position, identifying him further with dystopian carnival where carousing leads only to 'obnoxious candour and escalating aggression'.³⁰ In terms of the eroticisation of power, the dynamic of active-passive, subject-object relations is definitively bound by its own rules of theatrical constraint that spare Hugo from mortal injury (p.119). It is clear also that his psychological need to *be* the 'other' not only denies the celebratory aspects of difference, but also works to counter the spirit of carnal polyphony.

Hugo's actions compound this sense of finalisation by denying the carnival body, so that the privileging of the 'lower' body leads not to liberation and renewal, but to a fixed representation of self. He articulates this process in terms of a self-fulfilling prophecy: 'one day I'm goin' do something so bad they'll kill me, you see. They'll stomp me to death' (pp.119-120). The overt sense of nihilism that accompanies these lines stands in direct opposition to the vision of renewal that is central to Bakhtin's critique of Rabelaisian degradation:

To degrade also means to concern oneself with the lower stratum of the body, the life of the belly and the reproductive organs; it therefore relates to acts of defecation and copulation, conception, pregnancy, and birth. Degradation digs a bodily grave for a new birth...³¹

The symbolic linkage between sex and death that recurs throughout the novel conspires against the Rabelaisian premise that '[d]eath is included in life, and together with birth determines its eternal movement'.³² Hugo's need to degrade and be degraded is divorced from this cycle of renewal because it seeks merely to objectify the other in a process that narrows down, rather than opens up, space in

²⁹ J-P. Sartre, Being and Nothingness: An Essay on Phenomenological Ontology (London: Methuen, 1972) p.378.

³⁰ R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film, p.111.

³¹ M. M. Bakhtin, Introduction to Rabelais and His World, p.21.

which competing discourses may flourish. His abduction and killing of his maidservant's daughter, lured away by the gift of his own daughter's ladybird bracelet, is a harrowing example of a man for whom sex is equated with power. There is no attempt to fathom the evil that simply *is*, and instead Hugo remains 'a rotten man; unsuspected. Woodworm in a slowly crumbling piece of self-construction' (p.54). Nevertheless, this study of psychosexual trauma, along with the portraits of James Caldicott in Jericho and Isobel Wood in Closing Ranks, demands that the whole question of how sexual identity is gained, and how it is related to the socialised development of the individual, be repeatedly addressed. West of Sunset, and the novels that follow, affirm the centrality of the 'stage' in charting the activities of the mobile self as it oscillates between the demands of the public 'mask' and the sometimes intolerable burden of private desire. The following section continues to explore the links between 'stage' and staging in relation to socially acquired sexual identity, with specific reference to Jericho and its sequel, A Period of Adjustment.

Le Poisson d'Avril and Les Palmiers: Jericho and A Period of Adjustment

These novels address issues relating to sexuality as a social construct, but unlike West of Sunset, focus on interpellative issues relating to the construction of sexual identity. Priority is given, for example, to the adolescent accelerators of a confused adult sexuality. This attention to causal factors switches attention from the end result, the separation of the 'sexual' from the 'social', to the means by which sexual stereotypes are constructed and maintained. Jericho and A Period of Adjustment, together with Closing Ranks, invite the reader to ponder the correspondence between socially constructed sexuality and the Bakhtinian concept of 'finalisability'. The reconstruction of James Caldicott's later years abroad, by means of his final letter, diary extracts and mutual acquaintance, leads his brother Will, as the leading

³² *ibid.* p.50.

narrative voice, to discover a sibling in death whose pursuit of sexual excess concealed a desperate desire for oblivion.³³ At Le Poisson d'Avril,³⁴ the night-club frequented by James, the staging of sexual acts gives him a brief escape from the psychosexual trauma of his past. However, these merely reinforce the connection between fear, power and desire that Stallybrass and White identify as formative markers on the road to sexual identity. James learns the delight of pain at school at the hands of the headmaster who whips him for having Beardesley drawings, and is further angered by James's subsequent erection and ejaculation. This single-sex, institutionalised environment, which inculcates only established versions of 'maleness', is fertile territory for feeding desire in the adolescent James through the act of repression.³⁵ Will's commentary on the journal extract of this event amplifies this view by informing the reader that '[t]he glory of sado-masochism has been discovered...the seed had been sown' (*Jericho*, p.164). Importantly, it casts Will, but also the reader, in the role of voyeur, thereby intensifying the focus on the fiction's wider concern with ways of seeing, and reinforcing the role of the 'forbidden' in the construction of sexual predilections.

This formative experience for James reinforces the notion that '[d]ifferentiation...is dependent upon disgust'.³⁶ In a Bakhtinian sense, this act exemplifies the enforced separation of the 'sexual' from the 'social' in the

³³ The Introduction has already referred to the inclusion of a postcard in Bogarde's handwriting bearing lines from Pope's 'Ode on Solitude' to accompany the draft manuscript of *Jericho*. These lines are clearly the inspiration for successive notes and doodling in preparation for the conversation between Will and Martha. This, as the Introduction claims, lends further support to the argument that Bogarde worked outwards from a resonant phrase, or in this case the poetic image of oblivion.

³⁴ The translation of 'Le Poisson d'Avril' is 'the April's Fool' which associates the night-club with 'carnival' but, as the chapter will argue, a specifically 'dystopian' form. There are correspondences here also between the classical myth of Proserpina's abduction down into the Underworld at the onset of spring-time and James's participation in the staged sexual activities. This constitutes a turning point in his life that will lead to further unhappiness and premature death.

³⁵ Reference has already been made to the work of C. L. Barber, which offers a persuasive account of how the suppression of 'carnival energy' might lead to the type of psychological distress that is evident in James Caldicott. See footnote 94 of Chapter 2. Peter Stallybrass and Allon White identify in Freud's psychoanalytical technique the ability to 'salvag[e] torn shreds of carnival from their phobic alienation in the bourgeois unconscious by making them once more the object of cathartic laughter'. See *The Politics and Poetics of Transgression*, p.171.

construction of James's sexual identity. The body becomes the site of both shame and desire, setting in motion the confused sexuality of later years in which James, through his marriage to Florence, acquires briefly the 'mask' of 'heteronormativity'.³⁷ The cycle of violence and humiliation, pain in pleasure, is given full expression with James's relocation to France and his association with the wealthy American, Brent Millar. The Millar world is based on illusion in which roles are nominal and divorced from function. His marriage to Millie is a cover for his homosexuality and his predilection for 'different sex', which in turn consigns her to an asexual status whereby she 'does for him everything that Jojo does *not* do' (*Jericho*, p.153). Millar, who is confined to a wheelchair as a result of a riding accident ten years earlier (*Jericho*, p.140), holds court to an entourage of nubile young men: Daniel Jacquet, 'Not gay...*Obliging*...'; Martin, chosen for his 'pretty' good looks; and Jojo, the Abyssinian rent-boy picked up by Millar in Paris (*Jericho*, p.154).

These 'players' are strategically important for Millar to maintain the illusion of sexual potency. It is this particular 'stage' that affords Will an insight into the paradynamics of sexual power and the inherent dilemma of the master/slave relationship. Millar's attempt to assert his control over Jojo through the use of racist jibes merely serves to reinforce his own dependence on and, ironically, subservience to, his negro manservant. This corrosive exchange between the two points to how staged performance can so easily be disrupted (*Jericho*, p.146). Will's inability to participate leads to deflection - 'I ignored the ugliness of the conversation around me, just blundered in' (*Jericho*, p.146) - his own sense of unease being designed to increase the feelings of voyeurism with which the reader can readily identify. Staging techniques also elaborate here, in this scene of 'sanctioned' homosexuality, on the ambivalent position of Will, who narrates the scene, and whose presence as the

³⁶ P. Stallybrass and A. White, *The Politics and Poetics of Transgression*, p. 191.

'audience' is integral to its theatrical outcome. What transpires is a fascinating interplay of double take as subject-object relations are held up to critical scrutiny. A scene such as this gives an acute sense of its having already been put to the theatrical test in the olive store with Bogarde enacting each of the parts.

Bogarde revisits the dynamic of voyeur and objectified other in the scene where Will returns to read James's diaries (*Jericho*, pp.162-170). Millar has placed markers at appropriate points, as Jojo explains, 'To save you time. You might miss something wonderful' (*Jericho*, p.162). The situation evokes the Foucauldian notion of 'the gaze of those involved in the act of surveillance, which is no stranger to the pleasure of surveillance, the pleasure of the surveillance of pleasure...'.³⁸ As a 'stage-set', the scene addresses itself once more to the paradynamics of space and psychology, notably in the finalised role-play of Millar, Jojo, and also to Will as he reads the diary account of James's sexual activities at Le Poisson d'Avril. By definition, the stage-show debases the organic status of sexuality as a component part of the social life of the body:

Apparently at the Poisson there was a small private room for select members. This room had a small stage, rows of seats, and was strictly a private affair. Here 'demonstrations' of various sexual kinds were given. Sometimes with poetry readings to accompany the 'demonstration' or tableau or tableaux. These, as might be expected, all glorified maleness, sex, violence, brutality, pain, torture and, above all, the 'glorification of extreme humiliation'. In short, this private club was a bondage club. (*Jericho*, p.166)

Those present are suitably attired in their respective 'uniforms' of 'Nazis', 'motorcycle police', 'soldiers in the cavalry', 'sailors' or 'boy scouts'. Many simply wear riding-boots (*Jericho*, p.167). The stylised spectacle of sado-masochistic activity presents a central paradox in that James's attempt to escape the constraints of

³⁷ This term is commonly used in Queer theory to pinpoint the polar distinctions between heterosexuality as the 'norm' in sexual mores, as opposed to 'transgressive' bi- and homosexuality.

³⁸ M. Foucault, 'The History of Sexuality' (pp.183-193) in *Power/Knowledge. Selected Interviews and Other Writings 1972-1977*, (ed.) C. Gordon (Hemel Hempstead: The Harvester Press, 1980) p.186.

normative sex roles, in its *re*-action against a centralised discourse, results not in carnivalesque renewal but finalisation.

The stage show provides a theatrical representation of perceived notions of collective 'maleness' and androgynous statements of power. Against this backdrop, James's role as passive 'spectator', under the sadistic 'gaze' of Millar (Jericho, p.166), becomes, in a short space of time, that of passive 'victim' in the midst of this dystopian carnival:

Gently, with a good deal of flattery and cajoling, one must suppose, James was persuaded to partake of the rituals one evening. To take part in one of the exclusive tableaux himself. As a victim, naturally. And therefore very soon after this initiation, James, naked as the day he was born, shaved, oiled, as smooth and suggestive as a Canova marble, was carried, chained and securely bound, over the shoulders of his Master, one Jojo. The tableau was called, as you might guess, 'Le Blanc et le Noir'. James, high on coke, limp and submitting. Jojo gleaming, armed with a whip, began the dance of humiliation and bondage. James's fate (as well as his lips-he was gagged with a belt) was finally sealed. (Jericho, p.167)

The explicit nature of James's account of his delight in experiencing sexual domination, both here and later in the novel (pp. 173-174) is crucial to the success of Bogarde's staging agenda. This serves to focus attention on Will's enforced role of objectified other under the 'gaze' of Millar, who insists that 'You have missed the best parts...Why don't you sit for a moment. I have time if you have' (Jericho, p.168). It is on staging grounds also that Bogarde decides to tone down an explicit passage in which Giles narrates the story of his abuse at the hands of Eric Rhys-Jones (A Period of Adjustment, p. 253), with the result that Will's role as father-protector is prioritised. In Jericho, Millar identifies James's dilemma as a staging issue, insisting that he 'went against his true nature. He was playing the wrong part in the wrong play' (p.145). This provides a credible rationale for the ritualistic cycle of atonement through punishment that James feels compelled to perform at Le Poisson d'Avril night-club. Paradoxically, the physical pain of punishment provides him with a fleeting sense of release from the 'sins' he believes were responsible for his son,

Thomas, being born with Down's Syndrome (p.169). In so doing, his actions respond directly to a centralised discourse that wields its power according to 'the law of transgression and punishment, with its interplay of licit and illicit'.³⁹ It is the act of prescribing normative sexual types that establishes ingrained perceptions of 'otherness'.⁴⁰ This world is not 'open' and 'free', but bound by finalised definitions that differentiate 'normal' from 'abnormal', and which in turn produce a climate of prohibition and desire⁴¹ running counter to the aspirations of carnal polyphony.

The sexual relationship that develops between Lulu and Will is strategically placed as a counter-balance to the finalised images of *Le Poisson d'Avril* that close down the dialogue of sexual exchange. At their first meeting, even the silence itself is dialogic, with everything around Will 'obliterated by the intensity of the eyes before me' (*A Period of Adjustment*, p.141). Will is not captive to the 'gaze', as James was to Millar, but sees reflected back a new and appealing image of himself, a wholeness that was lacking in his marriage to Helen. Feeling suddenly twenty-four-years-old again, he buys a yellow open top sports car (pp.168-170), and exchanges his staid wardrobe for tight jeans and silk shirts to express his new self-image. Will's refusal to see himself as the garage owner sees him, merely fuels his desire to have the car: 'I was, as far as I was aware presently, a young man' (pp.168-169). The personification of the car, like an enticing femme fatale, adds to the theatrical dimension of the scene as it probes the paradynamics of self and other, further underlining Bogarde's fascination with ways of seeing. The car continues to be the

³⁹ M. Foucault, *The Will to Knowledge: The History of Sexuality*, Vol. 1, (Harmondsworth: Penguin, 1998) p.85.

⁴⁰ Foucault argues that the law does not legislate against pre-existing sexually deviant practices but produces them, thereby generating the desire it purports to condemn. Hence, an apparatus of power 'regulates' sexuality according to what is 'normal' and 'abnormal'.

⁴¹ Both Foucault and Freud focus on this essential paradox confronting the socialising of the individual, though of course their methodologies of approach differ substantially. Both men formulated theoretical concepts in response to the trend in the nineteenth century to establish patterns of normalisation throughout society. An important theoretical distinction, however, is that Freud links the process of socialisation with the repression of the self, while for Foucault, and successive postmodernist commentators, selfhood can only ever be culturally constructed.

focus for staging issues, with Dottie Theobald revising her initial dismissal of 'a playboy's sort of car' (p.170) in favour of it being 'the sort of car that brings out the tart in every woman' (p.171). Lulu also recognises the car as a 'phallic symbol' (p.182), and an essential accompaniment to Will's new image (p.211).

