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DAVID RUDKIN: STRATEGIES OF ENSLAVEMENT AND LIBERATION

This is my body which is resurrected
Now gently deliver it from
the burning grave

R. M. Rilke, The Sixth Phallic Poem

I

"The Sons of Light", produced in 1973 by Lyneside Theatre Company, revised for the RSC in 1976, is Rudkin's third full-length play. It is set in a mythical island and in my view it unfolds a kind of modern version of a gnostic myth¹. It shows a marked progress of the dramatist from the ritual violence of "Afore Night Come" (1962) and "Ashes" (1974), with its mixture of naturalism and visionary metaphor, into quite a new and startlingly original dramatic dimension. I would define it as a blend of gnostic myth with a tale of Freudian anti-utopia, which gradually evolves into an anti-Freudian utopia², sustained by the ideas of W. Reich and R.D. Laing. There is a rich

¹ I am dealing with certain aspects of gnostic mythology in the course of my article on pages 11 and 12, chiefly on the basis of H. Jonas, Gnostic Religion. Boston 1966. Other sources are: J. Laccariere, The Gnostics, London 1977 and S. Swieżawski, Dzieje filozofii europejskiej XV wieku, t. 6, Warszawa 1983.

² An antiutopia is a vision of the world, society, and man which is distorted - a travesty of an ideal state or social set up. It is a negative utopia which "shows the world apparently perfected, where the newest achievements of science and tech-

variety of association and philosophical reverberation, which shows the author's familiarity with the works of major critics of modern civilization and proponents of counter-culture, such as A. Artaud, R. D. Laing, W. Reich, Thomas Szasz and others. This, however, never turns into a dry argumentativeness but builds up into a complex and forceful dramatic vision.

The action of the play moves on two levels. On one, Rudkin shows the life of the villagers of the island, in which Pastor Bengry with his three sons arrive, after the previous pastor's disappearance; on the second level there is the underworld "scientific" complex run by Doctor Nebewohl in the subterranean caverns of the rock island. All this is presided over and sanctioned by an unseen landowner, Sir Wendell Bain. The villagers live in spiritual darkness and mental sluggishness, reaching premature senility and physical cripplehood. They are enwrapped by the all-pervading fog. A "Fog King", whose dark shadow is ominously looming over their abodes, scares their children out of their wits. The meaning of his haunting presence is hidden from both the children and the adults. As Rudkin admits in Author's Note to the play, the islanders' bizarre speech with its archaisms is a metaphor of their regression, which some of them will eventually transcend.

The island where the proceedings occur is said to be a "volcanic island far out in the Atlantic from north-west coast of Europe". It is further suggested that it might be a "remote

nology have been put to work, but - in the framework of totalitarian regimes - where any individual needs of independence and rebellion, as well as any higher ambitions, impulses, dreams have been repressed" (A. K o w a l s k a, *Od utopii do anty-utopii*, Warszawa 1987, p. 6). It is a Freudian antiutopia in *The Sons of the Light* because in the play "Freudian technology" is employed by Nebewohl (*The Sons of Light*, London 1981; pp. 36, 37, 38) in order to captivate the soldiers in the rock; it is also that the Freudian "patriarchal" mechanisms govern the life and minds of the villagers of the island.

The endeavour of the forces of "light" to change and liberate the people in both strata is culminated by a kind of "utopian" eruption and awakening ("utopian", because it is ideal, it is "nowhere", it is not the portrait of the real world or the real political or social order. (K o w a l s k a, *op. cit.*, p. 5); This rebellion against Freudian patriarchy is stimulated by the ideas of W. Reich, R. D. Laing, and others, as I am trying to argue in the text of the article.

Scottish island", the remoteness being more of a mythical fablelike quality than revealing any really distinct local character. The island seems to be nursing some chilling secret in its heart of stone, the secret being somehow connected with "the deep", which for ever surrounds, invades and courts it. "The deep" is of course the ocean and it fills the islanders with primordial fear.

Pastor Bengry and his three sons with biblical names, John, Samuel and Michael, introduce changes into the islanders' community by their very free and friendly relationship with one another. In the eyes of the villagers the three sons should be sent to the local school and subjected to the strict discipline "observed by all the rest", instead of "roaming like savage beasts, wild-reared, wild-dressed sewing wildness in our children's heads". It seems that for Bengry's sons the island itself is the school and each of them reads his book in it: Michael the flowers, Samuel the shore with its variety of shells, John the rock. Pastor Bengry says about them:

Our sons are never altogether ours. Angels only, loaned us a little while: for our mean fathering. Strangers: from some further shore [...]³

This sounds very similar to the poem by Kahlil Gibran, quoted in anti-psychiatric texts⁴:

³ D. Rudkin, *The Sons of Light*, Eyre Methuen, London 1981, p. 17. All references in the text will be to this edition.

⁴ To the group of "anti-psychiatric" thinkers one may include, among others, such thinkers as R. D. Laing, D. Cooper, A. Esterson, who are regarded as the continuators of existentialism in the field of psychiatry; they define themselves as anti-psychiatrists. It is also the major figure of the sociologist, I. Szasz, who may be included here. With the group also such thinkers as E. Morin, E. Fromm, A. Maslow are associated. The French commentators of the anti-psychiatric movement are Ch. Delacampagne, R. Jaccard and R. Bastide, among others, M. Foucault might be loosely connected with this way of thinking. The Polish thinkers, A. Kepiński, K. Dąbrowski may be said to have given an original contribution of their own to the anti-psychiatry as a modern approach to man. Speaking very generally, it is a way of thinking which opposes the traditional psychiatry as a hidden form of repression and violence. It henceforth constitutes a critique of Freudianism and the "patriarchal" nature of modern society.

Your children are not your children. They are sons
and daughters of desire of Life for its own sake.
Then go through you, but do not come from you,
And though they are with you, they don't belong to you.
You can give them your love, but not your thoughts.
Because they have their own thoughts.
You can treat their bodies but not their souls,
Because their souls live in the house of the future
which you cannot visit, even in your dreams⁵.

In Rudkin's play "Ashes", Colin Harding, interviewed by Social Services Officer about adopting a child, answers the officer's question about his motivation for parenthood, in a way which corresponds to what Pastor Bengry thinks about parenthood as well as to the anti-authoritarian, anti-patriarchal attitudes of Wilhelm Reich and the anti-psychiatrists:

Colin: A child to come to us, absolute in his own right, his own inheritance, free of ours ... Real child, a daughter, a son, real ... Real flesh, real self, real person, real ... to come to us, sidelong ... Not down from us, but out, across the world, to us ...⁶

Colin pronounces what Bengry in "The Sons of Light" not only verbalizes but also embodies and puts into action - because here these ideas are incorporated into and acted out through the play's action and imagery. They concern the anti-psychiatric sensibility about education, which goes back to J. J. Rousseau⁷. This attitude balances and limits the role of the father, rendering his authority non-repressive, as opposed to the repressive authoritarian patriarchal character of modern society, the society seen through the eyes of a Laingian anti-psychiatric thinker. According to this view, the family can be preserved, provided the "Oedipal" fixations are disenchanted and exorcized, and education is not understood as an exclusive identification with the father - the bearer of Lacan's "symbolic

⁵ K. G i b r a n, *Le Prophete*, Paris 1956, [in:] *Galerńicy wrażliwości*, op. cit., p. 313.

⁶ D. R u d k i n, *Ashes*, Samuel French, London 1974, p. 43.

⁷ *Galerńicy wrażliwości*, oprac. i red. H. Janion, S. Rosiek, Gdańsk 1981, p. 313.

order", who "forbids incest, threatens castration [...], inaugurating agent of Law"⁸.

Bengry's relationship with his sons is based on authority and discipline but of the kind which eliminates coercion and pressure in favour of freedom of choice and mutual trust. This kind of relationship is opposed to false practices of discipline on the island, based on fear. They crushed the soul of Child Manatond into a series of discontinuous fragments of the unconscious, and they dominate the lives of the islanders with their grim, fossilized religious rituals. The following summons comes right after foregoing Bengry's speech about the sons who are "never altogether ours":

Fog: through it, chapel bell here, school bell there,
warning: their rhythms, pitch anomalous.
← Sister Croy: Una! - Davey! In, child, uir the Fog King'll
get ye! - Una! /Angst - ridden, haunted./ Una! In! The
Fog King'll get ye!/Fog horn muted afar./ Una!

(P. I, I, p. 17)

The Fog King, a ghost-like father figure, lying in wait in the fog, may stand for the repressive patriarchal law speaking through the islanders unconscious. The way Rudkin conceives of this unconscious corresponds in my view to the post-Freudian and feminist reading of it: the Freudian unconscious seen as "the domain of reproduction of culture or ideology"⁹. The patriarchal law is pressed and embedded into each child's unconscious, to turn the child into an automaton, a Reichian "character armour", i.e., either an authoritarian or a submissive personality¹⁰. The escape from that psychic encapsulation is effected through the so-called "schizophrenia" of child Manatond, the daughter of one of the village elders. Her father is a crippled man in a wheel chair, fog-bound and haunted like the others by a "fog-King" within.

⁸ Structuralism and Since. From Levi Strauss to Derrida, ed. J. Sturrock, Oxford University Press, Oxford, New York 1984, p. 134.

⁹ J. Mitchell, Psychoanalysis and Feminism, Penguin Books 1982, p. 413.

