

Re-visiting Gothic Form as a Textual Other in A. L. Kennedy's and Emma Tennant's Novels

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Abstract

Key female characters in both Emma Tennant's *The Bad Sister* (1978), *Two Women of London* (1989) and A. L. Kennedy's *So I am Glad* (1996) often undergo recurring forms of violence, such as marital exploitation, rape, and sexual abuse. In these fictional worlds, the violence performed on the female body triggers a backlash protest, and acts as a catalyst for each character's perception of her own cognitive limitations, and for her reintegration into existing social formations. The trace of layered motifs, as implicated in Tennant's and Kennedy's fictions, foregrounds my analysis of the female Gothic which reads the Gothic as a confrontation with the maternal. The Gothic self is torn between the real and the unreal and signals the problems of subjectivity that the female character must face. This paper plans to explore their textual self-reflexivity, which ironically provokes a conditioned response to social particularities of authority. By examining this conditioned response, the two authors make us aware of how it was induced in their female characters. I believe that Tennant's and Kennedy's use of postmodern irony politicises subjective desire through a textual play with both the revealed (the lexical symbolic) and the hidden (the grammatical semiotic), and the offered and the deferred.

Keywords: Gothic, female body, Other, textuality, irony

Where was I going? My new body seemed to know.

I was walking fast, but smooth and controlled . . . for the High Street . . . where I lived looked already like a ruin excavated a hundred years ago: as if the houses had been built with their deformities, crazed pipes, broken roofings, ghastly follies in the worst of Victorian taste.

-- *The Bad Sister*, 38

Carol Ann Howells in *Love, Mystery, and Misery: Feeling in Gothic Fiction* discusses the disconnected affectivity of Gothic texts, indicating that contemporary writers 'tend to concentrate on external details of emotional display while leaving readers to deduce for themselves complex inner psychological movements'.¹ That is, the violence of characters' emotional expression is displayed but, at the same time, the authors take a critical distance from this expression, withholding sympathy from their characters. Like postmodern fiction, then, the Gothic challenges the limits of the Gothic form. The Gothic narratives explored in the past exemplify this challenge: they foreground a descriptive subjectivity in text and reader, while subverting the interpretative structure that controls reality and directs affectivity. This paper then demonstrates the authors' *complicity* in their representation of the dilemma of a subject's autonomy; that is, their ideological critique of this representation. As Heidi Hansson comments on postmodern romance, 'the common core of feminism can be supported at the same time as certain feminist views are criticised'.² This ambiguity functions to reformulate the fragments of Gothic tradition in a revolutionary way that involves both inheriting and renouncing. This potential politics of postmodern representation,³ as postulated by Linda Hutcheon (theorising upon the relationship between postmodernism and intertextual theory and practice), foregrounds my motive to connect the motif of abjection as discussed in Kennedy's and Emma's novels and the narrative irony of this abjection through the critique of intertextuality in this paper.

If one wonders whether our craving for narrative suggests a need for escape from reality and for the wish-fulfillment of ontology, the texts of Tennant and Kennedy paradoxically support but also decry this wonders. The fictional narrators in their diaries eschew the truth of their mentality, articulate their 'reality' and posit a specific ontology to their readers; however, their self-moulding narratives signal an authorial attempt to unveil objective reality and to falsify individualised ontology. The fictional narrators confirm one aspect of our lives that we cannot dismiss; nevertheless, what the

¹ Howells, C. A. *Love, Mystery, and Misery: Feeling in Gothic Fiction*. (London: Athlone Press, 1978), p. 15.

² Hansson, Heidi. *Romance Revived: Postmodern Romances and the Tradition*. (Sweden: Swedish Science Press, 1998), p. 28.

³ See Hutcheon, Linda. 'Intertextuality, parody, and the discourses of history'. *The Politics of Postmodernism*. (London: Routledge, 1989 Repr.), pp. 124-140.

narrators believe consciously is not what all readers believe. The narrators undermine the credibility of narrative. In *Desire in Language*, Julia Kristeva argues that the conception of the subject as a matter is the product of a particular culture, and linguistic constellation, and that the posture of this mastery cannot be maintained.⁴ Since the fictional female subjects have not come to terms with their internal strangeness, they project strangeness onto men, onto their opposed subjects, and ultimately onto their cultures. In other words, the cultural counter-representation of repression as expressed by the Gothic mode is still anchored within the limits of the Gothic form: the terrifying figure remains a converse of an opposing, one-sided polarity. The use of literary language here resists the cultural counter-representation of repression and provides readers with an alternative entry into a new version of Gothic subversion and with an anti-representation (irony) of reality. These Gothic narratives postulate the anti-representation of reality in order to foreground a radical but invincible revolt. These Gothic narratives ultimately aim to deconstruct the ontology of the *cultural* self.

We may take Hansson's definition of cultural intertextuality as a concise illustration of the deconstruction of the ontology of the cultural self. Hansson defines cultural intertextuality as a literary work that has a dialogic relationship with the world it describes (history) and with the world in which it was produced (society).⁵ Hansson emphasises historical narratives that have influenced our culture, but focuses upon the very examination that the dialogue interrogates. Hansson notes the importance of textual allusions when it comes to particular historical and social ideologies. Nevertheless, her indication of the textual references to currents in marked history and society does not elucidate how the role of language functions in the post-structuralist deconstruction of a produced reality. I propose that the performance of Hansson's cultural *intertextuality* is linguistically fulfilled through a split movement of intertext as postulated by Kristeva: by the *phenotext* and the *genotext*. Kristeva's former term demonstrates definable structures and presents the voice of a single, unified subject, whereas the latter reflects the 'drive energy' of this self-unified subject in terms of its 'phonematic devices' such as rhythm, intonation, repetition and various kinds of narrative arrangement.⁶ Kristeva's two intertextual operations effectively consolidate Hansson's idea of cultural intertextuality. Before analysing the anti-representation of reality using the linguistic strategy employed in the chosen texts, I would like to specify the reasons why the internal Other can be culturally communicated according to Hansson and can be intertextually satirised according to Kristeva, and why this performance of cultural

⁴ Kristeva, Julia. *Desire in Language*. Trans. Thomas Gora, Alice Jardine, and Leon S. Roudiez. Ed. Leon S. Roudiez. (New York: Columbia University Press, 1980), p. 165.

⁵ Hansson, Heidi. *Romance Revived: Postmodern Romances and the Tradition*. (Sweden: Swedish Science Press, 1998), p. 27.

⁶ Kristeva, Julia. *Revolution in Poetic Language*. Trans. Margaret Waller. Intro. Leon S. Roudiez. (New York: Columbia University Press, 1984), pp. 86-87.

intertextuality foregrounds the internal Other as a medium of postmodern parody in these chosen texts.

Tennant's and Kennedy's female protagonists suffer from an internal Other which hovers over and haunts their consciousness until they are forced to confront the source of their mental distress. This 'Other within' stems, on an individual level, from fixed gendered relationships in each character's family background but stems on a more universal level, from various cultural settings. I will explain why Kristeva's view of split movement of textuality contributes to a linguistic analysis of textual doubleness in the chosen literary texts. Moreover, I will explore how Tennant and Kennedy respond to the internal Other in their satirisations of the double uncanny, especially when Otherness is punctuated by particular historical settings. In the 'phenotext', Tennant satirises, in terms of gender repression, the role of demon in the double uncanny fabricated by Hogg and Stevenson in their nineteenth century texts. She attempts to replace the realm of the personal demonic impulse with the realm of gendered demonic destruction. Kennedy parodies the doubly uncanny, in terms of gender relationship, portrayed as a seventeenth century spectre. She intends to release her fury towards the unspoken promise of the violent sado-masochistic treatment in gender relationship via the political anger consumed by a historical legendary figure. I will demonstrate how the internal Other is distinctively and culturally forged through satire. However, they also show readers that such cultural backdrops also induce an ironic but radical difference in the cultural continuum, one that permits no resolution but only greater contradiction. I will examine how the two authors display, in the 'genotext', a hostile self that underlies this radical difference. This self is inevitably enmeshed into another *signifying system* of meaning and value: in this case, a system of misogyny.