There is a correlation here between Will's 'slowly emerging new model of myself' (p.168) with Bakhtin's notion of an 'excess of seeing', whereby an individual can only perceive himself in terms of another's 'gaze'.⁴² But the changes wrought by Lulu speak not of this, or indeed of Sartrean captivity by the Other, but of sustained dialogic engagement that enables Will to *know* himself better. Holquist outlines how '[d]ialogism, like relativity, takes it for granted that nothing can be perceived except against the perspective of something else...'.⁴³ This relational dynamic throws the spotlight back on to the 'stage' as a vocal arena and onto the staging techniques that foreground selfhood as being constituted through its acts.⁴⁴ Successive revisions to the manuscripts show Bogarde intent on prioritising what he saw as the coterminous relationship between selfhood and performance. In the revisions for the final draft of A Period of Adjustment, for example, he chooses to insert an additional line of microdialogue to close Chapter 11 (p.257), in the form of the deceased Lulu's voice breaking through into present-time story-space. This type of revision acknowledges the ongoing dialogue that for Will will sustain the pattern of personal growth begun by Lulu: 'I would remain this way. A reminder to hold on to my new standards. In her memory' (p.259). The same sense of dialogic anticipation clearly governs the

⁴² 'This ever-present *excess* of my seeing, knowing, and possessing in relation to any other human being is founded in the uniqueness and irreplaceability of my place in the world. For only I - the one-and-only I - occupy in a given set of circumstances this particular place at this particular time; all other human beings are situated outside me'. See 'Author and Hero in Aesthetic Activity' in Art and Answerability: Early Philosophical Essays (eds.) M. Holquist and V. Liapunov (Austin: University of Texas Press, 1990) p.23. The novels confirm Bogarde's belief in the uniqueness of the individual and demonstrate that this distinctiveness is necessarily a product of the relational activity between self and other.

⁴³ M. Holquist, Dialogism: Bakhtin and His World (London and New York: Routledge, 1990) pp.21-22.

excision of the former clichéd and finalised closing line of the novel with one that communicates more poignantly the beginning of a personal journey of ‘readjustment’ for Will and his son, Giles.⁴⁵

In A Period of Adjustment, Bogarde continues to address issues of constructed identity and sexuality in focusing on the sexual relationship between Lulu and Will, against the backdrop of a ‘closed’ stage in the apartment at Les Palmiers (pp. 152-160). Here, their structured play, in which he is subservient to her ‘dominatrix’, stands in dialogic opposition to the sado-masochistic liaisons formed by James. In keeping with the Bakhtinian notion of carnival activity as ‘a pageant without footlights’,⁴⁶ the scene leads the reader to alternate between feeling Will’s pain and complicit voyeurism. So too, culturally inscribed boundaries are eroded by Lulu’s ‘reversal of fortunes’ or ‘Girls’ revenge’, which confounds the Freudian premise of passive female sexuality. She explains how “‘I was always the target, it was little old me trussed up like some goddamned hen. And then I thought, get me some great looking *young* guy! Take my revenge. Change places?’” (p.159). Lulu embraces the spirit of the carnival body in that her actions are the antithesis of the Freudian concept of ‘lack’, defiant, insatiable, empowered not encumbered by *différence*. Her challenge to male authority is also indicative of the relational and energising effects of true carnival, where the objective of the ‘low’ is the subversion of ‘high’ culture.

This challenge to the traditional power axis between the sexes is reflected also in the inverted, oxymoronic use of language in keeping with its carnivalesque agenda. To Lulu, Will becomes ‘Babe’, a term ‘strictly for fantasy land. For male-rape time. A term of cruel endearment’ (p.209). Lulu’s actions, and indeed Isobel Wood’s in

⁴⁴ Judith Butler argues that identity and sexuality are culturally constructed, maintaining that ‘there need not be a “doer behind the deed”, but that the “doer” is variably constructed in and through the deed’. See Gender Trouble: Feminism and the Subversion of Identity, p.142.

⁴⁵ The manuscript shows that the original line read as follows: ‘And linking his hand in my own we ran into the wind together’.

⁴⁶ M. M. Bakhtin, Problems of Dostoevsky’s Poetics, p.122.

Closing Ranks, could be interpreted as simply the appropriation of another power discourse with an accordingly finalised 'endgame'. Michel Pêcheux's concept of 'disidentification' informs the dilemma confronting Lulu and Isobel Wood by articulating the means by which a feminine subject might be constructed within a dominant 'male' discourse:⁴⁷

...disidentification is a strategy of transformation which involves recognising that the dominant discourse cannot be avoided, is always-already-there. Disidentification requires working on and through the pre-existing language: appropriating the concept. It therefore means retrospectively constructing the concept's first principles while engaging in the struggle for its meaning.⁴⁸

Both women work within these terms of reference to adopt subversive strategies in the clear knowledge that their pattern of behaviour responds directly to a patriarchal system of control. Lulu justifies her need for sexual dominance on the basis that it is 'the kind of sex I sometimes need' (p.209) because in her mind it redresses the balance with regard to the sexual wrongs she has experienced at the hands of men (p.182; p.210). Under Will's influence, her desire to dominate becomes less urgent, with dialogue being the first crucial step on the road to emotional and sexual healing.

The dialogism that characterises Will and Lulu's relationship begins the process of re-focusing Lulu's attitude to men and towards her own sexuality. The role of 'dominatrix' is a conscious response to the years spent conforming to the culturally inscribed notion of womanhood, articulated by Joan Rivière's concept of 'masquerade'. With Will, she begins to re-learn what feminine sexuality can mean, just as he too embarks on a 'period of adjustment', and after her death, 're-adjustment'. For both, the carnival body becomes the focus, therefore, for a process of transformation that recalls Bakhtin's critique of the Dionysian creative principle:

⁴⁷ M. Pêcheux, Language, Semantics and Ideology, (trans.) Harbans Nagpal, (London: Macmillan, 1982) p.198. Pêcheux defines 'disidentification' as 'disjoining thing-objects from the objectivity of processes, substance and the subject from the cause' (p.198). He also outlines the concepts of 'identification' and 'counter-identification' as alternative routes by which subjects are constructed in relation to dominant ideologies.

⁴⁸ P. Childs and R.J.P. Williams, An Introduction to Post-Colonial Theory (London and New York: Prentice Hall: Harvester Wheatsheaf, 1997) p.195.

In the Dionysian cult, an inner *but not solitary* 'living-out' of the body to its fullest predominates. Sexuality grows stronger. Plastic bounds begin to dissolve. The plastically consummated human being - the *other*- is submerged in faceless yet unified intracorporeal lived experience.⁴⁹

The work of both Bakhtin and Rabelais acknowledges within this Dionysian vision the bitter-sweet component of human experience: that creative transformation is co-existent with sadness and tragedy. Lulu's vibrancy and joie de vivre is snuffed out, along with that of her young son's, in an horrific accident (*A Period of Adjustment*, pp.256-257), but what she meant to Will lives on in his relationship with others, notably in 're-discovering' Giles as his son. Lulu's carnivalesque influence is also a factor in re-aligning the sexual dynamic between Will and Florence, who felt '[j]ealous...of her effortless control and power over you, and the table in general' (*A Period of Adjustment*, pp.244-245). Her death thus becomes the source for a reappraisal and renewal of the bonds which Will and Florence share.

Lulu's passage through the novel, therefore, is both disruptive to staged performance, but also life-affirming and positive in its vision, the embodiment of '[c]arnival ...[as] the festival of all-annihilating and all-renewing time'.⁵⁰ The strong sexual attraction between Lulu and Will precipitates dialogic engagement and synthesises the 'sexual' and the 'social' in an organic union, the proper embodiment, in other words, of the carnival body resistant to 'closure' and 'finish'. By contrast, the objectified role-play of *Le Poisson d'Avril*, and the relationship between James and Millar, rank not as transformation but mere parodic displacement. It should be said, however, that this has nothing to do with affirming heteronormativity over other forms of sexual expression. The sado-masochism of *Le Poisson d'Avril* is, by definition, resistant to carnal polyphony, where the overriding desire to experience and impose otherness effectively drowns out another's voice. This disregard for the

⁴⁹ M.M. Bakhtin, 'Author and Hero in Aesthetic Activity' in *Art and Answerability: Early Philosophical Essays*, p.53.

⁵⁰ M.M. Bakhtin, *Problems of Dostoevsky's Poetics*, p.124.

negotiated turn-taking of dialogic engagement merely succeeds in producing a fixed representation of self and other as befits the tableaux on the stage at Le Poisson d'Avril.

The 'nursery' in Closing Ranks

Bogarde's final novel, Closing Ranks, continues to address issues relating to constructed sexuality and staging within the terms of a power discourse. The focus is again on the formative influences of youth that shape adult identity and sexuality, specifically in regard to the negative paternal role models in the lives of Isobel Wood and Rufus Grayle. Beau Grayle's uncompromising stance towards Rufus as a child again re-states the claim for sexuality as a 'construct'. Plagued by fears of diminished sexual potency, Beau finds sexual arousal and release in the cathartic theatre of war. It is here that he meets his own death, the final image of him being of a giant felled, appropriately by the explosion of two hand grenades which castrate him, in the ultimate symbolic identification of sex with death (p.225). It is Rufus who pays the price for his father's psychosexual dysfunction in failing to live up to Beau's ideal of masculine perfection as the product of a dissipated 'seed' (p.240). Rufus constructs an identity to negate the feelings of inferiority and rejection at the hands of his father, from whom he learns to equate gentleness with weakness (p.142), recoiling at the same time from the over-compensatory devotion of his disempowered mother (p.145). Rufus's adult identity is accordingly structured around the Freudian binary equation, in which his mother's displacement as an object of desire consolidates his identification with his father as the masculine subject. He identifies sex with power, as did his father in the act of procreation, discovering that 'his lack of height was of no consequence when horizontal' (p.145). Similarly, the illusory power of the television cameras is invaluable in manufacturing the sexual appeal of Rufus to an

adoring female audience that made his 'in search of...' programmes so successful (p.146). Sexual power also finds an outlet in the promiscuous liaisons in which his partners merely perform the roles of an objectified other: a "Caroline" or "Geraldine", his 'Barbie Dolls', who satisfy temporarily his quest for endless sexual experimentation and gratification. These casual sexual affairs, and more specifically, the sado-masochistic relationship he forms with the transvestite, Mae Lee Ping, reveal a man who must at all times retain the upper hand because what he most fears is the reciprocity of an equal partnership.

For Rufus, sex becomes an end in itself, divorced from the social life of the body, a means of conferring otherness in order to bolster a deeply ingrained sense of inadequacy. Paradoxically, the separation of the 'sexual' from the 'social' makes sexuality the focus for a self-sustaining and totalising reality which Rufus stage-manages to his advantage, notably in presenting Mae Lee Ping in public:

He adored the look of astonishment and unease among people who were, for example, like his own family: correct, routine, well-bred, courteous but wholly shattered when confronted with the theatrical truth. Their startled eyes, their lack of any vocabulary whatsoever to deal with the situation, their total bemusement, delighted him. (p.147)

Here, Rufus negates Goffman's concept of the importance of unifying staging techniques that are designed 'to preserve everyone's line from an inexcusable contradiction...'.⁵¹ He does this in the full knowledge that 'the impression of reality fostered by a performance is a delicate, fragile thing that can be shattered by very minor mishaps'.⁵² He uses his position at centre-stage not for carnivalesque subversion, but for re-enacting the pattern of control instilled in him by his father's example. In this respect, the ritualistic legacy of the past perpetuates the separation of the 'sexual' from the 'social' by which the other is confined to a finalised form.

⁵¹ E. Goffman, *Interaction Ritual: Essays on Face-to-Face Behaviour*, p.24. Goffman defines a 'line' as 'a pattern of verbal and non-verbal acts by which he expresses his view of the situation and through this his evaluation of the participants, especially himself' (p.5).

Rufus therefore rejects the body as a site for carnival renewal, and with it the possibility of sexually dialogic exchange, in favour of the constructed reality of structured play whose 'sanctioned' violence in time becomes a normative response to the pressures of social performance (pp.149-150).

The link between psychosexual trauma and childhood experience is repeated in the portrayal of Isobel Wood, whose relationship with her controlling father has played a pivotal part in the construction of her femininity and sexuality. Crucially, he maintains a controlling presence in her life (p.162; p.272), his voice being audible in the passage of microdialogue which plays a strategically important part in provoking her violent attack on Jake. He is directly responsible for nurturing the feelings of low self-esteem that lead Isobel to reject her position as feminine 'other' to embrace the status of 'masculine subject' within the context of a sado-masochistic relationship, a process 'moral' feminists regard as 'appropriat[ing] patriarchal power relations'.⁵³ By contrast with Lulu's portrayal in Jericho and A Period of Adjustment, passages of internal dialogism put the reader in touch with a woman who has been deeply damaged by men, initially by her father, then by successive lovers. Her recollection of 'podgy-bellied men in pinstripe suits who never revealed their ugliness until they were stripped, and then did it wearing their socks' (p.273), presents a measure of some of the unsatisfying sexual experiences of her youth. She effectively becomes the embodiment of the feminine 'object' in response to a centralised 'male' discourse, in which 'the body' itself is seen as 'mute, prior to culture, awaiting signification...awaiting the inscription-as-incision of the masculine signifier for entrance into language and culture'.⁵⁴

⁵² E. Goffman, The Presentation of Self in Everyday Life (Harmondsworth: Pelican: Penguin, 1974) p.63.

⁵³ J. Butler, 'Lesbian Sado-Masochism: The Politics of Disillusion' in Against Sado-Masochism: A Radical Feminist Analysis (eds.) R. R. Linden, D. R. Pagano, D. E. H. Russell and S. L. Star (East Palo Alto: CA., Frog in the Well, 1982) p.171.

⁵⁴ J. Butler, Gender Trouble: Feminism and the Subversion of Identity, pp. 147-148.

The 'muteness' of femininity, a term used by Simone de Beauvoir, corresponds to Isobel's description of the sex act in terms of bodily invasion and abandonment, recalling with distaste the way in which each lover '[n]ever asked about you. If you would like to wash *them* from out of your body' (p.273). Both Isobel and Lulu conform to de Beauvoir's assertion of culturally constructed femininity whereby 'one is not born a woman, but, rather, becomes one'.⁵⁵ The rejection of passive female sexuality also signals their identification with the role of sexual predator. Isobel's obsessive desire to complete her version of the painting of the martyrdom of St. Sebastian, with Jake in the title role, confirms her need to create an objectified male other. This rendition of 'womanliness as masquerade' constitutes 'not a defence against but a derision of masculinity'⁵⁶ as the basis for control and avoidance of rejection. Yet, ironically, masquerade, by definition, maintains its relational setting to a male 'centre', but it is the realisation of its failure that leads Isobel to exceed the boundaries of her control with the resulting tragic consequences. For Isobel, 'womanliness' equates to weakness, which leads her to conceal any trace of feminine behaviour in front of Jake (p.200). Even her economic power over him does not diminish her fears of inevitable desertion, but merely serves to increase them (p.163), underlining the degree to which she is confined by a learned pattern of response established long ago by paternal control.