¹⁰ Ibidem, p. 205.

Bengry and his sons try to break through the "fog" that engulfs the islanders. Bengry turns their religious ceremony upside down, introducing one Chalice in which the "Blood of Life" is gathered and selects one steward "to stand at the Table of the Lord". It is Stephen Yescanab, a lad who is "forever strayin' in some furnace in the head", whom Bengry chooses for his steward. Yet Yescanab renounces the service and sets off for a new world. On his way he stumbles upon the underworld zone deep down in the bowels of the island, and confronts Gower, a depersonalized, reified automaton-like remnant of a human being. The place turns out to be a kind of a nightmarish, science-fiction-like concentration camp or a totalitarian state. The technology tested and applied here in the name of science is the production - on the basis of a travesty of the Freudian formula of the sublimation of impulse - of such dehumanized numbed beings in serial numbers and ranks-labels, such as "Gold" and "Iron"¹¹. These beings spend their time in endless toil, in order to reach the kingdom of a "King of Love" and be "turned into light". Yescanab nearly manages to bring Gower up into the world and liberate him, but misses him by an inch on account of the summons of a fog-horn. Gower is in turn subjected by the "King of Love" and his faithful companion, Holst, to some cruel and obscene ceremony of torture, aimed at finding and eradicating an inherent "blemish" in him.

Bengry's sons explore the island and are exposed to strange meetings, to which the twins, Michael and Samuel, fall victim. Michael discovers a wall dividing the island, with a fortress roof and black soldiers on it. Later he meets a giant figure in the fog, masked, wearing a robe and a crown of a king,

¹¹ The Reichian concept of "character armour" which I applies in relation to the villagers of the island, may be said to be applicable to Rudkin's underground zone as well, and the "metal" names - labels, such as Gold and Iron, seem to have been chosen by Rudkin with deliberate reference to W. Reich's vision of society, as he presents it, for example, in "The Mass Psychology of fascism", Penguin Books 1983. I am dealing with some aspects of it in the course of the article. Michael's critical presentation of W. Reich's ideas in her "Psychoanalysis and Feminism" (p. 137-223), may be also guiding in understanding Rudkin's antiutopian world.

accompanied by Holst, a "pornographic black angel". This meeting brings about Michael's blindness, which Nebewohl, the dark menacing doctor, supposedly "cures", but in fact the ointment for the eyes brings Michael his death. His twin brother, Samuel, also becomes an inconvenient witness: he learns that the previous Pastor, Scarweth, and the nineteen children under his guidance were not, in fact, drowned, as the village story holds, but are alive; the Pastor with his tongue cut out, lest he should betray the dark secret, and the children, demented and deformed in the name of science, roaming Sir Wendell's shore. With this knowledge Samuel cannot be allowed to live and soon Nebewohl, accompanied by some of the demented and deformed children, a boy-woman and a girl-man, drowns Samuel in the "deep".

It is left for the eldest son, John, to liberate both strata. He does it in a grand style of biblical prophets: he is led by Yascanab to the "underworld" of the volcano and sets the enslaved soldier-workers free, forcing Nebewohl and his assistant, Miss Wenwood, to seek a hasty evacuation by plane. In the village, child Manatond, astounded and shocked, faces her crippled father's transformation into the automaton-like Fog King, summoned by the fog-horn to his beastlike duties. Thus the "King of Love", for whom "Gold" and "Iron" soldiers melted in ecstasy in the netherworld of Doctor Nebewohl, turns out to be old Manatond in his post-Oedipal, fog-bound nocturnal avatar. But there is no kingdom any more for him: the millstones of the netherworld are torn asunder and John's voice of a biblical prophet brings about the violent eruption of the dead volcano. Beings, ravening for freedom and life, are striving upwards, leaving the Pit behind. The eruption of the forces of life from underneath the rock comes together with child Manatond's "wakening" or spiritual rebirth.

II

The island to which Bengry and his three sons come is surrounded by the "deep" across which there are no ships. The father and the sons are discovered at the empty seashore which

is a place of desolation where the rock meets the ocean; they are "poor, burdened with scraps of luggage", the place is bleak and uninviting. One might associate it with a Beckettian scene and the limbo which, as has been pointed out by critics, is often symbolized in Beckett by the plain, a waste land or an empty seashore¹².

The setting in that particular landscape and its characteristics are very important in "The Sons of Light", because in this play Rudkin for the first time may be said to have used the stage as an Artaudian "alchemical retort"¹³, i.e., a vehicle for effecting changes in our way of comprehending and experiencing life, in our very mode of being. The term "alchemical theatre" was used by A. Artaud, with a high degree of emotional charge characteristic of this thinker and theatrical artist, in his essay "Alchemical Theatre"¹⁴. Artaud writes here:

Like alchemy which, thanks to its symbols, is as if a spiritual Double of activity, which becomes effective on the plane of actual matter only, so the theatre should be regarded as a Double, but not of this everyday and direct reality [...]; rather a Double of another reality, typical if dangerous, where great Principles in the likeness of dolphins, having shown their heads for a while, hurry back to the dark depths of waters¹⁵.

He also compares his "alchemical theatre" to the orphic mysteries and says that while alchemy gives spiritual means of cleansing and transforming matter, the mysteries must have represented the penetration and transformation of matter by spirit¹⁶. In the concluding sentence of the essay Artaud writes that the mysteries

¹² G. C. B e r n a r d, Samuel Beckett, A New Approach, London 1970, p. 48.

¹³ A. A r t a u d, Teatr i jego sobowtór, Warszawa 1966, p. 69-73.

¹⁴ Ibidem, p. 69-73.

¹⁵ Ibidem, p. 69.

¹⁶ Ibidem, p. 72.

[...] must have solved or even annihilated all conflicts caused by the opposition of spirit and matter, idea and form, abstraction and the concrete and fused all appearances together into one expression, in the likeness of spiritual gold¹⁷.

The terms "alchemy" and "alchemical" were used by A. Artaud in his writings on theatre and its "cathartic" - to use the classic term - effect, and by C. G. Jung in his psychoanalytic studies of myth, religion and universal archetypes. They have been taken over by the followers and interpreters of these two thinkers, and have entered the field of literary criticism via the depth psychology of Freud and Jung. On the other hand, "alchemy", treated as one of the forms of ancient and medieval gnosis, the latter understood as "the exploration of the spiritual aspect of matter"¹⁸, has constituted a necessary link between the old "gnostic" eschatological way of approaching man's destiny and the findings of psychoanalysis. It has been pointed out by the psychoanalytic literary critics of Jungian orientation that Freud's notion of the sublimation of impulse may be directly referred to alchemical "sublimation"¹⁹. The point that the depth psychology, alchemy and gnosis in general are akin and that in fact it is gnosis and alchemy in particular that opens the door to the understanding of the unconscious had been raised by C. G. Jung and the followers of Jung such as Aniela Jaffé, Jolande Jacobi, Joseph L. Henderson, M.-L. von Franz, J. E. Cirlot, among others.

The thought of C. G. Jung may be and has indeed been called a continuation of the ancient gnostic thought, which was, according to Jerzy Prokopiuk, based on "inner experience" and

¹⁷ Ibidem, p. 73.

¹⁸ J. P r o k o p i u k, Paradygmat wyobraźni, "Literatura na świecie" 1982, nr 3-4, p. 6. Ch. N i c h o i l in "The Chemical Theatre", Routledge and Kegan Paul, London 1980, also sees alchemy and its exotic symbolic as akin to Christian gnosticism (p. 49, 64).

¹⁹ I. Z y s k, Koncepcja rozwoju człowieka w pracach alchemików, "Pismo literacko-artystyczne" 1985, No 9, p. 46. The analogies between alchemical and psychic transformation, and alchemy, operative in the "participation mystique", seen as a

found expression in symbolic rituals²⁰. The thought by A. Artaud, as an attempt to break through the matter-spirit, body-mind oppositions, invoking alchemy, esoteric rituals of initiation, and also stressing the weight of direct inner experience of both the actor and the audience - might also be associated with a modern version of gnosis, and indeed S. Sontag refers to Artaud's "gnostic concept of the body as mind turned into matter and the physical thoughts of the body"²¹.

Rudkin's play may be, in my view, treated as an Artaudian "alchemical retort" which dramatizes the metamorphoses of "body" and "soul", "matter" and "spirit". As in an alchemical metamorphosis, these opposite categories become "distilled", "transmuted" and made to burst out in a way that brings into being - or else brings back - their essential unity. This is effected through the interaction of visual, verbal and scenic images, images which are often aimed at the effect of producing a strong physical response or a "total response" - the goal which Artaud wanted to achieve²². In "The Sons of Light" and "The Triumph of Death" (1981), Rudkin seems to be responding to the wave of criticism provoked by "Afore Night Come", whereby he was sorted out as a "regional member of the Theatre of Cruelty"²³. Critics such as Katharine J. Worth²⁴ and Christopher

"fertile area for the psychological and religious interpretations of Jung", are also discussed by Nicol in *The Chemical Theatre*, p. 5, 53; in fact the whole book is devoted to the exploration of these analogies and to the analysis of Shakespeare's world as influenced and overshadowed by alchemical symbolism.

²⁰ J. P r o k o p i u k, C. G. Jung, czyli gnoza XX wieku, [in:] C. G. J u n g, Archetypy i symbole. Pisma wybrane, Warszawa 1981, p. 34.