The objective of this paper is to demonstrate the structural impact (in terms of cultural intertextuality) which will reform the typical Gothic *doubling* with linguistic play and that will incorporate an ironic tone that shapes the surface: stylistic doubleness, a parody.

I. Narrative Persona of Textual Doubleness

In the beginning of *Illness and Metaphor*, Susan Sontag articulates her inquiry into the use of illness as metaphor. She indicates that illness itself does not undermine life but that the lurid 'metaphoric thinking'⁷ of illness mystifies and subsequently aggravates the disease. It is, therefore, through the elucidation of such metaphors that the conception of disease becomes rectified. If we view the illness more psychologically than physically, we may say that the illness of abjection of the

⁷ Susan Sontag compares illness to the night-side of life, in a broader sense, the negative side of the dual citizenship in the kingdom both of the well and of the sick. She argues that illness is *not* a metaphor and that 'the healthiest way of being ill is one most purified of, most resistant to, metaphoric associations with the illness. In the case of nation, she notes that though it is hard for us, living in the kingdom of the ill, to be 'unprejudiced by the metaphors with which it has been landscaped', we still have to be uninterested towards the 'sentimental fantasies concocted about' the 'stereotypes of national character'. See Sontag, Susan. *Illness as Metaphor and AIDS and Its Metaphors*. (London: Penguin Books Ltd, 1991), p. 3.

feminine (resulting from the outward feminine oppression in those literary texts explored in the last chapter) must be de-mythicised through an investigation into the inward ‘metaphoric thinking’ of this oppression. Tennant's and Kennedy's texts refuse simple readings of the female characters' illnesses and intend to *defer* the textual meanings that indicate the ‘metaphoric thinking’ of this gender trauma. Anderson and Christianson notably draw attention to the recurring feature of uncertainty in the narrative strategies employed by modern Scottish women writers, suggesting that they are ‘often [deconstruct] . . . dominant ideologies’.⁸ Dealing with issues related to the construction of social and psychic identity, Scottish women writers of the last century work with an indeterminable Otherness that applauds the ‘breaking down of boundaries, loosening distinct outlines, merging the individual with collective, and exploring the ambiguity of identity at the interface of subject and object’.⁹ An awareness of the ‘borderline’ types of identity between the culture and the self underlies Tennant's and Kennedy's ultimate irony of the constraining effects of patriarchal society as it encloses women.

Elphinstone suggests that the Scottish tradition is particularly characterised by its use of *personae*, ‘of narrators or subjects who expose themselves and their limitations through ironic self-revelation’.¹⁰ They inscribe a repressed Other as it exists in women's minds and then expose the limitation of the effects of that Other through a character's ironic self-revelation. Tennant inscribes gender anger with a terrifying examination of sin in the 1970s (*The Bad Sister*) and 1980s (*Two Women of London*), respectively set in the Scottish borders and West London. Kennedy elaborates on gender violence by referring to a widespread anaesthesia that denies the existence of violence by addiction to greater violence, such as alcohol, drugs, and pornography, in the 1990s (*So I am Glad*) environment of Glasgow. Both authors set their claustrophobic investigations into the collective formation of the internal Other, by making allusions to earlier cultural currents. Tennant mocks the spectral demon existing in gender exploitation in the Scottish Borders of the twentieth century and West London by parodying the nineteenth-century inscription of the personal demonic impulse presented in Hogg's and Stevenson's works. In contrast, Kennedy flaunts the psychic demon disrupting gender relationships in the urban life of twentieth-century Glasgow by satirising the seventeenth-century depiction of political brutality as uttered by a male narcissist. Both authors require their readers to suspend trust in the character's narration so that readers may discern the reality that constructs the narrators: their mental violence.

⁸ Anderson, Carol and Aileen Christianson, eds. ‘Introduction’. *Scottish Women's Fiction, 1920s to 1960s: Journeys into Being*. (Edinburgh: Tuckwell Press Ltd, 2000), pp. 7-19 (16).

⁹ Quotation comes from Patricia Waugh in *Feminine Fictions*. pp. 80-81. Cited in Anderson, Carol and Aileen Christianson eds. ‘Introduction’. *Scottish Women's Fiction, 1920s to 1960s: Journeys into Being*. (Edinburgh: Tuckwell Press Ltd, 2000), pp. 7-19 (16).

¹⁰ Elphinstone, Margaret. ‘The Quest: Two Contemporary Adventures’. *Gendering the Nation: Studies in Modern Scottish Literature*. Ed. Christopher Whyte. (Edinburgh: Edinburgh University Press, 1995), pp. 107-136 (109).

In order to investigate the transformation of the doubleness of the uncanny into the doubleness of narration, we must return to Freud's view of 'the return of the repressed' and its relation to literature. The subject's encounter with its hidden Other, according to Freud, marks in literature the doubly uncanny.¹¹ Freud indicates:

The fact . . . that man is capable of self-observation--renders it possible to invest the old idea of a 'double' with a new meaning and to ascribe a number of things to it--above all, those things which seem to self-criticism to belong to the old surmounted narcissism of earliest times.¹²

Although Freud discusses this when in a commentary on Hoffmann's 'The Sandman', his argument also applies to the female protagonists that I examined in the previous chapter. Each encounter by a female protagonists with her hidden Other (epitomised by the spectral) threatens the present by its very existence: the hidden Other is each woman's past repeated. Their hidden Other is nothing more than the internal reality of a life lived according to the desire of men. Freud notes that 'this factor of involuntary repetition which surrounds what would otherwise be innocent enough with an uncanny atmosphere . . . [it] forces upon us the idea of something fateful and inescapable'.¹³ The literary configuration of the uncanny (of facing the double) is, for Freud, nothing more than the configuration of the past repeated.

This investigation into the past, according to Freud, reveals transference, a key tool for psychoanalysis. According to Thurschwell, patients perform childhood emotions through their relationships with an analyst, not initially realising that they are imitating old patterns of their relationship to the 'original figures who inspired those feelings (often their parents)'.¹⁴ Each of the patient's motives, including hostile ones, are detected, brought into consciousness, and then subsequently destroyed. Through the analysis of transference, the transposition is exposed. Transposition, a Freudian term, is further developed by Kristeva to suggest the condition of the subject, one 'split between the conscious and the unconscious, reason and desire, the rational and the irrational, the social and the presocial, the communicable and the incommunicable'.¹⁵ This bifurcated condition is echoed in the literary tension between the protagonist's compromising desire for a social self and her

¹¹ Freud notes that literature 'is a much more fertile province than the uncanny in real life, for it contains the whole of the latter and something more besides . . . that cannot be found in the real life'. This 'something more besides' is the fantastic self-dialogue in Freud's reference to Hoffmann's work. Freud, Sigmund. 'The Uncanny' (1919) in *Art and Literature: Jensen's Gradiva, Leonardo Da Vinci and Other Works*. Ed. A. Dickson. Trans. J. Strachey. (Harmondsworth: Penguin, 1985), pp. 339-376 (372).

¹² *Ibid.*, p. 357.

¹³ *Ibid.*, pp. 359-360.

¹⁴ Thurschwell, Pamela. *Sigmund Freud*. Routledge Critical Thinkers: essential guides for literary studies. (London and New York: Routledge, 2000), p. 39.

¹⁵ Allen, Graham. *Intertextuality*. The New Critical Idiom. (London and New York: Routledge, 2000), p. 47.

relentless resistance to that social self. The ‘condensation’ of the social self and the ‘displacement’¹⁶ of this social self, form two operations in the semiotic process in literary texts. Intertextuality, a term coined by Kristeva, consists of these two operations in any one literary text—a dialogue in both diachronic and synchronic terms.¹⁷ A new articulation that ultimately distances itself from these layers of meanings is implicit within the semiotic process.