It is only in her role of dominatrix that Isobel retains the power that initiated the sexual attraction between her and Jake (pp.273-274). Attention is drawn here to the crucial role played by language in maintaining the theatrical reality by which performances, according to Goffman, are either 'credited' or 'discredited'. In her capacity as dominatrix, for example, Isobel is 'Madame' whose use of the personified

⁵⁵ S. de Beauvoir, *The Second Sex*, (trans.) E.M. Parshley (New York: Vintage, 1973) p.301. De Beauvoir consistently designates women as the 'Other' in relation to a centralised male discourse.

⁵⁶ S. Heath, 'Joan Rivière and the Masquerade', pp.45-61, in *Formations of Fantasy*, p.57. Heath makes a specific reference to Marlene Dietrich's masculine attire as the basis for his observation.

whip, 'Mr. Rod' (p.74; p.95; p.164; and p.276) subdues Jake, 'Master Wood', 'Madame's Little Man' (pp.72-73). However, her increasing lack of influence over Jake becomes fixated on one particular word, 'hassle', which he uses to describe her attitude towards him (p.247), exacerbating in her feelings of emotional distress (p.249). The dialogically charged 'hassle' ultimately becomes the focus for the ensuing act of violence: 'The word hassle had struck hard, bruised her, and a sense of impending loss shadowed her like the dark wings of a giant bat. A bat of despair, failure' (p.270). The ebb and flow between the 'third-voice' and Isobel's leaves a lasting impression of the transgredient activity in which Bogarde demonstrates his skill in articulating '*another's* speech in another's language'.⁵⁷ Changing narrative perspective by the alternate use of proximity and detachment, which transgredience grants, puts the reader in contact with a disturbed mind, but simultaneously permits disengagement from a position of disproportionate empathy. It also allows a line to be drawn between the rational and irrational worlds. The use of chiaroscuro⁵⁸ as a staging device similarly tracks the movement towards the fragmentation of self, accelerated by Isobel's growing realisation that she cannot 'be', that her 'womanliness' will always confine her to the representational status of de Beauvoir's Other. Language too reflects this change as the established verbal patterning of sexual role-play gives way to uncharted territory. Shortly before his death at the hands of Isobel, Jake notes the absence of familiar linguistic touchstones that have habitually provided the markers for each stage of their structured play. Without the security of this stock vocabulary, Jake's feelings of foreboding increase with the realisation that '[t]his was no longer the "game"' (p.277). In his final moments, Jake cries out the symbolically charged word, 'pax', which normally signals the end of their sex-play, unaware that this time the linguistic boundaries have been moved. The

⁵⁷ M. M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination, p.324.

control of the 'final word' no longer belongs to Jake, but to Isobel who, albeit within the stylised context of structured play, incapacitates the dialogical moment by claiming the discourse as wholly her own. Jake's desire to step outside the boundaries of prescriptive language, in which the 'answer word' is already known, directly challenges the validity of the erotic play-world, which for Isobel is now the only reality.

In Closing Ranks, the relationship between theatrical space, as the focus for the constructed reality of erotic role-play, and body politics is more starkly defined than in the novels discussed thus far in the chapter. It is in this context that the 'nursery', as the secret space for adult fantasy, takes on added symbolism through maintaining the link between Isobel's relationship with her father and her own psychosexual disturbance. Her route to 'dominatrix' is precisely the result of this oppressive paternal role model, nurturing in the young girl feelings of sexual inadequacy that are assuaged only by seeking men receptive to sexual domination. Her father still retains control over Isobel, though in spirit rather than in person, having consistently undermined her sexual self-esteem. This provides the mechanism that predisposes all her relationships to fail, thereby reinforcing his own position of authority. Thus, Isobel's inability to function as a sexual being corresponds to the spatial confines of the 'nursery', with its sinister echoes of a paternal 'voice'. Chiaroscuro is used as a staging device to communicate a sense of this topsy-turvy world where the 'nursery' reflects the pattern of psychosexual misalignment transmitted from father to daughter. Camera-eye narration guides the reader into the 'nursery', situated in the heart of the attic, where Isobel and Jake explore a world of erotic make-believe: 'Beyond the brick chimney stack lay the playroom, their secret place. Dead centre, gleaming in the oil-lamp light, the horse: smooth leather top; from each leg hung the cuffs,

³⁸ This scene's use of chiaroscuro is also a symbolic parallel of the final scene that Loveday narrates, in which 'darkness' is synonymous with spatial closure and 'silence', as the title of the novel implies.

swinging slightly' (pp.276-277). Elsewhere in Home Farm, spatial dynamics point to the fact that other rooms and objects belie their true purpose in a way that has its psychological correspondence in the hidden agenda of Isobel's father.

The dairy, as a case in point, which was once a playroom, is now Isobel's place of work (pp.200-201). It is here that she works on the portrait of St. Sebastian which, as a symbol of her desire to confine Jake to a represented form, is indivisible from her waning sexual control over him. Amid increasing feelings of her own disempowerment, the microdialogised 'voice' of her father asserts itself:

You are older than he is, my dear, don't be foolish, don't think that the pleasure of a young man will stay with you. They want to find fresher grazing after you have taught them the tricks and the rules. Remember! An older woman is the teacher. When taught he'll slip away to find something younger, virginal, someone to impress with his huge new knowledge, someone who won't know the difference between Then and Now. Be warned! (p.272)

This intensifies the dilemma of her role as 'dominatrix', whose 'determined end can be realised only with the Other's free and complete co-operation'.⁵⁹ Significantly, it is the moral imperative of her father that is the catalyst for the violence that is to follow, intensifying Isobel's sense of loss of power, and the accompanying feelings of anger and resentment which are displaced from father to lover. Her father's words also reveal how his delineation of Isobel's body in terms of 'then' and 'now' is calculated to implicate her in the 'corruption' of Jake, thereby reinforcing in her mind the association of contamination with the sexual act. Her inability to suppress his 'voice' in her auditory imagination negates the promise of carnal polyphony and the Bakhtinian belief in 'the body...[as] a festival of becoming, a plurality, not a closed system but a perpetual experiment'.⁶⁰ Attention is thus drawn to the constitutive role of a male 'centre' in the construction of Isobel's femininity and sexuality.

⁵⁹ J-P. Sartre, *Being and Nothingness: An Essay on Phenomenological Ontology*, p.404. The significance of the sado-masochistic relationship to Sartre was that it provided a discursive means by which self might verify of the existence of the Other.

⁶⁰ R. Stam, *Subversive Pleasures: Bakhtin, Cultural Criticism, and Film*, p. 157.

The staging of Jake's death enacts a version of dystopian carnival whose formal parameters substitute 'product' for 'process' in pursuit of confinement through representation.⁶¹ However, the mechanics of spectacle, though they draw heavily on carnival images of the Rabelaisian grotesque, are used instead to overturn the dialogic associations of the 'unfinished' body. This is the point at which the former descriptions of Isobel as 'earth mother' acquire ironic momentum and contribute to the finalised nature of the scene. The changes made to the final draft manuscript consistently point up Isobel's disproportionate size and age in relation to Jake, which in turn are complementary to the sexual authority she possesses during structured play. Such discrepancy in terms of physical characteristics would have the comic resonance of carnivalesque parody as, for example, between Sylva and Marcus in Voices in the Garden, were it not for the ensuing tragic consequences of this bodily misalignment. Early in the novel, her body language before Jake makes this pointed connection between fecundity and sexual domination: 'She made no reply, sat watching him on her favourite milking-stool, legs wide apart, heavy calico skirts flowing, bare feet planted firmly on the tiled floor. An ample lap. Inspired by Augustus John. Tough peasant' (p.71). Later, just before the attack on Jake, privilege is again given to the 'lower' body, to the 'ripe, heavy breasts, firm thighs, legs apart' (p. 276), cementing in the mind of the reader the image of 'mother earth' for whom copulation necessarily means procreation. However Isobel's childless status severs any such link with the grotesque body, and instead her identification with dystopian carnival is finally realised through her decision to take life rather than to give it. This is supported by the ironic use of images of the grotesque body where the emphasis is on finalised action and not the life-affirming desire to renew that characterises true carnival activity. The violence that results in Jake's loss of

⁶¹ A. Jefferson, 'Body matters: Self and Other in Bakhtin, Sartre and Barthes' in Bakhtin and Cultural Theory, (eds.), K. Hirschkop and D. Shepherd (Manchester and New York: Manchester University

consciousness, and specifically the final act of silencing him, chillingly enacts a process of depersonalisation that disenfranchises him from the dialogic contract. It is significant therefore that Isobel kills Jake by 'pressing with all her weight against his mouth and nose, stayed there, hunched over him, her legs braced...' (p.279). The shift in focus to orifices and to bodily fluids, 'a smear of vomit' and 'a dried trickle of blood', asserts the supremacy of the 'lower' over the 'upper' body fixed in a final ironic image of inverted carnival.

There are two significant, hand-written revisions that are added to the final draft typescript of Closing Ranks and retained by the published version. These reveal how Bogarde regarded the issue of social differentiation between Isobel and Jake as complementary to their physical mismatch. The first revision sees Bogarde supply the additional phrase 'a better class' to India's observations of Isobel in relation to Jake (p.94). The second relates to the murder scene in question, in which Bogarde inserts Jake's remark to Isobel that 'I don't like the class she comes from' (p.275) as the trigger for the spiralling acts of violence. Jake assumes that being 'in character', hence his appropriation of the pronoun 'she' for 'Madame', licenses the use of subversive jibes according to the rules of the 'game', unaware that in fact Isobel can no longer compartmentalise the social reality of everyday from that of structured play. Bogarde's relatively late decision to highlight Isobel's mental deterioration is revealed also in the discrepancies that exist between the language of the final draft and the novel in its published form. In his re-working of the murder scene subsequent to the final draft,⁶² Bogarde streamlines the narrative focus in favour of a shift that 'shows' rather than 'tells' of Jake's disempowerment, amplifying the issue of his silence in the face of overwhelming physical supremacy and sexual threat. These are not extensive changes but give a clear indication of Bogarde's desire to intensify the

Press, 1993) p.168.

⁶² See footnote 88 of the Introduction.

disturbing nature of this scene. The final draft typescript reveals how he decided to excise all traces of titillation,⁶³ which militate tonally against the sense, not only of impending tragedy, but also the dialogic significance of Isobel's attack on Jake. The revisions, for example, dispense with her wordy explication of the rules of the 'game', and his acquiescence in them, the latter being exemplified by the way in which he manoeuvres himself on to the saddle of the 'horse'.⁶⁴ The paring back of the language in the course of these amendments involves Isobel issuing clipped, staccato imperatives that precede her manhandling Jake into position. The overall effect of the changes made after the final draft typescript, and retained for publication, is therefore to reinforce Jake's linguistic disengagement and vulnerability in now uncharted territory in line with the dialogic orientation of the text.

The unfinished nature of the Rabelaisian grotesque body focuses on 'orifices' and their connection to the acts of '[e]ating, drinking, defecation and other elimination (sweating, blowing of the nose, sneezing), as well as copulation, pregnancy, dismemberment, [the] swallowing up by another body...'.⁶⁵ The correlation between Isobel's actions and the image of the bodily grotesque is exemplified in her craving for the 'egg and cress sandwich' which, in her confusion, she asks the doctor to bring (p.279). Through the act of eating, Isobel thus enacts a

⁶³ The final draft typescript has the following line which is not retained for publication: 'He heard her crooning to herself as she fondled his buttocks, "[m]y peach, sweet and smooth, ready for the skinning"'. Instead the 'peach' reference appears on page 73 of the earlier scene of sado-masochistic role-play between Isobel and Jake (pp.71-74). Here, Bogarde also excises these explicit lines describing Isobel's delight in anticipating the harsh treatment that Jake will receive at her hands (p.73): 'She'd handcuff him first, strip down his jeans (that would be a tight job), tuck his shirt over his shoulders and bend him roughly over the rexine seat, his bare toes just touching the ground on one side, his hair brushing the floor on the other, his buttocks now the highest part of his humbled, quivering (it was essential to quiver) body'. Although aspects of this passage from the final draft typescript survive into the published version, the strength of the latter is in the suggestion of violence as opposed to the former graphic account of sado-masochistic activity.

⁶⁴ In the final draft manuscript, as opposed to the published version, the language of this scene is more descriptive and also allows Jake the opportunity to converse with Isobel. There is a reference in this draft, for example, to the whips on the wall 'curling like black snakes', with Jake offering to get up onto the horse himself: 'Shall I saddle up...do you want me to get up?' In the published version, Jake's participation in dialogue is kept to a minimum in order to reduce further the element of the consensual and to focus on Isobel's overall control.

⁶⁵ M. M. Bakhtin, Rabelais and his World, p.317.

subliminal desire to merge the 'upper' and the 'lower' regions of the body, the act by which 'man tastes the world, introduces it into his body, makes it part of himself'.⁶⁶ But in reality her actions confine both Jake and herself to finalised roles in defiance of the liberating and life-affirming spirit of carnival. It is clear also from the re-working of this scene that Bogarde was intent on emphasising the counter-dialogic associations of Isobel's actions, for whom 'the body of representation is a *finished* construction, whereas the body of carnival and the grotesque is by definition *unfinished*'.⁶⁷ The final draft typescript, intriguingly, makes no reference to Isobel's hunger and does not linger over the question of her mental breakdown. This passage simply has her anticipating the arrival of Dr. Bell with the words: 'It was sudden, accidental death. She went out on to the porch and sat waiting for him to arrive'. As the Introduction has already stated, the discrepancies that exist between the final draft and the published version show Bogarde deciding to revise this scene at a late stage. This clearly relates to the desire to direct attention towards Isobel's psychosexual dysfunction, and thus to the image of dystopian carnival through the symbolic negation of the bodily grotesque. This is in stark contrast to the relationship of Lulu and Will in A Period of Adjustment, where food and drink, and culinary metaphor, are the natural accompaniment to sexual activity (p.156). The physical heaviness of Isobel is also strategically at odds with the slenderness of Lulu (p.155), as is the latter's newly acquired gamine crop (pp.208-209) that contrasts once more with the tightly coiled volume of hair which is only released by Isobel during sex-play. In this way, the physical accompaniments to staged behaviour that validate performance focus attention on body politics and its relationship to patterns of carnival activity which in turn inform the issue of carnal polyphony. In this respect, Lulu and Will celebrate the 'open' and 'unfinished' nature of the body through the organic

⁶⁶ *ibid.* p.281.