²¹ An Interview with Susan Sontag, in "Dialogue" 1986, No 1, p. 28.

²² A. A r t a u d, The Theatre and Its Double, John Calder, London 1981, p. 35.

²³ F. L u m l e y, New Trends in 20th Century Drama, London 1972, p. 319.

²⁴ K. J. W o r t h, Revolutions in Modern British Drama, London 1972, p. 145. Worth links Rudkin's "Afore Night Come" with a "crop of 'cruel' plays [...] in the Artaud concept", and although she acknowledges that it sounds a "deeper note", she

Innes also associated "Afore Night Come" with Artaud²⁵, but did not seem sure as to what to make of it. John Russell Taylor appears to be the one who gave the play the fairest degree of critical attention when he wrote that "like the French theorist, Rudkin sees dramatic performance primarily as something which acts subliminally, releasing from the subconscious mind forces of which the conscious, civilized mind is virtually unaware"²⁶.

In the second Letter on Cruelty Artaud writes:

I use the word "cruelty" in the sense of hungering after life, cosmic strictness, relentless necessity, in the Gnostic sense of a living vortex engulfing darkness, [The line has been underlined by the present writer], in the sense of the inescapably necessary pain without which life could not continue. Good has to be desired, it is the result of an act of will-power, while evil is continuous. When the hidden god creates, he obeys a cruel need for creation imposed on him, yet he cannot avoid creating, thus permitting an ever more condensed, ever more consumed nucleus of evil to enter the eye of the willed vortex of good, Theatre in the sense of constant creation, a wholly magic act, obeys this necessity²⁷.

This text, however recondite and heavily charged emotionally, may throw some light on Rudkin as the "regional member of the Theatre of Cruelty". In my view, Rudkin uses some freely chosen elements of gnostic, especially Manichaean, myths²⁸.

goes on to say that "mostly the plays in this vein have been [...], more likely to depress and confine the mind than send it spinning in another dimension - the goal Artaud aimed at".

²⁵ Ch. Innes, *Holy Theatre. Ritual and the Avant Garde* Cambridge University Press, Cambridge 1981, p. 231. Innes stresses an "unintentional effect of parody" evoked by the contrast between the ordinariness of the characters and their "incoherent hints" about "the Blood" and "the Lamb", and the whole ritual sacrifice in *Afore Night Come*. This opinion seems to me quite wrong; yet it is possible that Rudkin's later characters may be regarded as more "extraordinary", for example Child Matond, Nebewohl or Holst in *The Sons of Light* or a chain of "evolving" characters in D. Rudkin's *The Triumph of Death*, London 1981.

²⁶ J. R. Taylor, *Anger and After*, Methuen, London 1969, p. 308.

²⁷ A. Artaud, *The Theatre and...*, p. 80.

²⁸ The impact of gnostic, especially Manichaean mythology is also present in Rudkin's television play *Renda's Fen* [1974].

and combines them with an awareness of Artaud's teachings. Those two sources of inspiration are actually quite close to each other, when we bear in mind that A. Artaud, together with C. G. Jung, may be regarded as thinkers generating a modern variety of gnostic myths. Thus in "The Sons of Light" we discover the father, i.e. Pastor Bengry, and his three sons at the empty seashore. They have come by a little plane which flies across the "deep" just one evening of the week. They have come from above, from elsewhere; they are strangers to the island and its inhabitants. "The alien is that which stems from elsewhere and does not belong here" - writes Hans Jonas in "The Gnostic Religion". It is the "great first alien life from the worlds of light sublime that stands above all works"²⁹. Bengry and his sons may be regarded as the agents of the alien life, life wholly alien to the inhabitants of the island, and Rudkin seems to be projecting a kind of mythical struggle between the sons of light and the sons of darkness. The struggle is one of the chief motifs in the gnostic mythology, as presented and interpreted by Hans Jonas in "The Gnostic Religion"³⁰. The very title of the play calls for associations with gnostic mythical figures, the "sons of light" being in the foreground of these eschatological combats³¹. With regard to Artaud's idea of the "living vortex engulfing darkness", the island itself with its two planes, the surface plane and the hidden one, may be treated as the region of mythical "darkness", an "ever more condensed, ever more consumed nucleus of evil". It is "engulfed" by the "deep", which, as we discover, is very important in this mythical landscape and may indeed be named a "living vortex", in the gnostic sense as meant by Artaud, as well as in a psychoanalytic sense of the living potential of total consciousness, dreaded and repelling when alien and unexplored, but life-giving when one comes to know it.

²⁹ H. J o n a s, The Gnostic Religion, Beacon Press, Boston 1966, p. 49.

³⁰ Ibidem, p. 218-219.

³¹ Ibidem, p. 82; p. 218-219.

Pastor Bengry comes from the "beyond"³², girded with his sons - the sons of light - as an armor for battle³³. According to Hans Jonas, the gnostic terms "light" and "darkness" correspond to the terms "life" and "death" in the antithetical symbolism of gnostic texts³⁴. The gnostic myths tell of "the light exiled from light, of the life exiled from life and involved in the world" and of "the history of its alienation and recovery, its 'way' down and through the nether world and up again"³⁵. It is my contention that this gnostic paradigm makes up a framework upon which Rudkin constructs his play, fitting in post- and pre-Oedipal³⁶ scenarios of sublimation - repression versus desublimation - liberation, into the gnostic, Artaudian and Jungian matrix, and that henceforth the whole dramatic space and the figures moving or immobilized in it are part of an organic whole, governed by a set of symbolic arcana. Rudkin's use of gnostic or any other motifs or elements is free and syncretic; the play's symbolism is first of all of his own making, and we are made to search for various planes of reference by an opinionated, independent, conscious artist.

³² Ibidem, p. 50.

³³ Ibidem, p. 217.

³⁴ Ibidem, p. 57-58.

³⁵ Ibidem, p. 50.

³⁶ The terms 'pre-Oedipal' and 'post-Oedipal' are used by the critics inspired by Jacques Lacan's reading of Freud, such as Leo Bersani or Julia Kristeva, and by the critics of the feminist orientation, such as e.g. Juliet Mitchell. T. Eagleton, "Literary Theory", Oxford 1983 uses these terms in his explication of Lacan's and Kristeva's views. They are also employed by the anti-psychiatrists, e.g. by R. D. Laing, and by such anti-Freudian thinkers as Wilhelm Reich. As far as I understand these terms, in the light of those critics' and thinkers' interpretation, the term 'pre-Oedipal' relates to the phase preceding the crucial 'Oedipal moment', i.e. the moment when the child enters Lacan's 'symbolic order' of culture and language. This order is also identified with the 'patriarchal' order of modern society (ibidem, p. 187). The child enters this order in the moment of his passage through the 'Oedipus complex', which, as I interpret the Freudian - worn out - concept, should be viewed as largely metaphorical of the point of transition between the infantile state of heterogeneity of desire and its expression (the state to which the 'body' and the 'uncon-

The island as the double-layered abode of darkness, surrounded by the living vortex of the "deep", is the "nucleus of evil", containing within itself still another and even more "condensed" "nucleus" of deformity, that is the netherworld of the "scientific" complex of Doctor Nebewohl. Isolation, solitude and death, which are part of the complex island symbolism³⁷ are the condition of both strata. Bengry's sons explore its various aspects: the rock, the shells, the flowers, and each of their findings uncovers the mysterious organism - bearing life and death within itself, breathing, sentient, alien to itself, yet changing and becoming through inversions and metamorphoses - which is the island, which is the Body.

The very mineral structure of the island revealed by John - an "abomination of deformity" (P I, II, p. 27) - becomes part of a living universe which the play's imagery projects. According to W. Szumowski, the old alchemical formula "the One, the All" conveys the primordial conception that the macrocosm and microcosm are repeated in each other³⁸. It may be said to be at work in the play's texture. The formula also means that the whole universe is as much alive as human beings, animals, plants and minerals. The latter, according to the alchemists, were very much alive and partaking in the sufferings and joys of matter in its "complex and dramatic life"; the life of mat-

scious' may be regarded as the key terms) and the conscious realization of what human heritage means and how it determines human identity. From now on, the subject will be overshadowed by the father - figure, as Freud, who seemed to have disliked fathers, thought. 'Post-Oedipal' refers to the phase after the Oedipal point of transition and concerns the child and the person already involved in the 'symbolic order' (governed by the law of the father) or in the 'patriarchal' social order, and therefore equipped with a fixed identity or a firmly 'constructed' 'self'. (Cf. also note 40, 43, 50, 63, 79).

³⁷ J. E. C i r l o t, A Dictionary of Symbols, Routledge and Kegan Paul, London 1981, p. 160.

³⁸ W. S z u m o w s k i, Historia Medycyny filozoficznie ujęta, cz. II, Medycyna średniowieczna, Gebethner i Wolff, Kraków 1932, p. 354. This conception ("the One, the All") is also discussed in N i c h o l l, The Chemical Theatre, p. 164, in connection with the Dragon, "originally a Gnostic symbol", whose figure is found in early alchemical manuscripts; this emblem is called by Jung "the basic mandala of alchemy", (ibidem, p. 164).

er is so described by Mircea Eliade in his essay "Alchemy and Initiation"³⁹. In my view, the physical structure of the island and the island's very condition, that is, its being of a volcanic nature and surrounded by the "deep", corresponds, in the alchemical sense, to the Body and its complex, mysterious life.