II. *Split Movement of Textuality*

Kristeva uses two terms: the *phenotext* and the *genotext*. The ‘phenotext’ is that part of the text bound up with the language of communication, the ‘thetic-thesis’.¹⁸ The ‘genotext’ is that part of the text which comes from the ‘drive energy’ emanating from the unconscious and which is discernible in terms of various kinds of narrative arrangements.¹⁹ Roudiez illuminates Kristeva's view that a text can be woven from ‘threads within the semiotic disposition’ (genotext) but also from threads ‘that issue from societal, cultural, syntactical, and other grammatical constrains’ (phenotext).²⁰ In *Revolution in Poetic Language*, Kristeva conceives of intertextuality as ‘the passage from one sign system to another’ that involves ‘an altering of the thetic *position*--the destruction of the old position and the formation of the new one’.²¹ What Kristeva's approach concerns then is not the ‘sense’ or ‘signification’ of language but with what she calls ‘*signifiance*’, the *manner* in which the text ‘signif[ies] what representative and communicative speech does not say’.²² What the speech does not say is present in the *manner* that constructs the speech. Thus, intertextuality aims ostensibly and ultimately towards nothing more than foregrounding the radical fact that no text is purely semiotic; the semiotic cannot be made as a discourse but relatively manifests itself in the symbolic.

From this perspective, the authorial target is not intended merely to satirise other texts through language (the symbolic order) but ultimately to reflexively underpin the manner of this linguistic satire (the subject's drives to the semiotic).

¹⁶ Freud, in his analysis of dreams, argues that dreams tend to function through *condensation* and *displacement*. In condensation, one sign collects a host of meanings or signifiers into itself; in displacement, a sign from another area of signification stands in for the real content of the dream. A scream in a dream, for example, might symbolically condense ideas and desires concerning a host of aspects of life: murder, religious ritual, sexual desire, financial instability. A surreal dream centering on an apple might be a symbolically displaced working-through of the dreamer's desires for a person associated in the unconscious with apples. See Freud, Sigmund. *The Interpretation of Dreams*. The Standard Edition of the Complete Psychological Works of Sigmund Freud (1953-74). Trans. James Strachey. (London: Hogarth Press and Institute of Psychoanalysis, 1900), pp. 4-5.

¹⁷ Kristeva, Julia. *Revolution in Poetic Language*. Trans. Margaret Waller. Intro. Leon S. Roudiez. (New York: Columbia University Press, 1984), pp. 59-60.

¹⁸ *Ibid.*, p. 87.

¹⁹ *Ibid.*, p. 86.

²⁰ *Ibid.*, p. 5.

²¹ Kristeva, Julia. *Revolution in Poetic Language*. Trans. Margaret Waller. Intro. Leon S. Roudiez. (New York: Columbia University Press, 1984), p. 59.

²² Kristeva, Julia. *Desire in Language: a semiotic approach to literature and art*. Trans. Thomas Gora, Alice Jardine and Leon S. Roudiez. Ed. Leon S. Roudiez. (New York: Columbia University Press, 1980), p. 18.

Since the semiotic cannot be purely expressed, the ‘double-voiced’²³ utterance is intricately landscaped onto literary texts. The manner of linguistic satire is plausibly embedded in broader social and cultural contexts. In her essay ‘The Bounded Text’, Kristeva suggests that a text is composed of what is styled ‘the cultural (or social) text’, a text as ‘a permutation of texts, an intertextuality in the space of a given text’, in which ‘several utterances, taken from other texts, intersect and neutralise one another’.²⁴ Authors do not create original works out of their own thoughts but rather produce them from a pre-existing text deriving from a collective, cultural context. In other words, it is this intention of collective cultural context that authors, in a reflexive examination of the manner of linguistic satire, *ultimately* try to self-mock and destroy.

This radical liberation of signification is precisely the spirit extolled by poststructuralists. As Barthes writes:

‘Significance’, unlike signification, cannot be reduced to communication, to representation, to expression: it puts the (writing or reading) subject into the text, not as a projection, not even as a fantasmatic one . . . but as a ‘loss’.²⁵

The authorial subject is a ‘loss’ in the text in the sense that the writing subject is not characterised by its individual self, but by the culturally *signifying systems* within which it speaks. This self-conscious double-codedness in parody is recognised by Linda Hutcheon as the paradox of postmodern literature:

Parody is a perfect postmodern form, in some sense, for it paradoxically both incorporates and challenges that which it parodies. It also forces a reconsideration of the idea of origin or originality that is compatible with other postmodern interrogations of liberal humanist assumptions.²⁶

The postmodern use of codes and forms from the past foregrounds the politics of representation. In other words, postmodern literature favours the ex-centric, the off-centre, and the refusal of any attachment to cultural forms, both of the past and of the present. Intertextuality ‘ineluctably identifie[s]

²³ It is a term coined by Bakhtin and highlighted by Kristeva into her new term, *intertextuality*. In her essays, ‘The Bounded Text’ (1980: 36-63), Kristeva introduces the work of Bakhtin, ‘Discourse in the Novel’. Bakhtin claims that the language in the novel is ‘heteroglot’ and ‘represents the co-existence of socio-ideological contradictions between the present and the past’. The *heteroglossia* of language reveals the clash of ideologies. In the polyphonic novel, for instance, the speech of characters is always heteroglot, double-voiced. As Bakhtin notes: ‘It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking, and the refracted intention of the author. In such discourse there are two voices, two meanings and two expressions’. Bakhtin, Mikhail. *The Dialogic Imagination*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. (Austin: University of Texas Press, 1981), p. 324.

²⁴ Kristeva, Julia. *Desire in Language: a semiotic approach to literature and art*. Trans. Thomas Gora, Alice Jardine and Leon S. Roudiez. Ed. Leon S. Roudiez. (New York: Columbia University Press, 1980), p. 36.

²⁵ Barthes, Roland. ‘Theory of the Text’. *Untying the Text: a post-structuralist reader*. Ed. Robert Young. (London: Routledge and Kegan Paul, 1981), pp. 31-47(38).

²⁶ Hutcheon, Linda. *A Poetics of Postmodernism: history, theory, fiction*. (New York and London: Routledge, 1989), p. 11.

with the centre [both of the present and of the past] it desires'²⁷—even at the same time as it denies this centre.

This refracted intention to avow a centered narration aims to unravel numerous signifying systems and to produce what we may call a rebellious self as against its Other within the text. The implicit intention of textuality transposes these signifying systems into the *manner* of textual practice and unleashes a rebellious self to its Other in relation to these systems in the 'genotext'. This defiant self, in psychoanalysis, forms in opposition to the particular system it aims to codify. This self, while resisting the symbolic order and attracting the drive towards the semiotic is not, after all, purely semiotic; it may become another *signifying system*, another symbolic order. It is this revolting order that postmodern literary texts *ultimately* intend to resist and disrupt. The poststructuralist insistence on the loss of access to reality technically installs the critique of irony about reality.

III. *Defying the Cultural Other*

Both Tennant and Kennedy set their narratives in twentieth-century culture. Their choices of time and place are very different but their use of particular historical moments suggests that they are addressing the effects of Scottish tradition within the current era. In order to express a woman's restrained fury towards the makings of her internalised Other, they satirise the doubly uncanny which appears in the form of supernatural spectres and which characterises particular historical settings. Their use of the Gothic tradition (the terrifying ambivalence towards morality) in ironic relation to man provides an alternative to the more traditional views of their Scottish contemporaries.