⁶⁷ A. Jefferson, 'Body matters: Self and Other in Bakhtin, Sartre and Barthes', p. 167.

identification of the 'sexual' with the 'social', a process denied by Isobel's distortion of the bodily grotesque for her own finalised ends.

This chapter has attempted to broaden the context in which theatrical space and dialogism inform the discourse of sexual exchange. From West of Sunset onwards, the novels build on issues of sexual staging raised first by A Gentle Occupation, and then in Voices in the Garden, to take as their focus the dynamics of power within structured play. This aspect of staging allows Bogarde to comment specifically on the de-centred nature of self, and the associated issue of a culturally acquired sexual identity. The purpose of the chapter has been to assimilate the activity of daily social performance with that of structured play, which, by virtue of their relational contexts, serve to widen our understanding of the process of differentiation that is integral to the construction of social and sexual identity. Emphasis has again been placed on the 'stage' as a vocal arena, and on the integral role of the 'gaze' of the 'other' in staging a convincing performance. Goffman describes this process in terms of 'unfocused interaction' (non-verbal) and 'focused interaction' (verbal),⁶⁸ consistently underlining the importance of the referent in developing a social 'mask'. He explains that '[w]hile it may be true that the individual has a unique self all his own, evidence of this possession is thoroughly a product of joint ceremonial labour...'⁶⁹ For Bogarde, who privileges 'voice', the 'other' is not a confining influence in terms of what 'self' can be, but a means by which the human spirit might be constantly renewed, which perhaps explains why carnival is such a potent force throughout the novels. As part of this process, Bogarde takes account of the institutionalised pressures that, in the context of interpellation, are responsible for inculcating values and opinions that confront the emerging self. The pressures of social performance, within the context of dominant ideologies, are therefore a strategic means of tracking the route to

⁶⁸ E. Goffman, Interaction Ritual: Essays on Face-to-Face Behaviour, p.145

⁶⁹ *ibid.* p.85.

acquiring constructed identity and sexuality that is a particular concern of the later novels. Here, the recurrent emphasis on 'stage' and staging techniques, and the cohesive presence of carnival, gives emphasis to the pivotal role of dialogic engagement in relocating the 'social' and the 'sexual' in relation to the 'centre'.

CONCLUSION

A review of formal approaches

The Introduction to the thesis began by identifying formative influences in Bogarde's life that played their part in shaping his artistic consciousness. The fascination with staging that propelled him into acting, it is argued, informed the substantive orientation of the novels, and also provided the focus for the organic transmission of formal techniques in the parallel development of his literary career. It is in this respect that the olive store, as the creative site of writing, assumes real and symbolic significance in providing a 'stage' for him to orchestrate his 'voices'. These accordingly shape narrative construction in the form of '[a] plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices...'.¹ The dramatic dimension to Bogarde's technical repertoire, out of which the Bakhtinian focus emerged as the primary means of critical interrogation, is pivotal in establishing the claim made by the thesis that he is an empirically dialogical writer. There are correspondences in the staging of set pieces, for example, with Bakhtin's concept of transgression, by which Bogarde's 'players' become 'not only objects of authorial discourse but also subjects of their own directly signifying discourse'.² Therefore, what Bakhtin outlines as the 'radical change in the author's position',³ is articulated by Bogarde through the act of performance with its dual perspective of fusion with the character and the fresh insight that crucially accompanies each authorial 'return'. Subsequent chapters of the thesis amplified the complementary role played by the textual systems of cinema, not only the visual but also the scopic,

¹ M.M. Bakhtin, Problems of Dostoevsky's Poetics (Minneapolis: University of Minnesota Press, 1999) p.6.

² *ibid.* p.7.

³ M.M. Bakhtin, Problems of Dostoevsky's Poetics, p.67.

notably through the use of camera-eye and 'cutting' techniques as integral elements in Bogarde's approach to writing.

His ability to enact the role of the other generates 'a diversity of social speech types...and a diversity of individual voices, artistically organised', which combine to foster the conditions whereby 'heteroglossia can enter the novel...'.⁴ A crucial part of this is the operation of 'skaz', with its emphasis on 'double voicedness' and its 'orientation toward *someone else's speech*...'.⁵ The theatrical space of the olive store provides a social context for the utterance, poised as it is between '[t]wo individualised linguistic consciousnesses...the one that *represents*...and the one that is *represented*...'.⁶ It is on this basis that the thesis establishes a further claim that the fiction is 'voice-' or 'performance-led', a characteristic that Bakhtin attributes to the polyphonic novel, in which '[t]he plot itself is subordinated to the task of coordinating and exposing languages to each other'.⁷ Chapter 2 drew attention to the way in which a single word, even a 'look', can be the focus for a clash between social speech types, brought to the fore by the act of performance as a formal tool. Wayne C. Booth describes the Bakhtinian notion of competing discourses as 'our collection of languages, of words-laden-with-values' in which 'the speaking is always thus more or less polyglot...'.⁸ For Bogarde, therefore, both 'stage' and staging are central components in the proliferation of competing discourses, whereby 'a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event'.⁹

⁴ M.M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination: Four Essays (ed.) M. Holquist (Austin: University of Texas Press, 2000) pp.262-263.

⁵ *ibid.* p.191.

⁶ *ibid.* p.362.

⁷ *ibid.* p. 365.

⁸ W. C. Booth, 'Freedom of Interpretation: Bakhtin and the Challenge of Feminist Criticism' (pp. 145-176) in Bakhtin: Essays and Dialogues on his Work (ed.) G.S. Morson (Chicago and London: University of Chicago Press, 1986) p. 151.

⁹ M.M. Bakhtin, Problems of Dostoevsky's Poetics, p.6.

The thesis has also underlined the fact that Bogarde found in the novel a repository for 'voices', 'one that denies the absolutism of a single and unitary language',¹⁰ and one that is wholly conducive to the exploration of staging strategies that preoccupy the fiction. To this end, Chapter 1 elaborates on the role of his second novel, Voices in the Garden, in underlining the centrality of the 'stage' or 'set' as the focus for converging social realities. Here, the Villa Triton and its garden provide the backcloth against which performance is rejected or endorsed accordingly. It is here that the work of Goffman provides useful points of intersection with Bakhtinian theory in emphasising the relationship between social context and constructed behaviour. The novels, for example, repeatedly endorse Goffman's premise that in order to alter the performance all that is required is to substitute one 'set' for another to precipitate changes to the 'mask' and to re-structure group dynamics. Implicit in this is a postmodernist concern with identity as a construct, and the sense of instability that accompanies the mobile self. In Voices in the Garden, Bogarde also foregrounds the dialogic function of individual consciousness, which 'for its own self...can have neither beginning nor end'.¹¹ Accessibility to the private 'mask' is therefore crucial to relativising the staging strategies of the 'performed self'.¹² But 'to attempt to rule out all voices but "my own"', as Wayne C. Booth observes, 'is at best an artificial pretence. We are constituted in polyphony'.¹³ The energised focus through performance on the disjunction between the public and private persona results not in 'an objectified image but an autonomous discourse, *pure voice...*'.¹⁴ Central to this enactment, the thesis insists, is the part played by Goffman's 'audience', or in Bakhtinian terms, the recognition that self and other are bound by an

¹⁰ M.M. Bakhtin, 'Discourse in the Novel' in The Dialogic Imagination, p.366.

¹¹ M.M. Bakhtin, Problems of Dostoevsky's Poetics, p.291.

¹² E. Burns, Theatricality: A Study of Convention in the Theatre and in Social Life (London: Longman, 1972), pp.130-132. Elizabeth Burns underlines the discrepancy between the private and public masks, observing that 'a performed self is created with which the performer himself may be uneasy. A reified character, something apart from the "self", is created'(p.130).

¹³ W. C. Booth, 'Freedom of Interpretation: Bakhtin and the Challenge of Feminist Criticism', p.151.

egalitarian contract in which language resides in half-ownership. The definitive role of the other as integral to acquiring selfhood therefore informs Bogarde's philosophy of the self and other dialogue. His claim to 'talk' characters 'into life', as a basis for his literary technique, militates against a hierarchy of discourse in the fiction, confirming instead a deep-felt belief in a dialogic force that is both inclusive and life-affirming in its vision. This leads to the Bakhtinian 'excess of vision' of omniscience being denied in favour of the 'great dialogue', which 'is organised as an *unclosed whole* of life itself, life poised *on the threshold*'.¹⁵

For Bogarde, 'self' is not the Sartrean captive of the 'Other', but a focus for the polyphonic regeneration that fosters the participation of the author on equal terms with other voices. This sense of parity rejects the imposition of a univocal worldview on the text, and instead leads Bogarde to locate the act of 'seeing' within 'the field of vision of the hero himself, which he casts...into the crucible of the hero's own self-consciousness'.¹⁶ The thesis has claimed that the dialogic status of the fiction is linked strategically to the pervasive activity of camera-eye technique as an innovative tool. His roving camera-eye multiplies the number of fixed viewing positions, thereby marrying the constraints of a perspectivist theory¹⁷ with a dialogic agenda whose task it is to widen both 'vision' and meaning. The emphasis on the mobility of viewing points - and implicitly, viewpoint - sees him reject the role of 'puppeteer' in favour of one whose mission it is to foster the conditions for the orchestration of competing discourses. Accordingly, Chapter 1 prioritised the coterminous alliance in the fiction between dialogism and space in Voices in the Garden, a formal dynamic that is a feature of all of the novels. With detailed reference to his first novel, A

¹⁴ M.M. Bakhtin, Problems of Dostoevsky's Poetics, p.53.

¹⁵ *ibid.* p.63.

¹⁶ *ibid.* p.48.

¹⁷ David Bordwell explains that James J. Gibson coined the term 'perspectivist theory' to underline how 'the perceiver's understanding of a visual field is uniquely determined, or "specified", by the laws of geometrical optics'. See D. Bordwell, Narration in the Fiction Film (London: Routledge, 1993)

Gentle Occupation, Chapter 2 then provided a bridge between these two aspects, exploring the prescriptive dimensions of the 'stage' itself in a colonial context, in tandem with the ideological capacity of words to articulate shifting power relations as discourses vie for space. Both chapters attended to the anticipatory and conflictual nature of verbal interchange to point up issues of differentiation that in the final chapter accompanied the staging agenda of body politics.

This final chapter of the thesis extended its Bakhtinian compass to focus on the body as a critical category, with specific reference to West of Sunset and the later novels, Jericho, A Period of Adjustment and Closing Ranks. Here, the thesis made the case for appropriating Stam's term, 'carnal polyphony', which provides a means of incorporating the issue of constructed sexuality within the wider orbit of dialogic relations. A distinction is thus drawn between acts that celebrate the carnival body and those discourses that reveal themselves through the monologic conventions of 'patriarchy, heterosexism [and] puritanism'.¹⁸ The novels take as their main focus sexuality that is constructed according to normative values that sanction differentiation in terms of apportioning stereotypical notions of otherness. Elsewhere, the body is the focus for carnal celebration and dialogic engagement. The different interpretations of the term 'carnival' have led the thesis to qualify the Bakhtinian concept for the purposes of clarity. McHale, as we have seen, applies the word 'residual'¹⁹ to this process that he detects in many contemporary texts, but this fails to capture adequately the hedonistically subversive spectacle of Bogarde's sexual 'stages'. Chapter 3 referred widely to Stam's notion of 'dystopian' carnival because this term indicates more clearly the sense of dissipation, or devaluation, that occurs

p.100. Gibson's own work is entitled The Ecological Approach to Visual Perception (Boston: Houghton Mifflin, 1979).

¹⁸ R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film (Baltimore and London: The John Hopkins University Press, 1992) p.186.

¹⁹ 'Residual' or 'reduced carnival' is perhaps closest in meaning to the 'truncated carnival' that Stam associates within the cultural life of North America and Europe. See also footnote 60 of Chapter 2.

when sexual activity disrupts the dialogic process. It is at this point that Bogarde attempts to anatomise the route by which sexuality becomes separated from the general social life of the body, with its accompanying violent and destructive consequences. In so doing, he delineates more starkly his belief in a carnival body 'release[d] from the boundaries of socially imposed sex roles'.²⁰ Hence, the egalitarian relationships of Emmie and Rooke in A Gentle Occupation and Lulu and Will in A Period of Adjustment attest to Bogarde's vision of one flesh embodying the 'hybrid' construction of the 'word' that, in issuing from one speaker, anticipates the utterance of another.

Dialogic engagement is counterpoised by an acute awareness throughout the novels of an opposing set of values in which self seeks to confine the other to a finalised form through the sexual act. Perhaps most remarkable in this respect is Bogarde's sensitivity to issues that relate specifically to female experience, prompting the close analysis by Chapter 3 of the issue of constructed femininity and sexuality, and taking particular account of the critical theories of Judith Butler and Joan Rivière. This is especially pertinent in relation to the character of Leni in Voices in the Garden, where a crisis of feminine identity is identified with a socio-historical determinant that imposed silence on an entire generation.²¹ As a cabaret artiste at the Mayerling Hütte, she finds herself trapped between her stage roles of Dietrich-Lenya-Leander (p.77) and the gamine prepubescence of Leni Minx that awaits reinscription. It is not until the end of the novel that resolution finally comes in the form of dialogic

²⁰ R. Stam, Subversive Pleasures: Bakhtin, Cultural Criticism, and Film, p.163.

²¹ Bogarde's sensitivity to the post-war problems of German identity was evident from a talk he gave to a group of sixth-formers at which the author of the thesis was also present. John Coldstream also confirmed that Bogarde was passionate about the practice of talking to the young about his wartime experiences, and other issues, with the result that he accepted a number of invitations to do so after his return from France. It is worth noting also that amongst the correspondence between John Charlton, Bogarde's editor at Chatto and Windus, and Bogarde himself, is a letter from a German woman, a Mrs. B. M. Ziegler, a U. K. resident. In the letter, dated 18 November, 1981, Mrs. Ziegler thanks Bogarde for his compassionate handling of Leni's situation, saying that, 'In the eighteen years I have lived in this country there has never been such a sensitive plea for forgiveness in an English novel, which has

re-encounter and re-affirmation. The janiform dilemma of half-woman, half-child is revisited in Closing Ranks through the experience of Loveday, whose social incapacity deprives her of voice and consigns her to a life under patriarchal control. A different, but no less powerful account of the pain of feminine experience in the same novel is the discovery by Unity Uffington of a breast lump (p.191), which signals a change of perspective for this previously unsympathetic character. The scene in which she finally tells her husband (pp.268-269) points to the dialogic struggle to find a common language outside the reach of a patrician and patriarchal discourse. It is Bogarde's ability to give voice to female experience in this way, and notably, the private agony of the female psyche, that again underlines the links between performance and transgression as formal accelerators.