Just before renouncing his service at the table of the Lord, to which he was nominated by Bengry, Stephen Yescanab experiences some otherness, alienness of his body; it is, like the island, alienated from itself in its petrified, stone-like condition: "Mine body is mine grave. This island [...]", (P. I, I, p. 15).

A similar experience of the alienation of the body belongs to Sheila Mantond, the play's main "subversive" character, known throughout the play as Child Mantond. This experience is conveyed through the image of petrification, a fairy-talelike turning into stone:

Child Mantond. Stone breast. Stone thigh. Stone head,
stone heart. Stone eye. Ha ha ha, an mortal jigsaw!
(Tries clumsily assembling stones.) Oh ... wheir's
fingers o'men, shall piece these out, to mek an
picture of mine - self...?

(P. I, II, p. 29)

The island with its stony structure may be said to represent the enslavement of the Body, the suppression of the bodily experience. It may be understood as the suppression of what Norman O. Brown calls "Dionysian (or body) consciousness"⁴⁰.

³⁹ M. E l i a d e, *Alchemia i inicjacja*, [in:] *Maski, wybór, opracowanie i redakcja M. Janion i S. Rosiek*, tom I, Gdańsk 1986, p. 186.

⁴⁰ S. S o n t a g, *Against Interpretation*, Laurel Edition, New York 1969, p. 262. O. Brown as discussed by Sontag, contrasts "Dionysian (or body) consciousness" with "Apollonian (or sublimation) consciousness", the latter may be said to be the effect of the Freudian formula of sublimation of impulse (or desire), the former, the effect of its reversal.

The experience of perceiving one's body as alien initiates us into the phenomenon of the metamorphosis of the self as part of what has become known as the "patriarchal" "authoritarian" culture and mode of being. Juliet Mitchell, a prominent feminist critic, says that within that patriarchal culture "femininity is a repressed condition"⁴¹. "Femininity" is a concept fundamental to feminist and neo-psychoanalytic criticism, yet extremely elusive and mysterious. It signifies what becomes suppressed in the Oedipal moment of entering into the sphere of culture and language, that is, entering Lacan's "symbolic order", which is under the rule of the "law of the father"⁴². Terry Eagleton defines Lacan's symbolic order as "the pre-given structure of social and sexual roles and relations which make up the family and society"⁴³. "It is the primary repression of desire which makes us what we are"⁴⁴ - continues Eagleton. Thus "femininity" belongs in this context to the pre-Oedipal phase of the infant's development, and after the crucial moment of the Oedipus complex with which the child enters the symbolic order of culture, "femininity" becomes repressed and, as Juliet Mitchell puts it, it "can only be secondarily acquired in a distorted form"⁴⁵. "It returns in symptoms, such as hysteria. In the body of the hysteric, male and female, lies the feminine protest against the law of the father"⁴⁶.

Integrating the complex and baffling motif of what may be viewed as a suppressed pre-Oedipal "bodily" experience into his play's imagery, Rudkin may be said to have joined the tradition of the critique of Western patriarchy. He invokes Wilhelm Reich in the dedication to "The Sons of Light" and calls him-

⁴¹ J. Mitchell, *Psychoanalysis and Feminism*, op. cit., p. 404.

⁴² J. Lacan, *Feminine Sexuality*, ed. J. Mitchell, J. Rose, London 1982, p. 38.

⁴³ T. Eagleton, *Literary Theory*, Basil Blackwell, Oxford 1983, p. 167. The presence of the father is symbolized by the phallus, the "transcendental signifier" says Eagleton, (ibidem, p. 167, 168)

⁴⁴ Ibidem, p. 167.

⁴⁵ Mitchell, *Psychoanalysis and Feminism*, p. 404.

⁴⁶ Ibidem, p. 404.

self a patient and disciple of a Reichian therapist, whom he calls "a resurrectioner". This alone places the play on the side of W. Reich's anti-authoritarian struggle which pins down the suppression of the body as the "primary oppressive social force"⁴⁷. For Reich, "sexuality is the answer and society is the mistake", as Juliet Mitchell sums up, critically acknowledging the simplistic and one-sided aspect of Reich's train of thought⁴⁸. Reich's discoveries and assumptions formulate a moral critique of patriarchal society and it is under this banner that Rudkin's plays may be placed. Rudkin constructs - or better to say, "deconstructs" - characters who may be said to question the very "androcentric"⁴⁹ (i.e., man-centred) nature of Lacan's "symbolic order", that is, the patriarchal, Oedipal order - or, to quote Eagleton's quasi-satiric term - the "cocksure"⁵⁰ order of authoritarian repression, the reign of Freudian reality principle.

Among the characters who question and challenge that order it is, in my view, the figure of Child Manatond who is really successfully conceived in terms of poetic drama and who carries the full impact of Rudkin's questioning. She initially sheds any "persona"⁵¹, any fixed character structure, and is abandoned to what R. D. Laing would call "ontological" fluidity,

⁴⁷ Ibidem, p. 177.

⁴⁸ Ibidem.

⁴⁹ L a c a n, op. cit., p. 38.

⁵⁰ E a g l e t o n, op. cit., p. 187-189. This term is Eagleton's quizzical reformulation of Derrida's term "phallogocentric".

⁵¹ Using the term "persona", Rudkin reveals the influence of C. G. Jung upon himself. As Aniela Jaffé explains, persona was "originally, the mask worn by an actor". According to Jung, it is "the individual's system of adaptation to, or the manner he assumed in dealing with, the world. Every calling of profession, for example, has its own characteristic persona ... Only the danger is that (people) become identical with their personas - the professor with his textbook, the tenor with his voice ... One could say, with a little exaggeration, that the persona is that which in reality one is not, but which one-self as well as others think one is". (C. G. J u n g, *Memoires, Dreams, Reflections*, recorded and edited by Aniela Jaffé, Collins. Glasgow 1979, p. 415-416).

that is, uncertainty as to what one actually is, "ontological insecurity"⁵². She is like the scattered stones which she tries to put together, a scattered self at the borderline of self and non-self. One might say that she is subject to a deconstructing metamorphosis of the self. This process seems to involve the rejection of logic and reason which for Artaud were "the chains that bind us in a petrifying imbecility of the mind"⁵³. The process, however, may be seen as only a necessary stage, which in itself is rather what J. Derrida would call "demonic and metaphysical" and not "human, in the sense of anthropological factuality"⁵⁴. This perhaps implies that such a retreat from logic and reason might on the level of human-anthropological and psychological - actuality cost one one's whole sanity or life or both, and not be a breakthrough, a way towards a new "self".

The subject who just began to be "deconstructed", first "awakens to itself in its war with the demon, the evil genius of non-meaning"⁵⁵. This is just the initial stage of the deconstruction of the old "self" (or "ego"). The latter has been like a many-layered cake or like an onion and has to be peeled off in order to reveal the repressed layers - the "interned, humiliated, fettered and mocked madman within us", as Derrida calls "it" - or "him" - ? Or else it would be appropriate to say "her" rather, to convey the full meaning of the fettered entity.

Confronting face to face the interned "madman" within, discovering the repressed femininity - which both co-habit in the pre-Oedipal, pre-patriarchal stratum of the submerged multi-

⁵² R. D. L a i n g, *The Divided Self. An Existential Study in Sanity and Madness*. Penguin Books 1978, p. 36-61. To simplify matters, a person who lives in a state of "ontological insecurity" is a person who has a sense of his presence in the world as unreal, dead, fragmented, and, in a temporal sense, perceives himself as discontinuous (*ibidem*, p. 39).

⁵³ I n n e s, *op. cit.*, p. 58.

⁵⁴ J. D e r r i d a, *Writing and Difference*, Routledge and Kegan Paul, London, Henley 1981, p. 56.

⁵⁵ *Ibidem*, p. 56.

tude of human potential "total" being - is what Rudkin's characters such as Child Manatond, i.e., Sheila Manatond, arrive at, or rather approach, as it is something which evades us: the other side of meaning, "man's Other"⁵⁶. It cannot be contained in any order, because it is its "dissemination", its "excess" to use Derrida's and Foucault's terms. The confrontation with this area of inner internment, the stage in the process of deconstructing the post-Oedipal ego - may be viewed as just a beginning. It is on a note of a "Beginning" that Rudkin ends his "Ashes", the play which dramatizes the bankruptcy - the ashes - of the post-Oedipal sensibility and culture.

As I have tried to argue, in "The Sons of Light", the substance of the island is the same as the substance of the Body. For Child Manatond, assembling stones and asking for someone to make a picture of her self out of them, the stones of the island are a prison, a death. Her childhood, her body and her self have been immobilized, arrested in the stone. She is in this sense dead, like the volcanic stones - "I died", she says, because, like the Shakespearian Fool, she sometimes reveals an uncanny insight into her own and others' real condition. Child Manatond is stone in all its aspects and potentialities: stone as a symbol of being and a round stone as the symbol of the Self⁵⁷. The Jungian scholar, J. E. Cirlot, finds that stones fallen from heaven "served to explain the origin of life". He continues: "In volcanic eruptions, air turned to fire, fire became "water" and "water" changed to stone; hence stone constitutes the first solid form of the creative rhythm"⁵⁸. In this sense, the resurrection of the stone in the volcanic eruption at the end of the play coincides with and symbolizes the resurrection of the Body, Child Manatond's resurrection. At the same time one may say that the alchemical formula of lapis philosophorum - "philosopher's stone", which means wholeness,

⁵⁶ A. Sheridan, Michel Foucault. The Will to Truth, Tavistock Publ., London, New York 1982, p. 80.