Martin C. Wesley suggests that ghosts are more a 'sign of participation in the genre of imaginative literature' than the supernatural and that it is 'not ghosts that invent stories but stories that introduce ghosts, define them, and tell what tales can be told about them'.²⁸ By this definition, Emma Tennant's *The Bad Sister* (1978) and *Two Women of London* (1989) consist of elaborate ghost stories: they are haunted by the influential ghosts of other stories. Tennant's texts are shaped by the ghosts of earlier male texts and are affected by the changes inherent in such a shaping. With the burlesques of James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824) and Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr. Hyde* (1886), Tennant arranges imitative plots to articulate the psychological doubling of women rather than of men, and concerns herself with the psychological connection between the good side of a self and its split demonic ego.

²⁷ *Ibid.*, p. 60. Hutcheon cites Derrida's contention that 'center is a function, not a being--a reality'. She consolidates this function while mentioning the 'contestings of narrative centering' in Angela Carter's *Night at the Circus*. She explains that this function 'straddles the border between . . . the realistic / historical' and paradoxically generates a 'decentered narration, with its wandering point of view and extensive digressions'. See, pp. 60-65.

²⁸ Wesley, Marilyn C. 'Emma Tennant: The Secret Lives of Girls'. *British Women Writing Fiction*. Ed. Abby H. P. Werlock. Foreword by Regina Barreca. (Tuscaloosa and London: The University of Alabama Press, 2000), pp. 175-190 (176).

The Bad Sister reveals a kinship with Hogg's *The Private Memoirs and Confessions of a Justified Sinner* by managing to present different explanations for demonic murders. Wesley suggests that Tennant's readers generally endorse her ability to fabricate the terms of the 'quintessential female space'²⁹ between the familial paternity and the enigmatic appeal to the diabolic power. By satirising the devil's trapping of a human soul in Hogg's work, Tennant treats the supernatural as the epitome of a female protagonist's fury toward her internal Other. In the opening of *The Bad Sister*, similar to the narrative device employed by Hogg, Tennant forestalls critics by including an Editor to represent the 'rational' viewpoint, who is trying to find evidence of the bloody murders of Michael Dalzell (Jane's father) and Ishbel (Jane's half-sister). The fact that this male Editor can never explain the parts of the story he finds incredible deflects the arguments of a critical reader while retaining the mystery of the murder caused by the maternal vital power. Robert Wringhim, according to the Editor in Hogg's work, kills George out of pride over his 'second self' or 'brother' and justifies himself for the murder using a religious vindication of Calvinist *predestination* (he is chosen by God for salvation regardless of any mistake he makes). Jane's justification, in contrast with Wringhim's male sense of superiority over his twin, seems motivated by her abandoned state (her father abandons her at birth) and her illegitimacy (emphasised by her half-sister's contempt). The female fury against paternal abuse underlies Jane's divided self and perhaps explains her devotion to diabolic activities. Gil-Martin, the spectral being summoned by Meg, is nothing more than the manifestation of Jane's internal desires. Jane seeks masculine diabolical powers—as reflected through the bloody murders—in order to avenge herself upon those who imposed such unfairness on her sex.

Paradoxically, the *Memoir*, while revealing Jane's crimes, also allows the reader to sympathise with her longing to destroy both her internal Other and herself. As we go progress with Jane's confessions, we understand that her internal Other, though initially generated by an aversion towards her mother's subservience to her father, also takes deeper roots in her distaste for Ishbel's familial blessing as a socially adherent girl. Jane shares a similar familial background to Hogg's Rabina Colwan's (although they are not exactly the same) in that Jane was rejected as a child and expected to have little character of her own. Like Rabina Colwan, Jane appears cold and straight-laced in the wedding description. Her sole pleasure is in conducting arguments about diabolical powers, and her only emotion is one of jealousy when Miranda takes her place in love (as Rabina does to Arabella Logan, *Confessions*, 42). However, unlike Rabina who shows some moral for Robert's well-being in moral or religious terms, Jane shows her anxiety to Miranda with immoral pleasure, stating: 'What a disappointment for her that I should come instead!' (*The Bad Sister*, 158). Pleased that her 'terrible

²⁹ *Ibid.*, p. 179. Wesley suggests that this space is often figuratively described in the house, which Tennant equates with the mother figure and which characterises the female protagonist's experience in her childhood.

absence' (158) is a deadening power, Jane takes pride in her 'non-existence' (158) as a validation of her life's dignity. Her hallucinating imagination paradoxically vindicates her existence. By not objectifying the supernatural demonic entity, Tennant provides a realisation that internal evil can indeed pervade the world: symptoms of schizophrenia (recurring opposite the internal Other) are enough to produce more intriguing ways of calling up the devil than by direct invocation. Jane's vision therefore fuses the natural and the diabolical in a way that communicates a sense not merely of the creepy and unnatural, but also of the supernatural in its fullest sense.

The stronger the imaginary realm becomes, the more one is able to engage in symbolic communication. In other words, the unusual psychological intensity of narratives is precisely the expressive form of Jane's passionate obsession with the demonic revenge. Witchcraft with supernatural power becomes more attractive to Jane as is demonstrated by her frequent visits to Meg's 'women's house'. In the house, the twist of hair at Meg's hands, which 'lay inert and brown as a long-dead caterpillar between the minuscule panes of glass' (98), reminds Jane of 'a woman struck by thunder three centuries ago' (98). The historical image of a repressed woman initiates Jane's demonic pilgrimage in a way of symbolic crucifix. She longs to destroy the subjugated Other within herself by fighting with the paternal authority, even at the price of self's destruction. Meg, who is a witch-like figure in *The Bad Sister*, parallels Gil-Martin in Hogg's work. Although Gil-Martin holds the magical power that Robert aspires to, it is also Gil-Martin's position that Robert wants to bring down in his devious plan. In contrast to Robert's desires for power and fame, Jane desires nothing more than the destruction of power and fame. She murders Michael Dalzell (a successful politician), Ishbel (an obedient girl with a solid family background), Miranda (an ideal wife endorsed in the wedding party), and finally herself (with diabolically destructive power). Jane has already deciphered the riddles within a series of murders through her act of suicide. She intends to destroy the devil in herself.

As Jane confesses, 'Waiting is painful because it is an eternal present. The past is frozen, the future atrophied' (108). Reconstruction no longer circumvents historical disturbances and no longer suffices for the complexity of an age's change. Only destruction can nullify the existence of subjects that are contingent upon others. Those women who are indulging in the feminist hedonism of Paradise Island and who are having their 'husbands hanging about outside the home' (159), are articulating their values of life as being contingent upon their male others. As Jane depicts herself as 'unplaceable' (38) to those women entering Paradise Island: her 'new genetic pattern' (38) is about far more than opposing reconstruction of woman's historical image, and therefore seems 'ancient and known' but 'infinitely strange' (38). Only a bloodbath can satiate her impulse for destruction.

Unlike Robert's reliance on the immunity of the elect by God, Jane's dependence on diabolical powers is a gesture that demonstrates her search for religious salvation. Conspiracy in religious debate

results in Robert's isolation; conversely, conspiracy in occult murders leads Jane to obliterate her isolation. Robert's isolation also makes him more receptive to Gil-Martin's flattery. Gil-Martin appears as a 'great prince' in his exotic clothing; he stresses Robert's importance to him. Quite differently, unlike Robert's passive seduction, Jane's isolation *spontaneously* calls for Gil-Martin's to invoke redemption: 'In my peace and emptiness, I circle over him' (129). Because Jane takes the initiative in dealing with the demonic, she becomes increasingly convinced that an appeal to the devil is the only way to eradicate her internal Other. Unlike Robert, who begins by longing for demonic company and who ends by fleeing from it, Jane sees the force of the devil as the only means of securing her perverse pleasure for groveling in blood. In order to destroy her Other, Jane's breakdown is preordained.

Jane ends as a fugitive in the Scottish borders, awaiting doom at the hands of her saviour, Gil-Martin, who welcomes her to sail 'through the deep folds of the hills' to his 'mother's cottage' (160). The final section recounts the gruesome way in which the manuscript reached the Editor's hands; it is exhumed from a suicide's grave. Tennant's novel is thus laid open to the reader in a way that seems a companion to many twentieth-century experiments in open-ended narrative. Tennant shows her readers that the narratives of nineteenth-century culture are influential in defining the elements of the demonic: she weaves them into the equally story-like version of experience in this age. With the ironic re-contextualisation of characters and plots, she employs various spectres of culture in order to explore a feminine preoccupation with family and gender identity.