Bogarde as a visual and cinematic writer

The Conclusion began by revisiting the observation made in the Introduction regarding the role of dramatic technique in the construction of the novels. This is central to the way in which Bogarde approaches writing, marking his contribution to contemporary fiction as distinctive, not least because of the sustained dual focus on acting and authorship. The thesis has also claimed that his knowledge of how the camera works goes to the heart of his particular expertise as a visual and cinematic writer. This is particularly in evidence in the earlier novels that coincide with a notably productive period of film work. Here, the fragmentary nature of cinematic technique conspires with visual image and voice to articulate different, yet parallel, social realities to refocus attention on Bogarde's staging agenda. Chapters 1 and 2 pinpointed specific instances that argue strongly in favour of the narrative framework of cinema directly influencing the way in which the novels are written, particularly in

come to my attention'. The John Charlton letters are currently housed in the Archives of the

regard to camera-eye and 'cutting' techniques. As a cinematic writer, therefore, he appears closest to the formal objectives of Modernist writers for whom the conventional novel form was ill-fitted to express the uncertainties of the new age.²² The textual systems of the newly emerging cinema suggested ways in which these writers might better communicate the fragmentary nature of self and the impressionistic brushstrokes of human experience.

Bogarde asserts a belief that the boundaries of the self cannot be adequately narrated, and it is here that a synergy of purpose is discernible between his use of cinematic technique and the pursuit of mimetic methods associated with Modernist writing. This desire to 'show' rather than 'tell' is central to his narrative technique, but his experiment with form, particularly in the early novels, adds a further dimension. There is evidence for suggesting that the rapid 'cutting' between scenes, in conjunction with camera-eye focus, establishes parity with the textual systems of art cinema. Thus, the novels draw on cinematic technique as does 'early modernist fiction...[with its] relativistic notion of truth'.²³ Camera-eye narration, for example, supports the dialogic orientation of the fiction in opening up, rather than closing down, meaning normally associated with a centralised discourse. It also underpins his narrative preference for 'centres of consciousness', akin to Jamesian 'reflectors',²⁴ through which sensory experience is made the more immediate. Hence, the focalising of stimuli becomes the verbal equivalent of cinematic 'filter' technique that gives key passages the tangible qualities of a film script. Thus, the fiction descends directly

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²² In *Modern Fiction* (1919) Virginia Woolf expressed the beliefs of her generation of modernist writers in nominating the works of Wells, Bennett and Galsworthy as merely repeating the narrative patterns of the past. In their place, Woolf praises the innovative work of James Joyce, and the urge to 'record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness'. See pp.123-124 of *The Modern Tradition* (eds.) R. Ellman and C. Feidelson (Oxford: Oxford University Press, 1965), in which *Modern Fiction* has been reprinted as 'The Novel of Consciousness'.

²³ D. Bordwell, *Narration in the Fiction Film*, p.212.

from the textual systems of cinema, the visual and the aural, in which Bogarde's particular achievement is to explore the infinite capacity of camera-eye narration as a dialogic device to promote discourse that is 'open' and 'free'.

The technique of cinema relies on some form of a sequential assembly of images to create meaning, and is adept at developing apparently unconnected scenarios and establishing their inter-relation as part of the film's wider meaning. Bogarde's experience of film and camera technique, with its narratorless style and ability to represent what passes as reality in fragmented units, is an important and unusual credential to bring to the business of writing. While none of the fiction exploits cinematic technique in the overt manner of, for example, Malcolm Lowry's Under the Volcano (1947), there is in its desire to present new ways of seeing an accessibility born of a Modernist inclination to free the reader from a mono-focal vantage-point of character and events. This is evident from the attention to spatial perspective through an interplay of images which, in substituting one reality for another, establishes a relativised approach to self and personal experience. Cinematic technique, therefore, becomes a pivotal tool in the enactment of staging strategies. The autobiographies, too, but to a lesser degree, rely on rhythmic time-shifts of cinematic montage to record biographical detail, both in respect of individual editions and in terms of the progressive unravelling of a life over a total of seven volumes. In the novels, Bogarde's 'players', who initially appear to have little or no relationship to each other, later take their places within a carefully staged assembly in such a way that obeys the formulaic conventions of cinema. Thus, he presents us with his 'cast' of 'characters whose truth only emerges in contact with, or anticipation of, another's truth'.²⁵

²⁴ W. C. Booth, from The Rhetoric of Fiction in The Narrative Reader (pp.69-74), (ed.) M. McQuillan (London and New York: Routledge, 2000) p.71.

²⁵ S. Dentith, Bakhtinian Thought: An Introductory Reader (London and New York: Routledge, 1995) p.44.

The thesis argues that this ability to oversee characters, events and places as part of a continuum, together with an aptitude for disrupting the temporal scheme for effect, is part of a skills base that is attributable to his technical expertise as a screen actor. Indeed, the minimal level of revisions to the manuscripts in the Boston archive supports this view in suggesting that it was entirely natural for him to manage this degree of dislocation. Furthermore, the archive indicates that working within the aesthetic boundaries of dramatic representation had a generative effect in his approach to writing. Accustomed to a working environment that relies much less on a centralised voice,²⁶ he would be trained to deliver a performance of credible emotional pitch within the non-sequential pattern of filming. The Introduction has already noted that a film actor must have a profound understanding of his relationship, in character, to others at any given time, of what precedes his 'appearance', and what is anticipated. This is particularly important given that the closing scenes of a film may, for logistical reasons, be filmed at the beginning of the 'shoot'. Bogarde's experience of this external and internal process makes him uniquely able to adapt 'kinetic' technique without any loss of continuity or emotional intensity in both his fiction and non-fiction. This informs his impressionistic approach to the issue of representation that is central to articulating the staging techniques that validate all acts of social performance. The dialogic camera-eye is a constituent part of this process, initiating flashback sequences, juxtaposing different social realities and monitoring the interior life of memories and thoughts. The novels, therefore, assume added significance as the literary counterpart of Bogarde's preferred choice of film projects whose purpose was to 'disturb, educate [and] illuminate'.²⁷

²⁶ This is particularly true of the directors Bogarde enjoyed working with because they did not instruct him on *how* to play a character.

²⁷ D. Bogarde, Snakes and Ladders (Harmondsworth: Penguin, 1988) p.188 and p.202. Bogarde's preference for art cinema projects drew on his skill in delivering multiple, alternate representations of

The developments in film technology from the early twentieth century laid the foundations for Modernist writers such as Joyce, Woolf and Conrad to develop different ways of expressing a particular vision of time and subjectivity. David Lodge, who sees Hardy as essentially a cinematic novelist,²⁸ defines such a writer as ‘one who, as it were, deliberately renounces some of the freedom of representation and report afforded by the verbal medium, who imagines and presents his materials in primarily visual terms, and whose visualisations correspond in some significant respect to the visual effects characteristic of film’.²⁹ Lowry’s Under the Volcano follows on in this tradition of cinematic writing, taking the genre to a new level of innovation. Bogarde was familiar with Lowry’s novel, having once accepted the role of the Consul in a planned Losey production that ultimately ran into difficulties. His enthusiasm for the project suggests that the material was both appealing and challenging in terms of its imaginative breadth. In terms of their shared approach to formal technique, both writers draw on cinematic montage, ‘cutting’ between scenes in order to juxtapose different social realities. However, Bogarde does so less self-consciously than Lowry, ensuring that the shifts and breaks in narrative chronology do not detract from the forward momentum of the novel. By contrast, Lowry’s use of cinematic technique serves to compress time-scales in order to focus on the inner life of the Consul and his own perception of reality. This type of experimental innovation led Lowry to revise Under The Volcano repeatedly over a ten-year period as opposed

the same character for auteur directors such as Visconti and Resnais, a mimetic technique which informs his formal approach to writing. In Narration in the Fiction Film, David Bordwell explains how art cinema is founded on a diegetic concept by virtue of the directorial imprint on the film itself (auteurism), and its desire to communicate specific meaning (p.211).

²⁸ D. Lodge, ‘Thomas Hardy as a Cinematic Novelist’ (pp.95-105) in Working with Structuralism: Essays and Reviews on Nineteenth and Twentieth-Century Literature (Boston, London and Henley: Routledge and Kegan Paul, 1981) pp. 96-98. J. Warren Beach first referred to Hardy as a ‘cinematic’ novelist in The Technique of Thomas Hardy (Chicago: The University of Chicago Press, 1922). However, whereas Lodge notes the enhancing effects of Hardy’s cinematic technique, Beech’s remarks were largely pejorative. This is because, as an upstart medium, cinema had associations with the superficial, namely in valorising the visual immediacy of ‘surface’ representation that appeared to detract from classical narrative form.

²⁹ D. Lodge, ‘Thomas Hardy as a Cinematic Novelist’ in Working with Structuralism: Essays and Reviews on Nineteenth and Twentieth-Century Literature, p.96.

to the minimal reworking of the manuscript drafts by Bogarde. A future comparative study of Bogarde and Lowry might usefully provide fresh critical insight into their shared fascination with cinematic technique.

It is evident that, for Bogarde, the verbal equivalent of montage was an instinctive form of narrative expression, given his experience as an actor and his intimate knowledge of the camera.³⁰ The way in which the voices of other characters are heard through, but remain distinct from, individual consciousness has its origins in the pervasive use of cinematic technique that exerts a powerful shaping influence in his novels. Thus, his use of 'verbal montage' becomes the means to express more potently the combined effect of circumstances on a character's situation that takes precedence over the immediate demands of plot. In Under the Volcano, this technique confirms the Consul as a lonely and desperate figure, whereas Bogarde resists concentrating on a single consciousness, choosing instead the orchestration of equal and 'unmerged' voices that range freely across a variety of 'stage-sets'. This prevents the reader being captive to one particular mind-set and propels the narrative ever onward. He evokes a similar sense of parallel 'worlds' through cinematic technique as Lowry does in Under the Volcano, but while this increases the isolation of the Consul's situation, with Bogarde the emphasis is consistently on an interconnected social community. This is made the more explicit through a cohesive network of visual images that are designed to amplify the links between these different social realities. In Bogarde's earlier, more overtly cinematic novels, for example, just a single line reference suffices, as in A Gentle Occupation, where camera-eye focus 'cuts' to 'Three villas away up the deserted street Major Nettles lightly shrugged himself out of his kimono' (p.72). Importantly, this follows on from a sustained passage of internal dialogism from Emmie, and though it amounts only to

a simple brush-stroke, this is all that is required to link ‘cast’ and ‘place’ together as camera-eye narration widens our vision and understanding of character and events.

Bogarde notes the shared repository of skills and experience that exist between acting and authorship in terms of ‘observation, words, economy, truth, technique, passion. The same resentful critics, the same panic before a “performance”, the same apprehension that the audience won’t come’ (For the Time Being, p.115). But the contact with his reading public through book promotion was to be deeply satisfying in a truly dialogic sense. Charlotte Rampling reveals how these ‘shows’ drew on Bogarde’s skill as ‘a supreme connector’ and

‘gave him the opportunity to really connect *live*, right into people’s souls. They would ask a question, he would answer - it was like a huge one-to-one. And they were inspired because he was an orator - a very rare breed - and because he was so generous with his ideas and his thoughts. In the end it was the only thing he loved doing’.³¹

Glenda Jackson, who knew him well during the crucial period when he was establishing himself as a writer, recalls how he was ‘a wonderful conversationalist’ and that ‘dialogues were important to him’.³² It is precisely these skills of effective communication that transfer so readily on to the page and involve the reader in the course of fictional events. He was always mindful of not wanting to disappoint his new ‘audience’ as a storyteller and remained determined to push back formal boundaries. The conflict between the need to write ‘differently’ and the pressure for commercial success is of course a habitual dilemma for the writer. It is therefore testimony to his skill that he was able to achieve a balance between the ‘readerly’ and ‘writerly’ aspects of form.

³⁰ Bogarde explained in a Channel 4 interview how his intimate knowledge of the camera was the result of paying close attention to the craft of the cameramen. This commentary on the film career was entitled Dirk Bogarde: By Myself and was produced by Chris Rodley and Paul Joyce in 1991.

³¹ J. Coldstream, Dirk Bogarde: The Authorised Biography, (London: Weidenfeld and Nicholson, 2004) p.530.

³² Interview with Glenda Jackson, 16 February, 2005.

For Bogarde, the novel is a vibrant, living organism that enables him to combine formal experiment with his desire to be an effective storyteller. It also provides the focus for his belief in the fundamental distinctiveness of the individual for whom selfhood is acquired through a reciprocal relationship to the other. In this context, the 'stage' assumes special significance in enacting identity that is always in a state of 'becoming'. The fiction's direct descent from the technical apparatus with which he was most familiar, the dramatic and the cinematic, become the principle components that distinguish his achievement in terms of contemporary writing. He is, by virtue of his acting background, uniquely positioned to enact the identity of the other and to call attention to the energising power of the 'margins' who are confined by stereotypical roles outside the social and sexual 'norm'. The novels, therefore, articulate the need for inclusiveness through incorporating formerly silenced voices and make the case for the enriching potential of difference. Narrative strategies are thus designed to track 'the shifting borders of margin and centre which make the "other" a subject and other the subject at one and the same moment'.³³

A major aim of the thesis has been to redress the balance between Bogarde's recognisable profile as an actor and the literary achievement that resulted in the criss-crossing between autobiography and fiction over a period of some twenty years. During this time, he produced a creditable body of written work whilst continuing with his film career. The thesis has argued that this dual artistic focus marks his contribution to contemporary writing as an exceptional one. This individual talent evolves out of his ability to draw on the technical skills required to represent a character on screen which transfer into the performance-based dialogues enacted in the olive store. The fiction therefore evolves out of Bogarde's life-long fascination

³³ P.Hitchcock, 'Exotopy and Feminist Critique' (pp.196-209) in Bakhtin, Carnival and Other Subjects (ed.) D. Shepherd, Critical Studies, Vol. III. No. 2 -Vol. IV. No 1/2, Selected Papers from the Fifth International Bakhtin Conference, University of Manchester, July 1991 (Amsterdam-Atlanta, GA: Editions Rodopi B.V., 1993) p.199.

with presentation and performance and contributes directly to the breadth and boldness of his vision. In support of this, the Introduction drew attention to the manuscript evidence of the Boston archive that identifies 'voice' as a formal indicator in the construction of the novels. This is evident from the 'cast' lists of 'players', the meticulous re-constructions of past conversations and the strategies for imagined ones. Similarly, it is argued that the attention to the nuance of vocal delivery, to timing, to visual detail, and the commitment to making the commonplace noticeably less so, are derivatives of the textual systems of cinema that inform his approach to writing. The Conclusion has also attributed significance to the fragmented nature of filming that demands that a screen actor must deliver a performance episodically, that is, according to the emotional pitch of the scene in question, while ensuring that the totality in representational terms remains seamless. He therefore brings to writing a repository of skills unavailable to many writers of contemporary fiction, marking his work as both fresh and innovative.