⁵⁷ Man and His Symbols, conceived and edited by C.G. Jung, Picador, London 1978, p. 218.

⁵⁸ J. E. Cirlot, op. cit., p. 314.

fullness of the Self⁵⁹, is achieved through the process of "individuation"⁶⁰.

Child Manatond undergoes what R. D. Laing calls the "schizophrenic experience of the body split into parts, dissipated"⁶¹, and the scattered dead stones are the same as her dismembered body and her dismembered self

Child Manatond /mother, dark, defensive - aggressive/
This child is closed. Child:/ I is not here /.../
/Mother:/ Ye's red about in this poor closed child's
cracked crazy mind. /Father:/ Son! Eft igh eft igh!
/Mother:/ This mi - Chi - Chal - Cloe - C - C - ...
/Nonself:/ Yuis are stealin' mine voice!

(P. I, II, p. 27)

"The theft of my body and my mind: my flesh", the speech stolen from my body, body split into organs⁶² - are the obsessive motifs in Artaud's thinking about man and the theatre. These motifs reverberate in Rudkin's play through the imagery of the stony dispersion of Child Manatond's body. The images of dispersion, dismemberment, scattering are also connected with the multiplicity of selves and non-selves, the ontological fluidity that Child Manatond assumes or is subject to:

Child Manatond /voices kaleidoscopically splinter,
a babel of selves/ Ma! Ma! - Da! - Ma! - Sebastian!
- Sheela - daughter! - Da! - Son! - Sheela -
- daughter, Sheela! /Child, screaming, gone .../

(P. I, II, p. 20)

⁵⁹ I. Z y s k, op. cit., p. 52.

⁶⁰ J u n g, Archetypy i symbole, p. 27. The aim of the process of "individuation" is the synthesis of the "conscious" and the "unconscious". The "archetypal" image which unites these two aspects is called the Self by Jung. Thus it is the "ego" which undergoes "individuation", the goal of which is the "Self".

⁶¹ Osoby, oprac. i red. M. Janion i S. Rosiek, Gdańsk 1984, p. 336.

⁶² D e r r i d a, op. cit., p. 179.

These verbal and stage images of dismemberment are at the same time images of repression, of detention. We may think of the light (otherwise called "pneuma" or "mana") fettered in the stone. We might think of the repressed "unconscious". It is worth noting that modern thought sometimes closely relates - or even identifies - the unconscious with the body itself⁶³. Accordingly, Child Manatond's dismembered body tells us that she is now just pieces, fragments of the unconscious, stripped of a repressive "character aromour" or "persona" and hence speaking through numerous voices, assuming the shape of numerous "personas". She is inchoate, floating in search of an integrating principle. She is seen by Samuel and Michael, as a "lump of flesh" which "heaves itself into sluggish life" ("The Sons of Light", P. I, I, p. 8).

The twins are trying to find out the thing's name:

Samuel: Tell us your name.

Child Manatond /convulsive noises form dark, slow, ugly in throat: become a voice, black, void/. N - ... N - ... Nun.

Samuel. A holy sister.

Child Manatond: N - ... N - ... Not ...

Michael. If yui're a knot, then let's untie ye. Twins giggle at own humour.

Child Manatond. N - N - Nobody.

Pause

Michael. It says its name is Nobody.

Samuel. This is not nobody. If this is nobody, then I poke nobody's eye. And I rend nobody's gorgonsnaky locks.

Child Manatond begins to heave, childishly tittering.

An' I kick nobody, an' nobody feels pain!

[...]

Samuel. It is a woman.

Michael. Maan as well?

(P. I, I, p. 9)

⁶³ Structuralism and Since..., p. 68 (Chapter on Roland Barthes). Sturrock writes here: "(Roland Barthes) has chosen the word 'body' to describe the source of [...] vital [...] determinants of a writer's language where others might have used »the subconscious«".

R. Barthes in Barthes: Selected Writings, Fontana, The University Press, Oxford, p. 410, 418 writes of the "body" which appears as "figuration" in the "profile on the text". He writes of a "bodily enigma" which appears in the "anarchic foam of tastes and distastes".

What I mean is also mentioned by E a g l e t o n (op. cit.,

This fragment with a fair degree of probability tells of Rudkin having been influenced by R. D. Laing's case histories from "The Divided Self. An Existential Study in Sanity and Madness". Child Manatond's "dialogue" with the twins bears a significant resemblance to the speech of Laing's Julie:

She was anyone she cared to mention, she was no one.
 'I'm thousands. I am an in divide you all. I'm a no un
 /i.e. a nun: a noun: no one single person/ ...
 She was born under a black sun⁶⁴.

The word "nun" is also the Aristotelian and biblical word meaning a "moment", a "while" which forms a tension between now and plenitude⁶⁵. One cannot be sure whether Rudkin consciously uses this meaning here, but certainly Child Manatond is the heterogeneous subject-in-process - a process, a passage, a movement and not a state. This is what her "deconstructed" self means: that she, having crossed the threshold between what is called consciousness and the unconscious, is in the process of Becoming. This may lead her to an annihilation or, conversely, to a "rebirth". Her "passage" is connected with loss far more than with any palpable gain. She suffers and is vulnerable to anything she experiences, her experience being more immediate, more physical than that of others. Through her receptivity to all that she meets, Child Manatond transcends the

p. 188, 189) in his presentation of Julia Kristeva's views, namely of her concept of the "semiotic" as the repository of the pre-Oedipal body's heterogeneous drives, which as a rhythmic pattern "can be seen as a form of language".

J. K r i s t e v a (in *Desire in Language, A Semiotic Approach to Literature and Art*, Columbia University Press, New York 1980, p. 240, 241), in her considerations of the "maternal body" and the "threshold of language and the instinctual drive, of the 'symbolic' and the 'semiotic'", the "threshold" which is crossed through the act of giving birth - implies a relation between the "unconscious" and the "body", both the "maternal body" and the body of the infant. (Chapter: "Motherhood according to Giovanni Bellini" (ibid., p. 237-269).

⁶⁴ L a i n g, *The Divided Self...*, p. 203-204.

⁶⁵ A. C z a . j k a, "Doświadczenie podstawowe: ciemność chwili, którą żyjemy", *Literatura na świecie* 1985, nr 6, p. 310-312.

fog-bound and stone-bound levels of consciousness belonging to the rest of the island's community. Laing finds that "psycho-tic experience goes beyond the horizons of our common, that is, our communal sense"⁶⁶. This experience, being absolutely unique, does not lend itself to critical reductions; its "discourse" cannot be contained or translated into any other discourse - because it is, to quote Derrida's views on Artaud, "the unique, which itself, as such, eludes discourse and always will elude it"⁶⁷. Child Manatond's experience and its verbal and physical expression, which often takes shape but of a spasmodic momentary vibration, may be viewed as the "other of discourse"; the other in us, cast into us and then fettered and turned to stone. Child Manatond's presence is first of all the presence of her body, which is pathetic, unpredictable in its infirmity, vulnerable; the dramatic image of a silent body and its submerged speech. As it is deprived of our speech, of the speech of "the Same"⁶⁸, it becomes the speech of the oppressed, the "schizophrenese".

Michael. Dumb?

Samuel. Deaf /A tentative crack of thumbs/

Michael. Blind?

Samuel. Not breathin' any. Look but. A tear. It is alive.

Michael. A woman then

Samuel. Men cry

(...)

Michael. A poor creature, John ...

Samuel. A lump of flesh ...

They go

This thing. What is these like stars appearen'? Shaik - Et, Maik - Et ann' Tui - Baid - Ys - Go ... Intil mine fiery furnace: tss, tss ... /Rails after with a mad crowing/ The Cock o'God a -..wooln' go! Spit milk, spit milk! /Then childlike, mimics small aircraft landing from above/. Great white machanacal baird. Eggs shallnae hatch. Heir's stony ground /Scrambles off after/.

(P. I, I, p. 5-6)

⁶⁶ R. D. L a i n g, *The Politics of Experience and The Bird of Paradise*, Penguin Books 1970, p. 109.

⁶⁷ D e r r i d a, op. cit., p. 173.

⁶⁸ S h e r i d a n, Michel Foucault. *The Will to Truth*, op. cit., p. 80.

Child Manatond appears, even in this "thingish" moment, strangely aware of her condition: like Laing's Julie, who "under a black sun existed as a dead thing"⁶⁹, she exists as a dead thing on this "stony ground" where eggs shall not be hatched. Her speech as the play proceeds appears to transcend the awkward spasmodic quality and begins resembling a kind of dream poetry which Juliet Mitchell points out to be a characteristic feature of the speech of Freud's and Laing's patients⁷⁰.