The irony of a dramatised enactment of schizophrenia similarly recurs in *Two Women of London* and the names of several characters are appropriated from those in *The Stranger Case of Dr Jekyll and Mr Hyde*; Tennant, however, posits the figure of the Devil in terms of gender hypocrisy rather than Victorian hypocrisy.³⁰ Like Dr. Henry Jekyll in Stevenson's work, Tennant's Miss Eliza Jekyll appears generally respected and possesses a distinguished beauty. Both characters gradually alienate some of their closest friends because of increasing concerns with the dual nature of mankind. Both characters regard 'the creation of Hyde as an expression of the ability to coast along in a state of moral neutrality'.³¹ This moral neutrality for Dr. Jekyll, however, constitutes moral irresponsibility: for Miss Jekyll, it constitutes moral testimony. Dr. Jekyll is unhappy discussing Hyde and insists that his wishes for Mr. Hyde (that he be the recipient of his property) be honored. Hyde is depicted as the fleshly manifestation of Dr. Jekyll's personality; Dr. Jekyll, in the body of Hyde, feels guilty after committing atrocious acts but cannot keep himself from such demonic acts throughout Stevenson's novel. Dr. Jekyll's moral irresponsibility lies in his appropriation of Hyde's body to exercise his rejected desires.

³⁰ Cavaliero suggests that Stevenson's *The Stranger Case of Dr. Jekyll and Mr. Hyde* is a satire on Victorian hypocrisy, 'a symbolizing of society's capacity to compartmentalise its behaviour' evident in the exposure of the workings of Jekyll's mind. See Cavaliero, Glen. *The Supernatural and English Fiction*. (Oxford, New York: Oxford University Press, 1995), p. 162.

³¹ *Ibid.*

Quite differently, in *Two Women of London*, Mrs Hyde is a spectre; she is not of the 'pure evil' growing in good-natured Jekyll but is instead an 'avenging evil' growing in the economically and sexually exploited Miss Jekyll. Miss Jekyll enjoys a secluded life in the deserted house built upon Hyde's basement. This is followed by a period of imprisonment when she is confined to a haunted house under the authority of her powerful female surrogate. Within her doubly haunted space, her body is trapped while moral testimony is secretly pursued.

Mr. Hyde, in Stevenson's work, viciously murders an apparently kind and distinguished old gentleman, Sir Danvers Carew, a once prominent member of parliament. This murder, conducted by Hyde but through Dr. Jekyll's will, exposes Dr. Jekyll's jealousy of Sir Carew's success. In contrast to Dr. Jekyll's diabolical motive, Mrs. Hyde's slaughter of the rapist redresses the horror of sexual violence that threatens women in her society, symbolically sending 'a white blade of light over the body of the dead man' (*Two Women of London*, 173). It is through this righteousness that Miss Jekyll seeks to redress the balance in her internally repressed Other. During the self-imprisonment of Dr. and Miss Jekyll, only their servants can reveal every footstep and motion associated with their employers. In *Two Women of London*, however, Poole cannot understand Miss Jekyll's distressing melancholy though he hears 'a woman wailing like a banshee' (248). All Poole recalls is a 'siren going off in the blitz' (248) and the 'dreadful old pianola-thing in the back garden' (248). This narrative change underlines Tennant's poignant statement that we can never fully understand psychic trauma through acoustic and visual phenomena. The reader is required to sympathetically understand Miss Jekyll's internal Other as contingent on her childhood development and marriage. This internal Other, although private, cannot be articulated but is commonly shared by the 'middle-class' woman who occasionally assemble in the 'boarding-house-cum-club for women' (178).

More perceptive is Tennant's account of this internal Other as a 'degenerative disease' (254). Such a disease, however, cannot be cured of 'its swiftness and its absoluteness' (255): this mental disease goes far beyond medication. Dr. Crane's misdiagnosis of the disease as 'withdrawal from tranquillisers' (254-5) and her advice regarding a 'healthy diet and early nights' (255), draws on the ironic tone of Dr. Jekyll's drama of science. The medical science in Stevenson's work is powerful: it allows two different entities to occupy one person's body. Having compounded a certain mixture of chemicals and then consumed it, Dr. Jekyll can transform himself at will into an ugly and repugnant 'being' who is capable of performing immoral acts. Afterwards, by drinking the same potion, he can be transformed back into his original body. Even though he is suddenly transformed into Hyde one sunny day at Regent's Park, he can still survive through the medical aid offered by Dr. Lanyon. After a while, however, the original drug is no longer effective in returning Hyde to his original self. This is due to some unfortunate impurity in the original compound. The irony underlines here that the medical

science does not work, not because it cannot reach the realm of mentality, but because it cannot find the necessary powder. Dr. Crane's complacency in her 'mental asylum' (251) marks Tennant's deliberate irony at the Victorian obsession with science as a symbolic order. In feminist terms, Tennant seeks to expose the dubious premises of Dr. Jekyll's phallogentrism. She searches for something anterior to the ideology of scientific dichotomy and anterior to the Logos and the Symbolic Order.

Tennant presents psychological insights that challenge notions of the devil as inherited from Stevenson's work. Foregrounding Jekyll, Stevenson and Tennant both explore a doubling that comes to be symbolic of a world of Victorian inhibition and hypocrisy. While Stevenson is concerned with the idea that every man has a shadow self, Tennant focuses on the shadow doubling that issues from the universal bifurcation of gender identity. While Stevenson's psychological double is emblematic of moral planes in spiritual selves, Tennant's psychological double is suggestive of moral planes in gender-modifying cultural selves. However, Tennant does not ignore traditional moral symbolism. Part of her novel's originality lies in its ability to simultaneously exploit original psychological dualism and to develop a moral analogy based on gender identity. The story's interest no longer depends on the value of a second, evil self, but instead upon the assessment of this second self as growing somewhere between the conscious and the unconscious (between subject and its other) in contemporary Scotland.

Life in twentieth-century Scotland, however, is regionally and socially diverse, and so is its literary expression. The last century's Scottish culture in Kennedy's *So I am Glad* (1995), unlike that of Tennant's mixture of disjointed and contradictory elements, adheres to a re-textualisation of urban Scotland. By uncovering Jennifer's life in twentieth-century Glasgow as contrasted with Savinien's life in seventeenth-century Paris, Kennedy seeks the possibility of creating a Scottish identity that defies the isolationist approach³² and that figuratively decries gender identity.

Parodying Savinien's appearance as a narcissist proud of his history, Kennedy ironically endorses Jennifer's incensed estrangement from this narcissist with feelings of individual idealism. Readers know that Jennifer's emotional cruelty to Savinien's 'air of a prize fighter' like 'a dancing butcher' (9) is a displaced form of emotional cruelty to herself, to her 'woman thing' and 'disaster' (11). Assessing his 'muzzling at the emptiness between our faces' tinged with 'a kind of shatter, flaws of light' (17), Jennifer takes pleasure in the 'turning and rising' (17) of terror as the potential power to make intimacy comes through listening to Savinien's self-'enjoyed talking' (18). This symbolic act of *mothering* a demon occurs while Savinien talks 'his world into existence' (68) and when Jennifer has 'little else to do' (68) except to hear him. Jennifer later *physically* performs this *jouissance* to Steven

³² Kennedy fictionally comments on the British isolationist approach to Europe, during the administration of the Thatcher government, when Savinien first arrives in Glasgow. 'We are in Europe?' he asks Jennifer. 'That's a matter of opinion', she replies, 'but geographically speaking, yes' (55). See March, Cristie L. 'A. L. Kennedy's introspections'. *Rewriting Scotland*. (Manchester and New York: Manchester University Press, 2002), p. 151, and Kennedy, A. L. *So I am Glad*. London: Vintage, 1996.

after Savinien leaves her: 'If I do not touch the paper often I hope that when I lift it out and warm it there will always be something about it like the scent of him' (236). Pornographic passion, though transferred to Steven, has profoundly expressed Jennifer's entangled emotions of hatred and love.