His expertise as a writer is evident also in his fascination with theatrical space and performance, particularly in his representation of converging, yet different, social realities. The shared dialogic function of egalitarian authorship and camera-eye technique puts the reader in touch with new ways of seeing, and with a world where familiar boundaries appear altogether less secure. These are features of Bogarde's literary technique that serve to foster polyphony in the novel, with the result that his privileging of 'voice' enables story-space to evolve from within the characters rather than from around them. The Bakhtinian emphasis on language and subjectivity as social concepts has particular relevance for Bogarde as a writer, principally because of his intuitive actor's grasp of the issues of addressivity and the responsibility that accompanies the half-ownership of language. The novel form affords Bogarde the Bakhtinian scope to represent languages distinct from his own, and importantly, the

means to enact ideological conflict between discourses that underpin his staging agenda. Thus, the fiction acknowledges that all acts of social performance share correspondence with the Bakhtinian concept of 'process', by which self can never be finalised because it is always in a state of 'becoming'. This in turn informs the reciprocal nature of Bogarde's concept of self/other relations, constructed as it is around the Bakhtinian premise that '[i]f there is only one unitary and unique participant, there can be no *aesthetic* event'.³⁴ This, too, is at the heart of Bogarde's methodology of writing that places emphasis on 'function', on language as a 'doing' in terms of performance techniques. His focus on 'stage' and 'player' give the novels instant accessibility and serve to increase his effectiveness as a storyteller. These features, combined with technical innovation and imaginative breadth, substantiate the claim that his literary work represents one of the truly individual talents of the late twentieth century.

³⁴ M.M. Bakhtin, 'Author and Hero in Aesthetic Activity' in Art and Answerability: Early Philosophical Essays (ed.) M. Holquist and V. Liapunov (Austin: University of Texas Press, 1990) p. 22.

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APPENDIX I**Three Poems by Dirk Bogarde**

1. Steel Cathedrals
2. Man in the Bush
3. At Santa Monica: For Robin

Steel Cathedrals

It seems to me, I spend my life in stations.
 Going, coming, standing, waiting.
 Paddington, Darlington, Shrewsbury, York.
 I know them all most bitterly.
 Dawn stations, with a steel light, and waxen figures.
 Dust, stone, and clanking sounds, hiss of weary steam.
 Night stations, shaded light, fading pools of colour.
 Shadows and the shuffling of a million feet.
 Khaki, blue, and bulky kitbags, rifles gleaming dull.
 Metal sound of army boots, and smokers' coughs.
 Titter of harlots in their silver foxes.
 Cases, casks, and coffins, clanging of the trolleys.
 Tea urns tarnished, and the greasy white of cups.
 Dry buns, Woodbines, Picture Post and Penguins;
 and the blaze of magazines.
 Grinding sound of trains, and rattle of the platform gates.
 Running feet and sudden shouts, clink of glasses from the buffet.
 Smell of drains, tar, fish and chips and sweaty scent, honk of taxis;
 and gleam of cigarettes.
 Iron pillars, cupolas of glass, girders messed by pigeons;
 the lazy singing of a drunk.
 Sailors going to Chatham, soldiers going to Crewe.
 Aching bulk of kit and packs, tin hats swinging.
 The station clock with staggering hands and callous face,
 says twenty-five to nine.
 A cigarette, a cup of tea, a bun,
 And my train goes at ten.

D. B.

Poetry Review, 1943

Man in the Bush

*I saw him move
 his head
 behind that green
 bush.
 I must wait until
 he moves again.
 The mist is rising,
 soon the sun will
 come, the cautious sun,
 and probe with tentative
 fingers into this sombre
 undergrowth.
 My gun is heavy to
 hold,
 and my arm is aching.
 Man in the Bush,
 does your arm ache
 as you watch me?
 These nettles here are
 bejewelled with the
 night dew.
 And here brambles,
 all strung with
 liquid diamonds,
 clutch at every move
 I make.
 I saw him move
 Again
 behind the green
 Elder Bush, green
 with new born shoots.
 The mist is risen now
 and turned to rain,
 soft rain.
 My gun and hands
 are one.
 Are yours too, Man in
 the Bush?
 Why won't he move?
 This tree is my
 protection,
 pressed against
 the roots I lie
 and wait.
 A pigeon
 cried.
 I think it was
 a pigeon.
 He moved again.
 And now, with
 stealthy hands,
 he parts the greening
 branches of the Elder.
 I must not move.
 Slowly his head,
 in steel encasement*

*rises, gleaming with
 the rain.
 His face, pale and
 haggard,
 peers at me;
 but I am not
 seen;
 this pine is my
 protection.
 Move my gun
 slowly
 O! so slowly
 to the aim.
 Stretching himself
 yet crouching
 he peers unseeing.
 Watch his face,
 white and muddied,
 expressionless.
 To the aim.
 A crack!
 Startled, a pigeon
 blusters through the bushes.
 A wisp of smoke
 eddies in the damp
 air.
 He has rolled,
 a sand bundle
 amongst the Elder
 branches, a huddled
 lump,
 with legs and arms
 awry,
 and the rain
 glinting on his
 helmet.
 This is the first man
 I have killed.
 And blood, not
 dew, bejewels
 now the nettles,
 rubies strung
 on all the trembling
 leaves.
 And now, with
 cautious fingers, the
 sun peers amongst
 the pillars of the
 wood and sparkles
 on the barrel of my
 gun.
 Sad Elder!
 And sad the rubied nettle!
 A thrush has sung.
 It is the Morning.*

D. B.

At Santa Monica.

For Robin.

"We'll go," you said
and walk along
the beach
at Santa Monica."

We'd be, we swore,
English in an
Aliens Land
and walk barefoot,
^{in the heavy rain}
^{with Exodians rolled,}
and
in grey
Pacific sand.

"It's dark" you said,
"and Dull... to boot!"
the Pier
at Santa Monica.

November gulls
sawing hard against
an opal sea
Beer cans bobbed
with plastic cups
and rotting weed.
"No Honey here." you said,
"for tea!"

But "Fur!" you said
to be alive and
laugh so much
at Santa Monica.

Hands Trailing
London shoes
past mussel'd rocks,
wild blown hair
faces winter spumed:

in my pocket,
(why just mine?)
all our soles.

"We'll drive!" you said
barefoot and wet
in ~~Godillacs~~
from Santa Monica.

Left morning
Deb-Chicks
Fearful of the tide;
Polluted molluscs,
cups and cans
~~and~~
for unsuspecting
Benjamins or Camellina,
~~took your side~~
covered ~~not~~ wide!

"Hello!" you said,
"We've come to tea
all ^{wet} ~~soaking~~ wet!"
from Santa Monica.

Gone now,
your Ravens eye,
the dancing gain,
high held head
and ^{wings} ~~soldiers~~ -
unastonished stride.
To write of you,
how would I begin?

"We'll go," you said,
"and walk along
the beach,
At Santa Monica.

Peace on the
death of
Robin For.

This part of a his
headstone -
an Enrolled Clerk

APPENDIX II

Typescript Revisions for *A Gentle Occupation*, *Voices in the Garden*, *West of Sunset*, *Jericho* and *A Period of Adjustment*.

- (i) **A Gentle Occupation**: corrections on the one extant typescript for Chapter 3, p.5 (32). See paperback edition, pp.82-85.
- (ii) **A Gentle Occupation**: corrections on the final page of the novel, Chapter 13, p.8. See paperback edition, pp.444-447.
- (iii) **Voices in the Garden**: corrections on first draft typescript for Chapter 7, p.8, including inserted page numbered 7A. See paperback edition, pp.218-221 and pp.219-220 for inserted page.
- (iv) **West of Sunset**: corrections on first draft typescript for Chapter 2, p.15, entitled 'Nettles and Lea', including inserted page (A). See paperback edition, pp.68-70 and p.69 for inserted page.
- (v) **West of Sunset**: corrections and editions for final draft typescript of the novel, beginning on p.13 of paperback edition and ending on p.248.
- (vi) **Jericho**: corrections on the first draft typescript for Chapter 9, p.2. See paperback edition, pp.133-135.
- (vii) **A Period of Adjustment**: Revisions to the final draft typescript for Chapter 9, p.8. See paperback edition, pp.193-195.

In 1921, just as Miss Foto reached the age of consent, with ~~xxx~~ out which she had done exceedingly well for a number of years, La Belle suffered a grave stroke upon leaving her bed one afternoon and aware that, as she put it, ~~the~~ sand was running out of her time, she told her daughter exactly where her fortune had been hidden all these years (and for which her daughter had tirelessly searched ever since she was old enough to climb ~~xxxxxx~~ or lift a floor board) demanded an elegant funeral with "feathers to all the horses", insisted that Courtrai was far too small a town for a girl of such rapidly developing talents and that, as soon as the To-Do had all been done, she was to take her fortune to "Uncle" Albrecht in Brussels who had always promised that he would be more than delighted to assist a sorrowing girl through the tribulations and despairs of her mourning period. Having delivered herself of this list of instructions, La Belle folded her one good arm across her still-plump breast, and closed her eyes.

"Ah Mamma! Don't speak so. You'll soon be well. This is nothing."

"This is everything. ~~xxxxxx~~ I sense it. I know."

"No, no! It can't be true, it isn't so."

"If it was 'nt so," said La Belle pointedly, "do you think I'd have told you where I hid my money?"

"You'll be well again. You see. And then we'll go on a holiday... to Le Touquet"

"I'll not get well, and the only holiday I'll get is in Heaven, God willing."

Miss Foto's tears were nearly real. After all she had known her mother for a considerable time, and intimately. She also admired her.

"Don't speak so, Mamma. Don't leave me. What do I care for your fortune?"

"A very great deal!" snapped La Belle and died comfortably, in her sleep, as she had intended, later that evening.

The funeral was a modest affair. No plumed horses, and a plain pine coffin.

As Miss Foto knew only too well, dead was dead and that was that.

She was delighted with her fortune; La Belle had been very successful at her job, popular, prudent, expert and, above all, diligent. She had also been frifty. So armed with a not inconsiderable sum, a portfolio of sketches and designs, a becoming black cloche hat, monkey-fur coat and a pair of snake-skin shoes which she had long coveted and could now afford, Miss Foto set off for Brussels and the ~~hills~~, if attentive, "Uncle" Albrecht with La Belle's often quoted admonition ringing in her ears. "Always go to the top, up and up; but remember! Never look down, for fear you become giddy and fall."

Miss Foto obeyed this stricture to the letter, and on her rise, which was that of a rocket, she never once ~~xxxxxx~~ FOR THE LEAST ~~xxxxxx~~ OF VEGETATION.

"Uncle" Albrecht owned a modest, but important, chain of provincial journals and very soon her elegant, imaginative, little designs and ideas were appearing regularly and Miss Foto became so well established, so hard working and so determined, that a bemused "Uncle" found himself purchasing a small ~~xxxxxx~~ dress-shop ~~xxxxxx~~ in a select quarter of the City, and Miss Foto was launched as a dressmaker and hat designer ~~xxxxxx~~.

At about the same time that King Albert fell to his death from a rock in the Ardennes, clearly proving La Belle's ~~xxxxxx~~ to be correct, "Uncle" Albrecht, worried by the state of affairs generally, the assassination of the King of Yugoslavia, Stavisky's suicide and an undercurrent of general European distress, jumped ~~xxxxxx~~ out of a sixth floor window in the Palace Hotel, leaving his affairs in disarray and Miss Foto minus her shop, for he had ~~im-~~prudently bought it in his own name and not hers. All this falling made her very unsettled, and shortly after ~~xxxxxxxxxxxx~~ Hitler conclusively came to power, she decided it might be a wise move to take what she had and put a good deal of space between herself and the shadows which were lengthening across Europe. To this end she packed up, took a train to Amsterdam, and from there she sailed, with three cabin trunks and a good deal of very useful experience one way and another, to Java. Enchanted by the Islands, by the comparative ease with which she found herself accepted, with the great opportunities for a girl who ~~xxxxxx~~ so Cosmopolitan in a rather backwards European ~~xxxxxx~~ society, she made her way to the Island (after a good look around from Bali to Borneo) and settled down to a comfortable existence in yet another little dress shop, with a busy salon on the side, in a ~~xxxxxx~~ select neighbourhood, just off Nassau Boulevard where she catered for the wives of the local Diplomats, Military, and Naval personnel. And, ~~xxxxxxxxxxxx~~ after ~~xxxxxx~~ in the evenings, very discreetly, for their husbands. She had the prettiest hats and girls in Town.

N° 2. INSERT FOR CHAPTER 7. PAGE 8.

Page N° 7A.

END of Second Paragraph on MS. LINE 36 UP.

After "...bring her some strawberries and cream."

INSERT.

"Foolish, foolish, she thought. He was the Real which so frightened me, but he has'nt. Real enough, God knows, with his flat Rhineland voice saying all the things a good German boy should say. We lost the war at Stalingrad, must struggle to build a strong nation, the most efficient country in Europe, lost the war but won the Peace, respected and admired, the past is forgotten, East and West will be united, we are the new generation born clean, without hate or guilt, we are not responsible for the follies of the past.

And on and on and on.

Mamma. Horst. Langerfeld. The same. All the same. Why am I different? Why am I Leni Minx? Someone tell me..tell me. Across the lawns Marcus at his table, laughing.

A wrench of need.

He is real. The carnival all around me, the holiday, these are unreal. Real, unreal mixed together.

Oh Marcus! Marcus. Sitting there straight back towards me, small buttocks as you squat, arm sweeping wide in joyous explanation. What are you telling them? I cant share...

Minerva laughing, hands pressed to mouth, the Bamboo Mat ~~rustling~~ wagging from side to side, jade flashing; the old Duc smiling, smiling, eyes ~~glowing~~ in the light, prodding the grass with a slender ebony stick, ~~you~~.

The stork. The stork prodding quietly in the sedge of the Schwartzbrücke, high green corn bending in the wind, apple-stumps like tossed broom-heads. The Wall.

Wolf threading his way towards me, a tray ~~with~~ wine and fruit balanced in his hand, with the assurance of his calling. Assure me, assure me..