After the death of Michael and John's biblical cosmogenic speech about the origin of life, Child Manatond is moved to life, in the likeness of that "stirring" which appears in John's vision of the primordial drama of genesis:

John. In the beginning ... In the beginning ... this earth was fire. Wrenched from the sun in His spin, to a tilted ... whirling ... slowly from outmost innerwards, began to cool; give vapours off, hissing, scalding, that cooled in turn, and as they cooled condensed, to a cold, damp, dense shroud, so cold, so damp, so dense, the light and warmth of the Sun were occluded utterly from this. Darkness. In which darkness, this slower, slower turning sphere began to abate its incandescence, liquefy, congeal, wax was solid; hard; around the retreating heart of fire this was, a cold shell; colder. Equally the vapourshroud; damper, denser; colder, colder, cold in step with cold, the shroud with the shell. Until, at that moment of change where it must happen, the shroud - precipitated; and began to pour dark, cataclasmic waters down. (...) Thousands, thousands of thousands of years those primal waters lashed the earth. They made these seas.

Silence

Then came a time, the vapour - shroud was spent. Feeble, it rifted; fenuous, it drifted away. The light of the Sun... strayed through; upon the earth; and there were days. The earth was born anew, a creature under Heaven in itself. And each day waxed in warmth. And one such day, in the stillness of that deep, a stirring ...

Stillness. Silence

Child Manatond. (Is about to weep. Stonelike, unmoving there, knelt; inly to crack. Sobs rip from her. Tears break, well, smitten into life - a racking that she cannot staunch. Then strangely she speaks of her own tears.) It's rain ... Rain ... Feel ... Warm ... Rain ... I could be the rain ... Oh terrible thing: to be the rain; fall for ever ...

(P II, III, p. 48-49)

⁶⁹ Laing, *The Divided Self...*, p. 204.

⁷⁰ Mitchell, *Psychoanalysis and Feminism ...*, s. 264.

The unconscious as the domain of "participation mystique", one of the tenets of the Jungian conception of Self⁷¹, in which the trans-spatial and trans-temporal nature of the unconscious⁷² is stressed, may be said to be at work in the volatile subject called Child Manatond. She is the unconscious whose proper element is mobility, displacement and heterogeneity⁷³, the unconscious as the "extraordinary agent of dispersal and surprise"⁷⁴. Being "the other" of consciousness, she is "the other" of self understood as the "tyrannical rigidity of [...] sublimated desire, petrified and disguised in character structures"⁷⁵, that is, the self - (or the ego) - seen by a feminist and neo-psychoanalytic critic - as it emerges from the Oedipal conflict and enters the "human order" under the law of the father. With that moment of entry into history, language and culture, the pre-Oedipal polymorphous desire becomes repressed - or - sublimated, to allow the ego to function in the patriarchal social order. Child Manatond is on the other side of the Oedipal borderline, the other side called pre-Oedipal, or else, she intuits glimpses from both sides, hesitant as to which one to turn to: She is here and there, everywhere and nowhere, she is dead and more alive than others, she is a daughter, a son, a mother, a father, a thing, a no-thing. She resides in the depths of self which are non-self:

Child Manatond (Shrieks, laughs, a mandrake unearthed. Suddenly through its mouth a new voice: mother persona, barren destructive.) Sheela. Sheela! (A third voice answers: chilopersona, weak, unformed.) Maa...? (Mother) Come away Sheela. Nasty mein. Ahind ma this minute, Sheela. Down! (Child) Maa...? (Mother) Guid. No child heir.
Samuel. It is a woman.

⁷¹ C. G. J u n g, *Modern Man in Search of a Soul*, Routledge and Kegan Paul, London, Henley 1981, p. 162-166.

⁷² C. G. J u n g, *Psychology and the Occult*, Routledge and Kegan Paul (Copyright by Princeton University Press), London 1982, p. 134-135.

⁷³ J. K r i s t e v a, op. cit., p. 135.

⁷⁴ *Structuralism and Since...*, p. 119.

⁷⁵ L. B e r s a n i, *A Future for Astyanax, Character and Desire in Literature*, Little Brown, Boston, Toronto 1976, p. 313.

Child Manatond. (fourth voice: father-persona, repugnant, devouring). Mahn. Mahn. Eh? Sebastian? Son? (Child.) Da...? (Father.) Mahn-son. Mahnson. (child.) Daa...? Michael. Mahn as well?

(P. I, I, p. 9)

Child Manatond, on the level of her dispersed unconscious, is the rain, she is the scattered stones of the dead volcano, she is the mandrake root singing its wild song. She is all these things and many others in her participation in the "dramatic life of matter". One may claim that one of the play's messages encoded in its texture is the neo-gnostic animism and erasure of the matter - spirit, body - soul dualism, the dualism implicit in the post-Oedipal construction of self (or character structure). This construction is effected through the sublimation of desire (elsewhere, e.g., in Freud, called "impulse") and sublimation in itself presupposes the separation of the sphere of the body, the direct, the sensual from the sphere of the spirit, the indirect, the abstract⁷⁶. The "construction" of fixed "character structures" or Reichman "character armour" is the activity performed in Doctor Nebewohl's underworld zone in Rudkin's play. It is perpetrated through a grotesque travesty of the Freudian formula of sublimation and reaches dimensions of a horrible totalitarian anti-utopia:

Nebewohl. In terms of Freudian technology it is an evident equation. One is sublimating a Pleasure Principle altogether into Reality Principle. Reality is what is. It is the only moral political act: to fuse man into this Reality, and in experience of joy.

(P. II, III, p. 36)

Nebewohl attempts to repress the Body, the pre-Oedipal polymorphous desire, through his Freudian strategies of enslavement to render the mind and the body - the whole person - captive. He explains to his assistant, Miss Wemwood:

⁷⁶ Z. R o s i ń s k a, Psychoanalityczne myślenie o sztuce, PWN, Warszawa 1985, p. 125.

Nebewohl. These eat still, these excrete still. They still have their anality to wrestle with. Now understand the logic of the process above; that inflammative assault on the dissonance the subject feels, between his narcissist "self" and his lower function. He yearns for elevation upward, all of him. In the myth he is promised that: justification through work; to ultimate sublimation, through his King his Mediator into pure light. Even their recreation, games here, are all naive enactments of this alchemical scheme: "I am King, this soldier's work is good ..."

"No, I am King, this soldier's work is good, now call him ...". And always, for "making into light". (Through to Gower again.)

Corporal Gower. Who is the King?

Gower. He is the King of Love.

(P. II, III, p. 38)

"The Structure of patriarchal man is moulded by means of sexual suppresion" - says W. Reich in "The Mass Psychology of Fascism"⁷⁷ implicitly condemning Freudian sublimation of impulse as the "negation of the pleasures of the body"⁷⁸. In Reich's view, this "negation" would appear to be the main part of what I have called here the "the strategies of enslavement" as practiced by Nebewohl and his crew. Nebewohl is putting on his Freudian scenarios in his sinister "research centre" creating a monstrously hyperbolical, totalitarian version of a repressive patriarchal society which, in the eyes of a follower of W. Reich or a feminist extremist, has Sigmund Freud as its patron. The numbed creatures such as Golden Corporal Gower or Iron Soldiers are his "constructs", the ultimate products of the process of the construction of self in a repressive environment.

It is the puzzling figure of Child Manatond that Rudkin conceives as the inversion and challenge to that process: her self is being "deconstructed"⁷⁹ in the course of the play. She

⁷⁷ R e i c h, The Mass Psychology of Fascism, op. cit., p. 184.

⁷⁸ Ibidem, p. 184.

⁷⁹ B e r s a n i (op. cit.) deals with what he calls the "deconstruction of the self" in modern literature. He says: "My general organization will be in terms of a polarity between structured desires and fragmented desires. By structured desires I mean desiring impulses sublimated into emotional

undergoes the inversion of the Freudian formula of sublimation, i.e., she becomes, in a way, subjected to a "de-sublimation". If sublimation, as has already been pointed out, presupposes the separation of the "body" and the "spirit", she, on the contrary, becomes an undivided presence - rain, stone, mandrake root. One may say that Child Manatond embodies what S. Sontag meant when she wrote of "Artaud's gnostic concept of the body as mind cast into matter" and of the "physical thoughts of the body"⁸⁰. Child Manatond shares in the sadness of the stones collected by John, in the intelligence of the flowers found by Michael, in the nostalgia of the urchinshell revealed by Samuel.

Samuel, Urchinshell. The deep has eaten holes in it, Father,
 Let daylight in its empty skull.
 Child Manatond. Aa-a... Puir heid...
 Seabreak a presence throughout...

(P. I, II, p. 28)

The head referred to as "shell" appears throughout the play, in relation to Child Manatond (P. I, I, p. 9) and to Gower (P. II, III, p. 43). The shell is something that encloses something else, it is a place which harbours another hidden life within. The urchinshell, which has a spherical shape, is a particularly apt image of the head as the receptacle of the

'faculties' or passions and thereby providing the basis for the notion of a distinct and coherently unified personality". Bersani's obvious points of reference are Freud, Lacan's reading of Freud and various modern critiques of Freudianism, such as the "anti-psychiatry" or the post-Freudian "left" with Norman O. Brown, Gilles Deleuze and Felix Guattari. Bersani says that the "disguised repetitions of inhibited desire constitute the coherent self". This coherent self is constructed in what Bersani calls a "culture of repression and sublimation", and this construct calls for a possibility of reversing the process of construction, i.e., the "possibility of desublimating desire (and correlatively, of deconstructing the self)" (ibidem, p. 3-14). Yet imaginatively enough, Bersani acknowledges the dangers that are implied by such "deconstructing" practices - the dangers lying in wait for the rational thought.