Kristeva asserts that the symbolic/linguistic level 'requires that supplementary biological and psychological conditions be met'.³³ Jennifer's fascination provides her (in subtle ways) with an ecstatic *jouissance*, with an ability to transcend the biological, sexual abuse of her childhood and the psychological confinement that characterises this trauma. Savinien's conceited ability 'to fill the space that any normal man would take as his right' (43) provokes Jennifer's restrained passions in subjugation of her body. This exposure, although causing Jennifer to feel 'choke[d] and drown[d]' with 'fever . . . rising . . . rocking and twirling at the brain' when she is staying with Savinien in her flat (69), empowers her emotionally. Kennedy purposefully appropriates the name of the Savinien Cyrano de Bergerac (a writer devalued in the seventeenth and eighteenth centuries but admired for his 'audacity and adventurous spirit and personality' in the nineteenth century)³⁴ in order to indicate Savinien's literary imagination as it unconsciously forms a foundation of his narcissism.³⁵ Savinien's narcissism reveals an antithesis to Jennifer's imagination as it opposes her internal Other. Kristeva considers that 'the positioning of the subject in language has to do with desire'.³⁶ Kennedy's appropriation of this legendary name involves a satiric purpose. Savinien's and Jennifer's identifications of other/Other give both characters an imaginary sense of self, allowing them to speak in a coherent fashion.

Jennifer's internal self, however, does not merely reveal her anti-social personality, but also conceals a more profound passion towards the insensibility of violence. She regards this internal and external violence prevailing in her society with references to Savinien's political world in the seventeenth century. Kennedy comments on Jennifer:

I knew quite early on that there was going to be that scene [somasochism] and that was part of her. It's quite difficult to make the scene small, basically, to really show what she's like. I wanted it to be about just how angry she is, but if you are that angry you may well just iron everything out and just not let anything out because it might pull the anger after it. . . . She feels she's more dangerous than he [Savinien] is. . . . he's very mellow, as people who kill people quite often are. The

³³ Kristeva, Julia. *New Maladies of the Soul*. Trans. Ross Guberman. (New York: Columbia University Press, 1995), p. 104.

³⁴ Laninus, Edward W. *Cyrano de Bergerac and The Universe of the Imagination*. (Genève: Librairie Droz, 1967), p. 12.

³⁵ *Ibid.*, p. 24. Laninus comments on Cyrano's work that *Le Pédant joué* creates a comic character (Granger) who 'misuses knowledge, spewing forth irrelevant facts in complicated and meaningless Latinate phrases, and erroneously thinks no woman can resist him'. Such error, Laninus interprets, when unwitting, is Freudian definition of delusion. This comment on Cyrano's work is emblematic of the controversy of Cyrano's features of imagination--narcissistic but adventurous.

³⁶ Allen, Graham. *Intertextuality*. The New Critical Idiom. (London and New York: Routledge, 2000), p. 55.

habitual murderers I've met have been very calm people because they kind of know they can go there, so kind of relaxation comes into them.³⁷

Jennifer's habitual calm releases no less violence than Savinien's frequent murders. Lynne Stark indicates that the novel elaborates the long aftermath of the Second World War through references to the fiftieth anniversary of the Normandy Landing and to the relationship between violence and peace, civility and barbarity.³⁸ The historical irony lies in the fact that Savinien's political world of brutality and vulnerability precisely mirrors Jennifer's 'peaceful' world as it artificially rests on even greater violence and barbarism.

While recalling historical moments and pondering the turmoil that destroyed Britain in the early part of the twentieth century, Jennifer conceives the later part of the twentieth century to be relatively safe though emotionally castrated:

For a month I see and hear nothing but men and women willing to die because they thought it would help towards something good, because it was a sad necessity, and I cannot find it in myself to be anything but bored. . . . And I know that we won the war, we have not been invaded, we have not been shot in our streets, blockaded, bombed. No one seems ever to have made us give up those fought-for things, those odd little old-fashioned things, now seen close to the born again Nazis' hearts and otherwise not heard of at all. The freedom, the decency, the fairness, the public safety, equality, opportunity, peace - they have left us so slowly that even now we cannot see clearly when they first started leaching away. (220)

The devastation of violence has been hovering over civic life in an alternate form of violence: the societal unspoken consent with the greater armed force with 'those fought-for things'. This metamorphosed violence, though appearing qualitatively different to the violence in Savinien's world, remains a similarly accepted feature of political life. 'The appropriate authorities are using Les Halles (again, hard by my birthplace) to make spiked pork of anyone they choose', Savinien states; 'malefactors are elongated and truncated and bled and scoured and diced for the enlightenment of the curious mob' (79). Puzzled by Jennifer's modern world marked by the odd peace, Savinien comments: 'You are defenceless and your world is breaking in half. . . . There is such savagery and darkness and then such ridiculous openness' (228). Jennifer responds: 'We're not open, not defenceless, just

³⁷ March, Leigh Cristie. "Interview with A. L. Kennedy, Glasgow, March 17, 1999". *Edinburgh Review*. 101 (1999): 99-119. p. 116.

³⁸ Stark, Lynne. *Beyond Skin: The Exposed Body and Modern Scottish Fiction*. Thesis (Ph. D.) (Edinburgh: Department of English Literature, 2002), p. 152.

apathetic - we really don't care very much' (228). Where Savinien displays peace with self-complacency, Jennifer uses peace to signify a greater violence: emotional bleakness. The resentment towards physical and psychic forms of violence as presented in Savinien's history and in Jennifer's culture respectively, is foregrounded in this political satire.

IV. *Interrogating the Defying Self*

Hansson defines intertext as any *dialogue between texts*: 'the posterior work perhaps has the preferential right of interpretation - but maintains it only precariously'.³⁹ Tennant and Kennedy both make use of male subjects to raise deeper questions of identity for their female protagonists, opening the way for readers to seek answers not only to the mysterious plot, but also to the metaphorical meanings of the events. In order to reach an answer at this level, both authors demand of their readers a psychic shift, an ability to decipher the tones underlying their ironic statements. Tennant demands that we stop asking for historical narrative (which is what the narrators purport to give) and to prepare ourselves for reading myth in the parody of this historical narrative; Kennedy demands that we stop insisting on 'facts' (which is what the narrator suggests that we should do) and that we begin reading the psyche affected by these facts. In other words, both writers demand that readers should go beyond textualities of the Gothic genre, history, and facts, and start to read passions and images as they exist inside the narrator's head.

What deserves our attention, however, is that the young woman's psychological predicament within Tennant's work aims not merely to expose the reader's sympathetic intimacy but also to encourage the reader's insight into the totality of their pathos. Tennant's works, as Wesley acknowledges, 'demonstrate a special regard for her protagonists, a certain kind of engaged attention, not quite pity, but a long way from farce, that has been largely exorcised from more typical postmodern fictions'.⁴⁰ Fully determined by a consciousness of terrifying spectral events, *The Bad Sister* and *Two Women of London* craft an underlying blaze opposed to textual fictionality. At first, the reader sees only the protagonists' conscious persona but finally the reader recognises a darker double, the unconscious that is suicidally angry with the family that failed to grant love as was desired. It is this furious speaking subject that Tennant reflexively parodies.

Jane's memoir in *The Bad Sister* connotes an extreme sense of ego. Tennant frequently uses the first person persona at the beginning of sentences as well as recurring dashed short sentences to suit Jane's highly self-conceited style; these techniques effectively depict Jane's recollection of her

³⁹ Hansson, Heidi. *Romance Revived: Postmodern Romances and the Tradition*. (Sweden: Swedish Science Press, 1998), p. 22.