~~Leni~~ moved into the shadows as Leni reached up to help him with his tray.

CONTINUE. New paragraph.

"The afternoon was fully occupied etc etc..."

She looked up at him in surprise.

"Relieved? Why? ~~How can you be so sure?~~"

Nettles lent forward, elbows on knees.

"You're giving a perfectly appalling performance, you know."

She turned away, put another log on the dying fire.

"You really are rotten. ~~How can you be so sure?~~ I was only asking. Nothing important."

"I know you, my child, far too well."

"Well. Well he was extremely pleasant; a very attractive voice. Did'nt you think?"

"I did. Do. I'd say he was quite ~~looking~~ looking too, would'nt you? For someone in his early forties."

"Forties?"

"Well.. somewhere about there. He wont see thirty ^{five} again, that I know."

"Forty. It's quite an age, is'nt it?"

"Is it? Are you doing rapid calculations?"

"About what?"

"Age? You are thirty and he's about ten or eleven, maybe twelve, years older. If you are ~~considering~~ ^{seriously} considering if he would be suitable or not, I'd say that he was... and that ~~once~~ once he gets over his Jet-lag, or whatever it is, he might prove to be intelligent, too: now what more can I say?"

"Nothing," she said. "We must go to bed. I was curious, thats all. Cant a woman be curious?"

"Not without motive."

"God, you are a bastard to me."

"Well, go carefully. I have to confess that most of your gentlemen friends have been pretty much of a dead loss, have'nt they?"

"Dreadful. I'm a bad picker. Always have been."

"Well, frankly, I think that Pool is'nt half bad. You looked very pleasant together. Well matched." INSERT A. (over)

"~~But~~ we are not a pair of book-ends. And I was'nt even thinking on those lines. But I did like him. Anyway he's staying here, and we are off to Europe. So thats that."

"He said only a week or so. Got a book someone wants to buy. Or has bought."

"Oh."

"Yes, Oh. Thats stopped you in your tracks."

"I just said 'oh'."

"If I were you I'd arrange a little meeting perhaps, before you go. And as soon as he comes out of his Atlantic-France. Somewhere easy, not dinner... that leads on to struggles, as you know. A drink? Tea? Try lunch... you can always get away after a lunch, hairdressers, dressmakers, dentists..."

"Arranging my life again? I've already made a little arrangement. We're lunching at the Bistro Garden ~~tomorrow~~ tomorrow. So."

"Splendid local. You wont hear a single word you address to each other. It's like a cage of macaws. Claws, beaks, feathers. The claws are well in evidence."

Nettles got up stiffly, put his glass on the ~~table~~ table before him.

"I'm off to bed. I do find dispensing wisdom exhausting. And all that wretched Yugoslav brandy.."

"It was Pools, actually."

"Far too much, and I want to see the Inauguration tomorrow.. shall I leave you here

"For a moment," she said. "Until this log goes. Time for reflection."

"Reflect well. Not unhappily."

"I wont."

When he reached the door leading to the narrow hall and the stairs he paused for a moment.

"I gathered, from Alice herself, that Jonathan Pool was married ^{some} years ago to a ~~very~~ tiresome girl called Deborah who now breeds pony's on Exmoor, or somewhere like that, that they were divorced, and that he has been deeply in love with Alice Arlington for a thousand years; Hugo put up with him because he was safe and often useful. That, just to round off the ~~subject~~ subject."

She turned and looked down the room towards him, one ~~hand~~ hand running fingers through long ~~hair~~ hair.

"Thank you. I'm obleeged sir. But I have a feeling that ^{perhaps} he is no longer in love with the Widow Arlington."

"Oh?"

"He suggested that a ghost had been laid, this evening."

Chapter 2.

INSERT FOR PAGE 15. LINE 27 DOWN.

'NETTLES AND LEA'

INSERT (A)

AFTER: "Dreadful. I'm a bad picker. Always have been."

INSERT:

~~"Your last wild mad-cap fling with, whats his name ? Donal Upcroft-Williams, was beyond any comprehension."~~~~"He was very rich, very attentive, and kind."~~~~"A third generation grocer with a Wilson Knighthood. Madness."~~~~"Snob. Ghastly snob, you are."~~~~"If you mean, by being a snob, that I only like the very best..of everything..then I cannot contradict you."~~~~"A house in Wiltshire, Flat in Easton Square, glorious villa in Marbella.."~~~~"With, one imagines, a cocktail bar in every 'Lounge' and a Jacuzzi in all the 'Playrooms'. God almighty !"~~~~"I'm not going into all that now. It's done anyway."~~

THEN.

"Well, frankly, I think that Pool is 'nt half bad.." etc etc.

Corrections and additions."WEST OF SUNSET"

- Page 3. Line 11. DOWN. "...cascade of ash blond hair..."
- Page 6. Line 8 . DOWN Re-write for Alice on separate sheet. "
- Page 6. Line 8 . UP. Substitute 'Dont ask me.' FOR 'Dant worry.'
- Page 10. Line 7. DOWN. " 'eight' for 'seven'.
- Page 18. Line 11. UP. "Writhed" not 'writed'.
- Page 20. Line 22. DOWN. 'thirteen' not 'twelve' and 'fourteen' not 'thirteen'
- Page 23. Line 9 . DOWN. Rewrite for Alice on separate sheet.
- Page 31. Line 5. DOWN. Add the following sentence to the end of Clemency's speech.
...there for hundreds of years. She's in constant pain. Arthritis. But she wont let it show ever."
- Page 38. Line 5. DOWN. "She was much younger than me. How can you tell ?"
- Page 40. Line 2. DOWN. 'fourteen' not 'thirteen'
- " Line 5. DOWN. "No, a year I suppose" not ' Two years..'
- Page 42. Line 17. UP. 'her drawing board squating angled..' instead of typewriter squatting.
- Page 44. Line 4. DOWN. 'painting' instead of 'writing'
- Page 51. Line 1. TOP. 'Eunich' not 'Eunoch'
- Page 71. Line 3. UP. Add 'much of' after '..almost at the edge, much of the yard..'
- Page 74. Line 14. UP. CUT the line, "How we laughed,"
- Page 76. Line 9. UP. CUT 'She crossed herself quickly, threw a glance towards the ceiling' substitute instead:
"She touched a little icon on a chain at her throat."
- Page 77. Line 9. UP. After 'Nothing left' ADD. 'The little photograph. Scorched. All that is left of a life. But too late now. Too late.'
- " Line 5. UP After 'Nothing is left' ADD: 'Those fragments, just fragments.' CONTINUE 'But the child...' etc.
- Page 85. LINE 2. UP. "Marigolds' instead of 'daisies'
- Page 86. LINE 3. DOWN. 'marigolds' not 'daisies'
- Page 91. LINE 18. UP. 'marigolds' not 'daisies'
- Page 107. LINE 1. UP. 'big room' for 'chints room'
- Page 109. LINE 3. UP. 'pain filled grey eyes' not 'dulled/eyes'
- " LINE 19. UP. 'ninteen forty one' not 'forty nine'
- Page 133. LINE 9. UP. '..start off on my road ?' ADD 'And where will I go ? Can you tell me ?'
- Page 140 LINE 11. UP. '..of ~~sattan~~ orange cotton marigolds' NOT daisies.
- Page 145. LINE 3. DOWN. 'cut 'crystal' from this line. (crystal dish)
- Page 163. LINE 10. DOWN. This line to read now: '..mental, and Miratova, when all was said and done, was in almost constant pain and no longer young....' etcetera.

Corrections and additions. Part 2.

"WEST OF SUNSET"

- Page 178. LINE 10. UP. '...young people had hidden in the jungle in preparation for the Liberation. Madness..' etc.
- Page 193. LINE 2. UP. 'sixteen' not 'fifteen' and 'seventeen' not 'sixteen'
- Page 196. LINE 8 DOWN. CUT: "Even if Sybil is American I imagine she'll not eat her pasta with a knife and fork" LEAVE. 'Do this for me ?'
- Page 201. LINE 14 UP. 'creativity' not 'vitality'.
- Page 213. LINE 9 UP. 'bitch' for 'shrew'.
- Page 214. Line 6 UP. 'Forget the songs' NOT 'Screw the songs'
" Line 18. UP. 'Mrs O'Conner' NOT 'Mrs Hammond' and 'Mrs Ciapellino' NOT 'Mrs. Schasfer'.
- Page 215. LINE 14. DOWN. 'Gloria Vanderbilt' NOT 'Kathleen Tynan'
- Page 219. LINE 16. UP. AFTER '..said Irina.' ADD 'easing her back cautiously among her cushions.'
- Page 220. LINE 13. UP. AFTER "I suppose." ADD "Ah yah, yah! That is very good, is right. Very right."
- Page 223. LINE 3. UP. AFTER '..take it for you.' ADD. 'Her face was suddenly sallow with pain.'
- Page 226. LINE 13. DOWN. CUT 'I call him.' CAPITAL 'T' for The white rat.
" LINE 16. UP. This line now to read: "Altered the flight to Wednesday."
- Page 228. LINE 1. UP. 'The cello mourned softly' CUT 'boomed'.
- Page 230. LINE 13/14. CHANGE 'touch' for 'Sip' in each case.
- Page 232. LINE 18. UP. This line now to read. 'He wont drink any beer, only milk. He's strictly tee-total.'
- Page 236. LINE 2. DOWN. 'Maashing' for 'squashing' (eggs together)
- Page 242. LINE 3. UP. CUT 'an interesting conversation' INSTEAD: '..such a revealing conversation.'
- Page 244. LINE 8. DOWN. CUT: 'Where's that ?'
" LINE 6. UP. ' need him for two more days yet; he's alright..'
- Page 251. LINE 22. UP. CUT: 'almost' (viscious throw)
- Page 261. LINE 22. UP. INSERT in this line: 'a few phone calls ? These militant female Agents, Vice President Ladies of..'
- Page 263. LINE 4. DOWN. 'You're just trading jungles Money' Said Sybil.
" LINE 6. DOWN. CUT: "Everyone who ~~wxxxxxx~~ had supper at Alice's that evening." INSTEAD. 'The party's over'
- Page 275. LINE 4. DOWN. CUT: 'Sold'.
- Page 280. LINE 3. DOWN. This line to read: "..be nothing very much as left to worry about."
- Page 282. LINE 3. UP. END. (For the moment!) *Sally! one more!*
'West of Sunset someplace: where the nobody-people live. Misses Ety Baker ' etc.

~~ALMOST AS~~
Suddenly, ~~to~~ a surprise, the house was before me set behind a long balustrade, a terrace, pepper-pot towers at each corner, long mournful windows, a wide flight of steps leading up from a surprisingly trim sloping lawn.

It was an Edwardian monster, not, as I had for some reason imagined, a Provencal building, rough stone walls and sun-baked tiles on the roof. The drive did a kind-of left-turn and went off behind the terrace to ~~some~~ somewhere behind the house. The towers had ugly sharp-pointed roofs, crowned with rusty iron letters. In this case S and W. Probably the other towers, for there had to be four, one at each corner, would be N and E. They were tiled with ugly blue and yellow ~~tiles~~ tiles set in stripes. In the center of the building, high on the roof, a huge clock stared down over the landscape. It stood in a riot of rusted iron vegetation, the filigreed hands pointing, for the world to see, that time had been abandoned ~~in~~ in life at twelve-twenty ~~exactly~~. The elegant roman numerals bled rust down the cracked enamel face. On the terrace, some chairs: the cheap slatted metal ones you find in public parks. They stood around like waiting, or abandoned, insects, and gave ~~me~~ the impression that no form of conversation or discussion had ever taken place there among them. Generally there was a distinct air of neglect, of carelessness, of impermanence. I don't know why I was surprised by this. Perhaps because I knew that the owner was exceedingly rich, one of the most successful writers of the day, and must, in my Parsons Green blinkered-mind, be rolling in riches and deep luxury. Perhaps he was vastly rich; perhaps he had wealth which was uncountable. . . but none of this drifted out onto his terrace. No jolly sun-umbrellas, no fat, wheeled, cushioned, chairs-for-lying-in the sun and sipping chinking glasses of wine or whisky. All was tidy, that was clear, well tended, the lawns, gently sloping to the bend in the drive, were mown like velvet, the gravel, the scattered stones I had just seen flying, were here immaculately raked. All was serene. Daniel ?

Perhaps, in this house, it was all work and no play? A writer who dealt with books thicker than bricks probably had not the time for any form of ~~like~~ like sitting about on terraces sipping champagne. Turning and looking back at the top of the steps, down over the trim lawns and the curving drive up which I had just walked, comfortably, I caught my breath. The view was, it had to be confessed, extraordinary. Beyond the drive, and the little lodge looking like a cuckoo-clock ~~in~~ in the valley below, there was an infinity of green.

Olives and cork, after that row upon row of vines stretching ~~as~~ as far as vision, ~~until~~ until everything softened into a lavender blue, a haze of distance, and, rising serene, shimmering in the late evening sunlight, ~~the~~ the great range of mountains, their jagged edges tipped and fringed with scars of snow, pink now in the late sun. ~~A~~ A breathtaking view. Perfectly simple, nothing of ~~grandure~~ grandeur, merely nature normal, un-brutalised by house or even spire, pylon or chimney. Silent. Still. Eternal. So one wished and prayed; ~~a~~ a strange contrast to the ugly Edwardian chateau and the deserted, un-welcoming terrace. With all this beauty, did no one ever look at it ?

"It's inspiring, isn't it ? I mean, truly inspiring. It is God's work, and doesn't it make you believe in Him ? Don't you want to shout Glory Hallelujah ! Don't you just ?" ~~she~~ she

She was standing ~~behind~~ behind me. Short, very thin, thin as a plucked wren. Her hair was just ~~dun~~ cut in a fringe, held by a fillet, or an Alice Band as we had known them. She had thick rimless glasses, wore a grey track suit and scuffed sneakers, a large metal watch hung on one wrist, the other carried a clatter of variegated plastic bangles. Wide, like Nancy Cunard. She rattled them at me, shook them in the air and let them clatter down her skinny arm to a knobbled elbow, ~~she~~ thrust out her hand. ~~she~~ she was in her late forties perhaps.

"Welcome! I should have said that before, shouldn't I? But that view always gets to me. And I forget. I could see it had got to you too."

Chapt. 9.

A PERIOD OF ADJUBIMENT!