⁸⁰ Innes, op. cit., p. 88. Innes also writes of Artaud's concept of "physical thought".

spirit, of the incoming forces of "light" and "darkness" - like the gnostic spul which is a "receptacle occupied by the different spiritual forces that battle for its possession" and hence is conceived as female⁸¹. The shell, as Mircea Eliade points out, is on the plane of esoteric symbolism linked with the moon, which symbolically expresses the lunar feminine principle, and with Woman⁸². The shell is also obviously associated with water, which is vitally present in "The Sons of Light" as the "deep" enveloping the island. According to J. E. Cirlot, water was the name the alchemists gave to quicksilver in its first stage of transmutation and "by analogy also to the 'fluid body' of Man", the latter has been taken up by the depth psychology as a symbol of the unconscious, which is the "non-formal, dynamic, motivating, female side of the personality"⁸³. It may be noted that the shell, being on the esoteric plane associated with the feminine principle, is the Freudian symbol of the female body⁸⁴.

Knowing Rudkin's indebtedness to the teachings of Wilhelm Reich, we may be fairly convinced that he was familiar with the fact that Reich valued a "natural feminized culture over and against the technocratic male civilization"⁸⁵. This is, in fact, the reverberating theme of Rudkin's previous plays, "Ashes" and "Penda's Fen". Reich's pronounced insistence was on feminine physical receptivity as "meeting of the self and the world in universal love"⁸⁶. Juliet Mitchell in her critical reading of Reich concludes; "he postulated that it (feminine sensuality) was a new and higher stage on the evolutionary road from beasthood to godhead. In woman's sexuality perhaps mankind would at last rejoin the natural universe"⁸⁷. Reich's

⁸¹ J o n a s, op. cit., p. 283.

⁸² C i r l o t, op. cit., s. 293.

⁸³ Ibidem, p. 364-365.

⁸⁴ Sigmund Freud, Człowiek, religia, kultura, Książka i Wiedza, Warszawa 1967, p. 330.

⁸⁵ M i t c h e l l, op. cit., p. 200.

⁸⁶ Ibidem, p. 200-201.

⁸⁷ Ibidem, p. 201.

view is of course contrary to that of the Manichaeans, for whom Eve is thoroughly subject to the demons and their instrument against Adam. She is meant, through "carnal lust" and the device of reproduction, to "indefinitely prolong the captivity of Light"⁸⁸ - thus the feminine sensuality becomes in the Manichaean dualistic view the demonic threat to the work of salvation. Rudkin, as has already been noted earlier, utilizes a variety of both Reichian and Manichaean motifs, working them into the various strata of his play; yet his aim is, in my view, to overcome the Manichaean dualism of spirit and matter in his own battle between the "children of light" and the "children of darkness".

As has been pointed out earlier, the shell and the urchin-shell, which appear, according to me, to be the head symbols in the play, are linked with water, with the "deep" which surrounds the island and against which the villagers work. Majority of the scenes with Child Manatond have the desolate seashore as their setting. The seashore, joining and separating the island from the "deep", is a kind of space of transition, a borderline between worlds, reminiscent of Beckettian limbo into which a person is withdrawn from the outer world. Child Manatond in a way oscillates between the stony island and the "immense illogic of the ocean"⁸⁹ refusing ever to belong to any of them completely. As I have already indicated, the "deep" in the world of the play may be associated with the unconscious and with the feminine principle. The island, on the contrary, is the stony place where people are subject to the "petrification" of the man-centred patriarchal order and - in the likeness of the light from the gnostic myth, the light fettered in matter, petrified away, exiled from its true home in the "House of Light" - are subdued to the numbness, sleep, intoxication⁹⁰ like the Soul which "slumbers in matter"⁹¹. In Child Manatond

⁸⁸ J o n a s, op. cit., p. 228.

⁸⁹ C i r l o t, op. cit., p. 160.

⁹⁰ J o n a s, op. cit., p. 68.

⁹¹ Ibidem, p. 69.

there is a contradiction in the nature of her experience between her petrified - "enstoned" or "stoned" (...) condition suggesting deathly numbness and dismemberment, and the intensity of her pain (e.g. when she feels to be the rain), the exhilaration of her childlike amazement, as in the following passage:

Fog still: weedsuck, rockslap - a dark shore. Child Manatond muttering. Suddenly Samuel, high-satcheled, head weirdly seaweed-crowned. Samuel. Grrr! Grrr!

Child Manatond grunts in dread, heaves, flailing.

Samuel. Grr grr!

Child Manatond (becomes child, giggling in terror and delight).

Hee hee hee! Sahm! Sahmu Ell ...

Samuel (growling). I'm the dragon. You're the princess. I rise

from the vasty deep to swalley ye alive.

Child Manatond (laughs like a child). Dee it again! Grr grr!

make at me 'grr grr' again. Hee hee hee!

Samuel (growls, devours, snaps)

Child Manatond (titters, shrieks, mixed terror and delight: suddenly, mother-persona intervenes): Sheela! Ahind ma this

minute Sheela: down! (Child:) Maa...?

(Mother, black:) Si-lent. (Pause. Nonsell, stone, void:) Shuidna

be out, Child Samuel. Fog.

(P. I, II, p. 19)

Child Manatond transcends the petrified condition of her community subjected to the haunting phantom of the "Fog King", to the law of the father - master - king⁹², to the Oedipus complex which is a patriarchal myth⁹³. She is drawn towards the sea, the "begetter of monsters"⁹⁴ the "abyss out of which forms arise to unfold their potentialities within existence"⁹⁵ "monsters" who might, like Samuel, "grr grr" at her and exhilarate her, waken her. Being drawn towards the sea means that she is pulled towards the volatile mercurial feminine principle of the

⁹² Derrida, op. cit., p. 61.

⁹³ Mitchell, op. cit., p. 403.

⁹⁴ Cirlot, op. cit., p. 242.

⁹⁵ Ibidem, p. 242.

alchemists which stands for the feminine principle of the unconscious. She is drawn towards it through the agency of Samuel, with a mixture of dread and delighted fascination, yet the fogbound, petrified and petrifying "mother-persona" silences the call of the deep into a feeling of revulsion:

Child Manatond. Tickle. Tickle. I... (Sudden retching, spitting mother again) Dark mahn, Sheela, Come out the deep to tempt ye. Filth - things in his hand.
 Samuel. Seawrack only: that the tide brought in - Sluggish wavebreaks encroach meanwhile.
 Child Manatond. Tide, ugh, ugh, Vomit, monthblood; foul; vile -
 (Retching)
 Samuel. That's no way to speak of the deep.
 Child Manatond. Duina lissen, Sheila! Lies. Lies. (Child:) A duina lissen. Lies! Lies!
 Samuel. The deep is lovely. Splash splash. Oh Sister Manatond,
 repent an' be baptized! Splash splash - Just ye walk in the
 fetch of it a step or two, good sister. Take my hand ...
 Child Manatond is torn between attraction and dread

(P. I, II, p. 20)

The "deep" invades Child Manatond with the wavebreaks of her own physical, alien Body in its mystery, in its immediacy; the tide suggests the action of the moon upon the waters. When the waves reach the shore, they are, as it were, "turned to stone" - Child Manatond has been taught to respond to the bewildering bodily enigma with the sensation of vileness, disgusted rejection. Another rejection is a kind of a degenerate, vampiristic sexual impulse, which arises out of a violent repression of the mysterious bodily complexity:

Soothing wavebreak backwash. Stillness, quiet; sunset light
 Child Manatond. Mine heid is wide. Nine stone miles empty wide. Ma one heel on tha Sun, ma 'n other awn tha Muin, A shite the earth. (Obscene thrusts.) Ugh. Ugh. (Dangerously still, reduced.) A ahm thon speckyspeck o'sahnd. Speck ... Speckyspeck ... Ef...

(P. I, II, p. 26)

The obscene thrusting motif will be repeated in "The Triumph of Death" (1981) in the figure of Gil, initially a member of a

primitive matriarchal society, in which, according to Wilhelm Reich, the Oedipus complex did not function⁹⁶ and which was henceforth non-repressive. Gil then is turned or, using Rudkin's own formulation, "sublimated" into a kind of a hyperbolically grotesque "Freudian" "patriarchal" travesty of the historical Gilles de Rais, and given to a thrustingly obscene predatory variety of sexual activity of a vampiristic father-warewolf ("The Triumph of Death", P. II, p. 47-48). A similar motif of a predatory sexual fury, pent up into one "bestly" segment, appears in "The Sons of Light" in Holst, a "pornographic »black angel«, ikon of bestial malehood", the terrible phallic companion of the "Fog-King".

Child Manatond assumes this "thrusting" condition for a while. Yet she is in flux, undergoes constant metamorphoses, as she has become what Jung calls the almost imperceptible - unconscious - root of consciousness, the root which secretly sustains it. She is indeed the mandrake unearthed - a perfect image of the unconscious which experiences itself as something alien, as non-self⁹⁷ and is therefore represented by means of alien forms. She does not stay petrified, trapped in a post-Oedipal character structure which is the result of sublimation - or repression - of desire. There is what R. D. Laing calls the "lack of overall ontological boundary"⁹⁸ in her experience and a tendency to "become what one perceives"⁹⁹. The deconstructed - desublimated self is vulnerable, the potential inherent in it often submerged, because what we are accustomed to see, understand and accept is only, using Terry Eagleton's suggestive phrase from "Literary Theory", the "tip of the iceberg"¹⁰⁰, the tip of the conscious mind; in the desolate limbo of her aloneness and withdrawal, Child Manatond struggles with her patri-

⁹⁶ Mitchell, op. cit., p. 180.