⁴⁰ Wesley, Marilyn C. 'Emma Tennant: The Secret Lives of Girls'. *British Women Writing Fiction*. Ed. Abby H. P. Werlock. Foreword by Regina Barreca. (Tuscaloosa and London: The University of Alabama Press, 2000), pp. 175-190 (177).

experience of Meg's magic aid (35-37). These experiences are emblematic of Jane's anger toward the subjugated feminine. She also despises those women who assemble in Paradise Island, eager to articulate their radical protest against Victorian female repression and to announce the new spirit of contemporary social women. She states, 'I feel sympathy for them: they can reign at night . . . but unlike me they are locked in with the darkened goods' (39). This Paradise Island is a church-like place of salvation for women, but for Jane it will erupt with excessive energy: 'I might shoot at the steeple of the church, which is encircled by motorway now: if the elastic were pulled any tighter it would snap and fall' (40). Tennant frequently employs the colon to express Jane's firm, self-justified distaste for any form of protest that is unconnected to bloodbath. She is apparently unaware of her flagrant transgressions of social norms. She is unaware that she is the real 'darkened good' in her search for the murder of the people she hates and for 'the elastic' of this murder (for the murder of herself).

After a while, when Jane associates with Mrs. Marten, a traditional conformist, in the household, she becomes more hysterical regarding Mrs. Marten's intention to stay in her flat. Her description of the household uses narrative circumlocution even in domestic situations (109), reminding us that she would rather be concerned with the tidings of household utensils than be preoccupied with the treatment of this affected over-feminine mother of her boyfriend. Jane's use of this circumlocution strikes a hysterical tone through her use of words like 'big rainspots', 'white plane', 'under the moon' and 'one-eyed, Cyclopean' (110), all of which foreshadow actions to come. Bakhtin emphasizes: 'post-romantic culture is, to a considerable extent, subjectivised and interiorised and on this account frequently related to private terrors, isolation and insanity rather than to robust kinds of social celebration and critique'.⁴¹ Gothic contributes to individual desires, producing a longing for change throughout society. Jane's flat represents not only the demonic rage of the mother-daughter bond but also the demonic anger surrounding gender privilege (she is the daughter-in-law of Mrs. Marten and is afraid of being subjugated into the type of woman that Mrs. Marten represents). However, Jane uses her own household utensils unconsciously to express her rage and hate, her outrage against the myth that gentle women have no self. She is destroyed by the misogynist ideology to which she adheres.

In *Desire in Language*, Kristeva, in her analysis of avant-garde writers' works, argues that a text is a heterogeneous object:

My concern lies in . . . what is heterogeneous, my own negation erected as representation, but the consumption of which I can also decipher. This heterogeneous object is of course a body that invites me to identify with it (woman, child, androgyne?) and immediately forbids any

⁴¹ Stallybrass, Peter and Allon White. *The Politics and Poetics of Transgression*. (New York: Cornell University Press, 1986), p. 180.

identification; it is not me, it is a non-me in me, beside me, outside of me, where the me becomes lost. This heterogeneous object is a body, because it is a text.⁴²

For Kristeva, the study of language is nothing more than the study of the speaking being: we become who we are while participating in a signifying process. Jane's misogyny, as a heterogeneous articulation of her locked body with Mr. Marten and as a negation of her body 'erected as representation', is most evidenced by the pun figuratively implicated in the relationship between Jane and Tony and between Meg and Gil-Martin. Seeing K (in the Editor's narrative, K is Gil-Martin) leaning towards Meg to listen to her, Jane depicts how she sees herself in K: 'K is I divided by <' (129). With the subservient meaning of the sign <, Jane subjugates herself to Meg's demands as Gil-Martin does; however, the implied meaning of the sign < refers to the fact that Gil-Martin was always a gentle subordinator to Meg but is now a supervisor providing Meg with the power to coerce Jane. Jane 'circle[ed] over' Mr. Marten 'when they were children', but now 'for his sake' must bring out 'the shadow woman' (the internal Other) that 'Meg needs' (129). This graphic signifier (<) reveals the tension of the battle between heterogeneous subjects, the tension between the demands made on women by a society that forms women either into managing angels or defying monsters.

Tennant's 'semiotic heterogeneity' (to quote Kristeva⁴³) hurls thinking across different frames of reference and sweeps every analogue into a driving, shifting rhythm. What Tennant's pun provides for readers is a demonstration of Jane's desire to defend female subjectivity. Tennant frequently alerts her readers to detach themselves from the more crude manifestations of the sensationalism she promotes. Among Gothic's profusion of grammatical punctuation and hyphenated syntax, the ambitious desire of subjectivity is particularly manifest for the hectic style.

Likewise, in *Two Women of London*, Mara's visual description of Mrs Hyde and Miss Jekyll by video displays a misogynist tone. Mara reports what she captures of the spectral Mrs Hyde and Miss Jekyll in the art gallery, remaining obtusely blind to the real import of her description; readers are informed of the truth by clever sub-reports and by the subtle play on different word senses. Mara's video offers a critique of this century's use of 'Heritage stuff' (181): Londoners may take pleasure in attractive Victorian features like 'lamp-posts, facsimiles of the Victorian originals and insisted on by

⁴² Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Trans. Thomas Gora, Alice Jardine and Leon S. Roudiez. Ed. Leon S. Roudiez. (New York: Columbia University Press, 1980), p. 163.

⁴³ Kristeva indicates a *heterogenous* quality in meaning and in signification within poetic language. This *heterogeneousness* can be genetically detected in the first echolalias of infants as rhythms and intonations anterior to the first phonemes, morphemes and sentences. Later, this *heterogeneousness* is received as rhythms, intonations, glossolalias in psychotic discourse. This discourse applied in literary analysis destroys not only accepted beliefs and significations, but also the thetic consciousness of the signified object and ego. See Kristeva, Julia. 'From One Identity to Another'. (first published in French in 1975; in English in 1980) *Critical Theory Since Plato*. Ed. Hazard Adams. Revised ed. (University of Washington: Harcourt Brace Javanovich College Publishers, 1992), pp. 1162-1173 (1167).

rich residents of the borough' (214)—even in the 'Victorian fogs of the past' (221); unfortunately, they become appalled when a 'bruised face looks out with sudden ferocity from a corner of the gallery' (184). This apparition with 'a curtain of gold-silk hair with a gash of red torn flesh for a mouth' (184) makes men 'fear and scorn' (184) but draws Mara's 'desperately craving attention' (184). In contrast, she reports that Miss Jekyll's beauty 'keeps it[self] there for the reminder' (182) and that Sir James 'looks like a toad opening and shutting his mouth' (182). Mara sees what she wants to see. But why is it that Mara is so anxious to find value in Hyde and Jekyll? Mara has never known any passionate companions interested in portraying the female experience of victimisation. Her friend Robina, a potentially talented film-maker, lacks opportunities and dislikes Mara. Mara's film of rape-victims is filled with hatred. Tennant implies that Mara may be overly exploitative but that her readers, should comprehend (through these reports) the difficulties facing women who wish to obliterate their fury towards the social abuses of a patriarchal society. Carol Anderson suggests that the name 'Mara' comes from George MacDonald's fin-de-siècle fantasy *Lilith*, which splits 'woman' into 'good' and 'bad'.⁴⁴ Under the imitation of Tennant's parody, the photographic text of Jekyll and Hyde now becomes a critique of a simple dichotomy pervading in the 1980s, 'a period of intense Thatcherite Conservatism'.⁴⁵