HE WAS BEGINNING TO TRUST AND SHOW LOVE.

away and his ^{TRUE} spirit was breaking out. This delighted me, it would do him no harm at all to be demonstrative, tactile, free with his emotions, to be quite unrestrained with cautious, but sensible, restraint. Arthur and Dottie had been a tremendous help with this, Jericho had provided him with his 'frame of reference' (anyway for the time being) and the presence of Clotilde and MonAmi within that frame, secure, uncomplicated, firm and strong and affectionate, had ~~STRATED~~ ^{STRATED} the healing of the ^{Subconscious} bruises which he had sustained in an unsatisfactory existence in Simla Road and, frankly, up until the day he had arrived, bewildered but excited, at Nice Airport, with a mother, ^{WHO WAS} on the point of letting him slip his lead (to put it more politely than she deserved) She was chucking him away. Probably unaware, but, equally probably, ^{NOT ALTOGETHER} ~~she was~~. She had known that day, exactly where she was going, ^{WAS SHE ANTIQUATED BY} to join her chum in his ~~villa~~ villa in some suburban village. She didn't ^{really} give a thought to what might happen to her son, beyond the fact that ^{she knew} 'Daddy' would cope. Would have to cope. Did cope, Liked coping. It was my 'birthday' today, as well as his. I felt pretty good about it.

Before complete complacency ~~was~~ overwhelmed me, and ^{about} the sound of water ~~splashing~~ ^{SPLASHING} into a bucket somewhere, I heard the three blasts of Jacob's signal that the mail had arrived, and that he was still being cautious about rebes. ~~THE SPLASHING STOPPED ON THE TERRACE, QUIET SOURCE 'BONJOUR! BONJOUR!'~~ I went onto the terrace, ^{also} was pulling his Mobylette onto it's stand, began to unstrap a package from his carrier, ~~and~~ waved to Giles who was hurrying down the path to meet him. ~~Some letters~~ ^{held} the package handed over, heavy, requiring two hands to carry, a brief exchange of conversation ^{STOPPING OF A CAP} and then Giles came ^{slowly} back to the house. "Terribly heavy! What can it be? It's for me.. it says MASTER Giles.. Is that me?"

"Must be. What else does it say, there's printing on the paper?"
~~It says~~ ^{MADE IN FRANCE (CP)} It says Hediard, Cannes. A.K.
 He had reached the terrace, set the package down. "It'll be from Mum, I bet, she was in Cannes, she's had this sent to you. Hediard is a very famous ^{LUXURY FASHION} ~~designer~~.
 She probably did it all by telephone, before she went off to Italy or wherever she was going. But she remembered! She did remember.. ^{AND ON THE RIGHT DAY!}
 He had started to tear away the elegant logo-paper, ^{DISCOVERED} a stout box, stuffed with ^{here} red and green plastic straw ^{which is not needed} across the terrace as he ^{produced} one 'treasure' after another to ^{his} slightly startled gaze.

APPENDIX III**Conversation Pieces**

- (i) The draft version of the conversation between Rooke and Emmie in **A Gentle Occupation**. See paperback edition, pp.221-223.
- (ii) The draft conversation between Martha and Will in **Jericho**, numbered 1-9. See paperback edition, pp.118-123.
- (iii) The draft conversation between Helen and Will, regarding Giles, in **A Period of Adjustment**. See paperback edition, pp.250-253.
- (iv) The draft conversation between Bogarde and Harri, his Eurasian girlfriend on Java, from **Snakes and Ladders**. See paperback edition, p.67.
- (v) The draft conversation between Bogarde and his father from **Snakes and Ladders**. See paperback edition, p.293.

I know who you are - ^{T10000} ^{Woolf/Klausers}
Grazi. Can I come you ^{Orange -} ^{Sweet peas -} home with me?

2 Were you close?
No - 10 years difference between us. (H: Ah ha -
frankly love.)

1 you don't look like him. Dark.

3 like each other?
No No - This is where I should say not fully -
why - a particular reason?

4 What do?

5 It'll do fine. So why are you here?

6 To find him? Perhaps I have a tiny mind. He
had, had a wife - a child. To ~~ease the grief~~
A natural thing - ~~Somebody else does~~

7 What has to do 'do' ~~around~~ 21's around. It's ban is.
What cost me one eye.

8 one is very often out of one's mind.

9. Honeydew - (Buster)

a key opens more than a door - &
on this trip you want me opening a can of Sardines.
Sincerely to go on?
Yes

Notes Has ched, call tennis - from Requin -

Found James' body - but don't come to
L' Hermitage - George - West Wood -

The kind of book people leave
behind in a plane -

roof - head and your own -

H: Dugui. At Birmingham will have last room -

N. What's looks reasonable.

H: See his to roof - how can we be
 sure it works? Here he is
 busy with long foot, named - N
 Gardner named is well - but
 what about you -?

N: Do you really want me to get
 this all arranged through the
 Council? You wrote a letter of
 advice - are you going back
 on this?

H: ~~Yes, on course I'll have my~~ ^{to see}
 'Social Worker' - Maurice Coenraad -
 G's recommendation Susan Lodge -
 The day to suggest you were a little
 too close -

^{an unbridled}
 loose as a ~~fettered~~ puppet -
 for last page. Giles -

We're not the Enemy!

No Nuclear Tests, ~~no~~ you further &
as policemen -"

We're here to repatriate the "Displaced Civilians" -

"They don't want to be repatriated.."

"That's not my business -"

"You let the Indonesians take over the colony -"

"They want independence -"

And you do nothing to prevent it... ^{on them}

How can we? ^{the world} ~~the world~~ ^{is} ~~is~~ ^{allowed} ~~allowed~~ ^{to} ~~to~~ ^{find} ~~find~~ ^{the} ~~the~~ ^{negative} ~~negative~~ ^{and} ~~and ^{as} ~~as -~~~~

^{the world} ~~the world~~ ^{is} ~~is~~ ^{allowed} ~~allowed~~ ^{to} ~~to~~ ^{find} ~~find~~ ^{the} ~~the~~ ^{negative} ~~negative~~ ^{and} ~~and~~ ^{as} ~~as~~ -
So you can't blame the Dutch: You are the Enemy!"

- I had to sweep two ~~the~~ "Kowli" from the
of Sordani today. Can you believe it? De Peace
is almost as bad as the war.

- " I think it was a former man " ▲▲▲▲
 " you don't mind that? left? "
 " left? former no - ~~former~~ in Cylindrus, need
 steel, as long as I make you happy - ² ~~2~~ ³ ~~3~~ ⁴ ~~4~~ ⁵ ~~5~~ ⁶ ~~6~~ ⁷ ~~7~~ ⁸ ~~8~~ ⁹ ~~9~~ ¹⁰ ~~10~~ ¹¹ ~~11~~ ¹² ~~12~~ ¹³ ~~13~~ ¹⁴ ~~14~~ ¹⁵ ~~15~~ ¹⁶ ~~16~~ ¹⁷ ~~17~~ ¹⁸ ~~18~~ ¹⁹ ~~19~~ ²⁰ ~~20~~ ²¹ ~~21~~ ²² ~~22~~ ²³ ~~23~~ ²⁴ ~~24~~ ²⁵ ~~25~~ ²⁶ ~~26~~ ²⁷ ~~27~~ ²⁸ ~~28~~ ²⁹ ~~29~~ ³⁰ ~~30~~ ³¹ ~~31~~ ³² ~~32~~ ³³ ~~33~~ ³⁴ ~~34~~ ³⁵ ~~35~~ ³⁶ ~~36~~ ³⁷ ~~37~~ ³⁸ ~~38~~ ³⁹ ~~39~~ ⁴⁰ ~~40~~ ⁴¹ ~~41~~ ⁴² ~~42~~ ⁴³ ~~43~~ ⁴⁴ ~~44~~ ⁴⁵ ~~45~~ ⁴⁶ ~~46~~ ⁴⁷ ~~47~~ ⁴⁸ ~~48~~ ⁴⁹ ~~49~~ ⁵⁰ ~~50~~ ⁵¹ ~~51~~ ⁵² ~~52~~ ⁵³ ~~53~~ ⁵⁴ ~~54~~ ⁵⁵ ~~55~~ ⁵⁶ ~~56~~ ⁵⁷ ~~57~~ ⁵⁸ ~~58~~ ⁵⁹ ~~59~~ ⁶⁰ ~~60~~ ⁶¹ ~~61~~ ⁶² ~~62~~ ⁶³ ~~63~~ ⁶⁴ ~~64~~ ⁶⁵ ~~65~~ ⁶⁶ ~~66~~ ⁶⁷ ~~67~~ ⁶⁸ ~~68~~ ⁶⁹ ~~69~~ ⁷⁰ ~~70~~ ⁷¹ ~~71~~ ⁷² ~~72~~ ⁷³ ~~73~~ ⁷⁴ ~~74~~ ⁷⁵ ~~75~~ ⁷⁶ ~~76~~ ⁷⁷ ~~77~~ ⁷⁸ ~~78~~ ⁷⁹ ~~79~~ ⁸⁰ ~~80~~ ⁸¹ ~~81~~ ⁸² ~~82~~ ⁸³ ~~83~~ ⁸⁴ ~~84~~ ⁸⁵ ~~85~~ ⁸⁶ ~~86~~ ⁸⁷ ~~87~~ ⁸⁸ ~~88~~ ⁸⁹ ~~89~~ ⁹⁰ ~~90~~ ⁹¹ ~~91~~ ⁹² ~~92~~ ⁹³ ~~93~~ ⁹⁴ ~~94~~ ⁹⁵ ~~95~~ ⁹⁶ ~~96~~ ⁹⁷ ~~97~~ ⁹⁸ ~~98~~ ⁹⁹ ~~99~~ ¹⁰⁰ ~~100~~ ¹⁰¹ ~~101~~ ¹⁰² ~~102~~ ¹⁰³ ~~103~~ ¹⁰⁴ ~~104~~ ¹⁰⁵ ~~105~~ ¹⁰⁶ ~~106~~ ¹⁰⁷ ~~107~~ ¹⁰⁸ ~~108~~ ¹⁰⁹ ~~109~~ ¹¹⁰ ~~110~~ ¹¹¹ ~~111~~ ¹¹² ~~112~~ ¹¹³ ~~113~~ ¹¹⁴ ~~114~~ ¹¹⁵ ~~115~~ ¹¹⁶ ~~116~~ ¹¹⁷ ~~117~~ ¹¹⁸ ~~118~~ ¹¹⁹ ~~119~~ ¹²⁰ ~~120~~ ¹²¹ ~~121~~ ¹²² ~~122~~ ¹²³ ~~123~~ ¹²⁴ ~~124~~ ¹²⁵ ~~125~~ ¹²⁶ ~~126~~ ¹²⁷ ~~127~~ ¹²⁸ ~~128~~ ¹²⁹ ~~129~~ ¹³⁰ ~~130~~ ¹³¹ ~~131~~ ¹³² ~~132~~ ¹³³ ~~133~~ ¹³⁴ ~~134~~ ¹³⁵ ~~135~~ ¹³⁶ ~~136~~ ¹³⁷ ~~137~~ ¹³⁸ ~~138~~ ¹³⁹ ~~139~~ ¹⁴⁰ ~~140~~ ¹⁴¹ ~~141~~ ¹⁴² ~~142~~ ¹⁴³ ~~143~~ ¹⁴⁴ ~~144~~ ¹⁴⁵ ~~145~~ ¹⁴⁶ ~~146~~ ¹⁴⁷ ~~147~~ ¹⁴⁸ ~~148~~ ¹⁴⁹ ~~149~~ ¹⁵⁰ ~~150~~ ¹⁵¹ ~~151~~ ¹⁵² ~~152~~ ¹⁵³ ~~153~~ ¹⁵⁴ ~~154~~ ¹⁵⁵ ~~155~~ ¹⁵⁶ ~~156~~ ¹⁵⁷ ~~157~~ ¹⁵⁸ ~~158~~ ¹⁵⁹ ~~159~~ ¹⁶⁰ ~~160~~ ¹⁶¹ ~~161~~ ¹⁶² ~~162~~ ¹⁶³ ~~163~~ ¹⁶⁴ ~~164~~ ¹⁶⁵ ~~165~~ ¹⁶⁶ ~~166~~ ¹⁶⁷ ~~167~~ ¹⁶⁸ ~~168~~ ¹⁶⁹ ~~169~~ ¹⁷⁰ ~~170~~ ¹⁷¹ ~~171~~ ¹⁷² ~~172~~ ¹⁷³ ~~173~~ ¹⁷⁴ ~~174~~ ¹⁷⁵ ~~175~~ ¹⁷⁶ ~~176~~ ¹⁷⁷ ~~177~~ ¹⁷⁸ ~~178~~ ¹⁷⁹ ~~179~~ ¹⁸⁰ ~~180~~ ¹⁸¹ ~~181~~ ¹⁸² 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APPENDIX IV**Cast Lists**

Cast lists for A Period of Adjustment and Great Meadow.

CAST ^{cast} 'ADJUSTMENT'

William - 45 -

Clara - 9 - takes 10 - m ~~July 2nd~~

Helen - 40

Eric - 40

Annie - (Annie) 12

Florence 35

Thomas 3-4

Mr. Prickett 67-70

x Arthur Thobald 66

x Dottie Thobald 60

Solomon Brown 45

x Celeste

Mrs. Mazine (Wm's housekeeper)

Eugene

Maurice - Tony

Claude - Cor -

Clotilde - daughter of Maurice - home to William.

Annie - home to Florence.

Lulu about 35-35. (in Jane's house)

Heleni - (Lulu's daughter)?
Mrs. Ann. (Clotilde's son) 23
Frederick (son Lulu) 11.
Gwen (Francis - Mrs. Ann)

AST of G/M.

Parents -

Valley -

Sister

Floora (cousin Scott's.)

Alec (how brother.)

Batale South Bromley (friend.)

Nellie Wrayce. (sister.)

Wilde (sister)

Woods. (butcher)

Bakers (Sweetshop)

Mr. Maltman. (pot smother)

Rey
Pence (Village days).

Mr. Dick (Nephew).

Mrs. Jane (Lacie's mother.)

Rigby
Plellin (Aunt & Uncle
Farenham)

Dr. Purlayson. (local (Town) Dr.)

Giovanna Gromi (School friend.)

Mrs. Daxton (Nephew's sister.)

Mr. Daxton.

Ray Bille

Mr. Mr. Woolson.

Ethel (vicar's sister.)

~~Alfred~~

Ted Deakin (maintenance/honey)

Dr. Wilmore. ✓

Ken Deplow (Fence hand at Court Farm)

Mrs. Agnesford. daughter of owner of Court Farm
Barn.

Winnie & Albert Moss. "The Royal Oak"

Bar Luff.

APPENDIX V

Maps of 'Jericho'

Maps of the garden of 'Jericho' and of the surrounding area.