Tennant's parody also extends to the Editor's views on Mara and Hyde. The Editor's casual words and phrases (particularly those referring to Mara's description of Hyde, and Hyde's remarks in the camera), which seem entirely objective and spontaneous within the text, together generate a judgmental atmosphere and develop an impression of the Editor's linguistic style. The Editor views Mara as 'no more than a presage of a world where the sole survivors are machines; where the images of people . . . speak in solitude and isolation to each other across time' (258). She treats Mara as no more than a double of Miss Jekyll, as a distressed soul obsessed with an inner 'true mirror image' (258) who is 'keen to speak into camera as [an] actress long starved of a part' (258). The Editor's critical judgment of Mara undoubtedly shows itself as nothing more than another version of misogyny. The Editor lacks pity for Mrs. Hyde's miserable suffering, and depicts Hyde's head like 'a pygmy's head kept by a collector or hunter; and infinitely decayed, as if she could at any time disintegrate altogether, leaving on Mara's screen a pure, blank roomspace' (259). The Editor's critical distance ironically demonstrates that she cannot even escape an internal Other which is 'so alien' (259) and that she prefers this apparition 'persecuted by a hostile state' (259) to disappear. The Editor uses continuous questioning (259) to clarify her position as outside the field of horror; readers clearly feel the invisible fear that underlies that syntax in which the mobility between her words potentially disrupts textual

⁴⁴ Anderson, Carol. 'Emma Tennant, Elspeth Barker, Alice Thompson: Gothic Revisited'. *Contemporary Scottish Women Writers*. (Edinburgh: Edinburgh University Press Ltd, 2000), pp. 115-130 (121).

⁴⁵ *Ibid.*

meaning.

The self-evident irony of a character's rage towards her internal Other is likewise evident in Kennedy's *So I am Glad*. However, unlike Tennant's characters who are blind to the truth, Kennedy's Jennifer is very conscious of her confinement in those interaction with a historical idealist. Savinien's narcissism, although irritating to Jennifer, offers Jennifer a way to learn to become more intimate with her internal Other. Jennifer's change, though subtle, is evident in the irony of her past. Jennifer's continual resistance to and distaste for Savinien's narcissism, paradoxically enables her to connect emotionally with her community; it also permits Glasgow to connect with the European centre of Paris. The collapse of Savinien's historical frame, which allows the seventeenth-century Savinien to inhabit twentieth century Glasgow, also offers new historical paths for both Jennifer and the Scottish community.

Savinien searches for his authentic 'I' while recognising his socially split Other, thereby placing himself on a quest that clearly relates not only to his psychological motives but also to cultural pressures. Only when Savinien experiences the dark side of Glasgow's drug culture does Jennifer see him as a similarly 'owned creature' (180) seeking 'shelters' (181) through imagination. While wandering the city, Savinien comes under the control of James, a drug dealer who controls him by either supplying or withholding drugs. James uses Savinien's dueling skill to challenge his enemies, rewarding him with drugs every time he wins. As Jennifer undergoes mental distress, Savinien undergoes his own degradation while battling, killing, and eating an opponent's fighting dog. While betraying his trust in James as well as in himself, Savinien's narcissism fades away. Only when the recovering Savinien duels with James does his sense of self emerge from humanity rather than from blind self-obsession. Savinien brings James to the point of death and then releases him--a gesture of humanity instead of cruelty. Savinien's rage and calm are familiar to Jennifer since such contradictory emotions characterise her own rejected history.

Jennifer's internal Other gradually fades away as Savinien's narcissism decreases through similar interactions. Savinien's change enables Jennifer to rewrite her past 'ruined ground' (177)—a condition, she explains, that afflicts Scotland specifically. The book she is writing, Jennifer notes, is a way by which to 'live again in minutes and hours which are gone and to forgo my present because it is less satisfactory' (186). She comments that the social ennui and emotional isolation are pervasive: 'my entire country spent generations immersed in more and more passionate versions of its own past, balancing its preoccupations with less and less organised activity or even interest in the here and now' (187). She explains: 'Far more recently the whole island of which my country forms a part was swallowed wholesale by the promise of a ravenously brilliant future' (187). As Cristie Leigh March points out, Scotland becomes preoccupied with the 'ravenous' dreams of glory ever-present in the

history of the British Empire—those dreams which remain unfulfilled by Thatcher's isolationist stance.⁴⁶ Speculating on the urban conditions of post-industrial Glasgow, Jennifer implies that Scotland should continuously renew itself rather than immersing itself in a glorious history. As a radio announcer who betrays to her audience her increasing concern with a larger social situation, Jennifer acquires a tone of 'negative comment' (218) in order to arouse public concern within socio-political events. Her sense of belonging shifts from something inherently personal to become something unquestionably communal. Jennifer's linguistic style shifts from a positive (but deceptive) calm to a negative (but enthusiastic) passion. She confesses at the end of her narrative: 'You'll have read . . . the opening of this book, about all of that calmness I no longer have. Sometimes the best beginning is a lie. But I hope you'll accept my apology for it now' (280). This ultimate blurring of the line between fact and fiction undermines the validity of her fury towards societal violence as previously depicted: 'I inhaled so much blasphemy and heresy and original thought that naturally their atoms and mine became combined, as is wood with fire. I was alchemised' (79).

Savinien's presence creates a change in Jennifer as well as in her view of the Scottish community. Stressing the notion of 'the Other within', Mikhail Bakhtin proposes a 'double-voiced' discourse. Such a discourse—one which emphasises the tension, conflict, or dispute between one and the other—is also called 'internally persuasive discourse' by Bakhtin, and is characteristic of 'half-ours and half-someone else's'.⁴⁷ This struggle for the self-recognition of otherness awakens new and independent worlds. Bakhtin insists that 'the semantic structure of an internally persuasive discourse is *not finite*, it is open . . . this discourse is able to reveal ever newer *ways to mean*'⁴⁸ in each context in which it appears. The 'internally persuasive discourse' for Jennifer is her dynamic interaction with the foreignness of Savinien. Savinien's narcissism, passion, and eloquence are all antithetical to Jennifer's abnegation, indifference, and silence. It is from Savinien's 'discourse' that Jennifer may recognise her Other and expose it. By realising her love both for others and for herself, Jennifer may liberate herself from the self-imprisonment caused by gender boundaries.

Conclusion

Tennant and Kennedy textually reiterate the spirit of postmodern parody using the fictional device of cultural intertextuality. The presentation of specters demonstrates the force and violence intended by speaking beings and reveals the faint images that are fantastically constructed by those beings (the internal Other). The two authors commonly posit the spectre as an exposed, internal Other

⁴⁶ March, Cristie Leigh. *Exploring gendered geo-textual space in the contemporary Scottish novel*. Thesis (Ph. D.) (Ann Arbor, Mich.: University of North Carolina at Chapel Hill, 1999), p. 248.

⁴⁷ Bakhtin, Mikhail. *The Dialogic Imagination*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. (Austin: University of Texas Press, 1981), p. 345.

⁴⁸ *Ibid.*, p. 346.

which expresses rage and protest against its forging context, but that ultimately traverses and blurs any intentional analytical distinction. They demand that the experience of reading rely on a blurring rather than on a recognition of textual projections. Their literary technique encourages a grammatical reading that subtextually resists the lexical reading, and that exemplifies the postmodern use of denial to access the truth.

Shlomith Rimmon-Kenan writes the following on intertextuality: 'whereas representation is based on a reference from words to things, intertextuality is a reference from words to words, or rather from texts to texts'.⁴⁹ Tennant and Kennedy employ Gothicism to disclose dramatic psychological transformation, particularly the transformation of women into ideas through a gendered process of (de)construction, and the construction of intertextuality using historical particulars. Gothicism in the two narratives deliberately demonstrates the displacement of ontological representation and the subsequent use of linguistic anti-representation. Affected by the knowledge that reality is produced in a world of images and myths, Tennant and Kennedy commonly refigure the fantastic demon so as to trace the very limits of their cultural currents. Their de-mystification of the fantastic articulates the most profound reformation of Gothic form.

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⁴⁹ Rimmon-Kenan, Shlomith. *A Glance Beyond Doubt: Narration, Representation, Subjectivity*. (Columbus: Ohio State University Press, 1996), p. 12.

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