⁹⁷ Jung, Archetypen und Symbole, p. 161.

⁹⁸ Laing, The Divided Self..., p. 198.

⁹⁹ Ibidem, p. 198.

¹⁰⁰ Eagleton, op. cit., p. 169.

fied condition. To petrify is to detain or to enclose¹⁰¹. Petrification here stands for the detention, internment of the "inner man" within, the "madman within us", to repeat Derrida's phrase again. The association is with the light fettered¹⁰² in matter, which has been suggested earlier. Petrification - the dominating image of the play - is thus a metaphor of internment repression:

From the dark sea-comb now lifts, itself to flail the desolate waste, seething and scyting, the conjured wind, an elemental thing: devouring, giddy, wild. Stormbeach, in night-darkness, lashed: the ocean and the rock in trouble. Wind a scourging fiend. Child Manatond.

Child Manatond. Break, Break, Head. Breaeak. Sheela out. Brea-ea... Brea-ea...

(Striking, jabbing skull in vain.)

Stone head Sheela. Haa-vy. Grave stone head stone hea-vy, off of me, up Sheela, split head, break - Break. Head. Sheela break!

(Clawing, pounding skull: in vain. Wind scourges on.)

Ay. Head is tomb, tome is empty, none here, Not's house is this. Huff, wind, puff, blow ma house down, Sheela to stand. Efff. Efff. (Blows, Screams like the wind, smashing her skull upon the rock): Break!

Break! (In vain)

Break!! (In vain)

Wind is curling away, tumult abating,

Wind didn't see me. Wind looked thru' me. No me to see.

Hi, Not. Poor Not poor Not poor Nobody poor None poor Not, how's all of Not the -day? What's 'day'?

The Sun is black.

Looking up madly as to it. Cold deadly light; a figure coming.

But in Child Manatond some new prehension.

This is not Not. If I is not ..., then who is I, to not be...?

(P. III, IV, p. 70)

She perceives herself as not being, as "Nobody" a non-self. She is not yet ready for being "baptized" in the "deep", her body being, like the island, still dead, dismembered, alienated from itself. To quote Derrida's gnostic formulations on Artaud's "metaphysics of the flesh" - the body has been "exiled far from the mind"¹⁰³ "Stone head Sheela" has been disposses-

¹⁰¹ C i r l o t, op. cit., p. 253.

¹⁰² J o n a s, op. cit., p. 227.

¹⁰³ D e r r i d a, op. cit., p. 180.

sed, separated from thought, exiled from herself, "light exiled from Light"¹⁰⁴ cast into stone.

One may add that there is a correspondence between Child Manatond's split condition and the antithetical symbolism of the volcanic island. Her dismemberment corresponds to the volcanic involution, the enclosed latent work within its bowels, which culminates in the sudden violent "eruption". The eruption signifies, in my view, the final desublimation of impulse - that is, inversion of the Freudian sublimation of impulse - of the "Gold" and "Iron" internalized "armour" which captivated the soldiers in the rock. The resurrection of the rock, which suddenly becomes "alive" with the white birds and soldiers climbing their way up from their internment in the subterranean Pit, coincides with Child Manatond's awakening. In its fettered state, the "light" is "unconscious of itself, benumbed, asleep or intoxicated by the poison of the world"¹⁰⁵. Now that the work of "redemption" or liberation has started, the light - (also called "Mana of the Great Life", according to Hans Jonas¹⁰⁶, - or the hidden child of light within, the inner man within Child Manatond - starts wakening.

"Mana", "daimon" or "God" are names which man gives to experiences which do not spring from his conscious mind, says Jung. According to Jung, science calls these experiences "the unconscious"¹⁰⁷ "thus admitting that it knows nothing about it, for it can know nothing about the substance of the psyche when the sole means of knowing anything is the psyche. Therefore the validity of such terms as mana, daimon, or God can be neither disproved nor affirmed. We can, however, establish that the sense of strangeness connected with the experience of something objective, apparently outside the psyche, is indeed authentic"¹⁰⁸. Jung also points out to what he calls the "essential aspect of Gnosticism":

¹⁰⁴ J o n a s, op. cit., p. 50.

¹⁰⁵ Ibidem, p. 44.

¹⁰⁶ Ibidem, p. 56.

¹⁰⁷ J u n g, Memories, Dreams, Reflections..., p. 368.

¹⁰⁸ Ibidem, p. 368.

[...] the primordial image of the spirit as another, higher god who gave mankind the 'krater' (mixing vessel), the vessel of spiritual transformation. The krater is a feminine principle which could find no place in Freud's patriarchal world¹⁰⁹

Aniela Jaffé develops Jung's argument explaining that the

'krater' was a vessel filled with spirit, [...], sent down to earth so that those who strove for higher consciousness might be baptized in it. It was a kind of uterus of spiritual renewal and rebirth and corresponded to the alchemical 'vas' in which the transformation of substances took place. The parallel to this in Jung's psychology is the inner transformation known as individuation¹¹⁰.

Rudkin conceives the wakening scene as the "colossal inrush" of the ocean, that is, the "deep", which engulfs the fractured rocks:

Child Manatond is wakening. The tremor advances, a shattering vibrance. Shocksounds, rock - ruptures; fracture by fracture spreading, the schism and the rending of the rock itself. The tremor and the roar rise to a momentarily obliterating apex; bedded in this culminating stroke, the flashing shock of the snapping of some chthonic metal core. Inrush, colossal, of the deep itself; the rocks fall, monumentally colliding and engulfed. Child Manatond holds her head in agony and wonder.

(P. III, V, p. 77)

Finally, the "stone head" is cracked up and Sheila may be "out" - the body which has been exiled far away from the mind may return to it, the unconscious - the alien light - slumbering inside the stone head may be integrated with the conscious mind. She was just scattered stones, divided organs of the body, divided self. "Regression towards the unconscious fails if it does not awaken the sacred", says Artaud¹¹¹. Rudkin's final scene tells of what I would suggest to name a kind of metaconstruction or metasublimation (which follow deconstruction and desublimation) of the self - its being "constructed" anew, in a new way, rejecting or going over the Freudian "patriar-

¹⁰⁹ Ibidem, p. 227.

¹¹⁰ Ibidem.

¹¹¹ Derrida, op. cit., p. 243.

chal" traps. It seems most likely that Rudkin is here well aware of Jungian "individuation" as well as Laing's "transcendental experience" (it is holy or psychotic, as Juliet Mitchell sardonically observes¹¹²). The restoration of the lost, original unity is brought about through bathing in the "deep", the primordial waters of life. The last scene culminates in the victory of the sons of light - children of light in us, the inner madman within - over the repressive patriarchal or fascist set up of Doctor Nebewohl. The gnostic vessel of baptism becomes the "anti-patriarchal" vessel of the mysterious "deep" which returns Child Manatond to herself:

[Child Manatond] Oh... Oh... What is this I am...?
 Flesh? Hand? Breast? Eye...?
 Oh... What is this: cold at my feet...
 Cold. Cold... yet where it touches, warming me?
 The great deep...? Waters...? Wild, wild... yet
 such...
 still ... deep in them...? Oh deep. Strange deep.
 Strange, lovely deep. Tender, yet what wrath in
 your
 caress... Take me. Deep, make me yours, then I
 am mine.
 Bring me from me, then I am. I give you me, and
 I am
 given me. Oh I was asleep. And dreamed. Three
 stars of light came down a while, and danced
 among these stones.
 Oh, brightest and best of all the morning's sons,
 was I
 asleep? and did you waken - me ...?

(P. II, V, p. 78)

This experience seems profoundly physical in nature. Yet we are entering a world in which the distinctions, the binary opposition between "physical" and "spiritual" are suspended, deconstructed. Child Manatond's experience may remind one of "jouissance", which J. Kristeva says is "spiritual, physical, conceptual at one and the same time"¹¹³

She defines it as "total joy or ecstasy" which "requires the presence of meaning [...], requiring it by going beyond

¹¹² Mitchell, op. cit., p. 267.

¹¹³ Kristeva, op. cit., p. 16.

it"¹¹⁴. An experience of this kind implies a regressive movement - back to the unconscious, "back to ocean", the latter being a complex symbol in the play. Touching it means reintegration of the unconscious, regaining one's self as whole, regaining one's body as whole - an undivided presence, a self. The old and new "utopias" - such as the visions of Christian and Eastern mystics, and the ones professed by anti-psychiatrists, and implied by "deconstructionists" - have sought such unity. "The body will rise again, all of the body, the identical body, the entire body" - says Tertullian, quoted by a modern utopist Norman O. Brown¹¹⁵.

For Child Manatond the bodily dismemberment and the scattered self are overcome by means of the reintegration of the unconscious, freed from the "fog" of the Oedipal "patriarchal myth", from the "Fog-King", who turns out to be her own masked father. The "sons of light" are not only the three sons, John, Michael and Samuel, as the agents of the island's liberation; it is also that there is a "child of light" in Child Manatond an "inner man" - or an "inner woman" rather, in the context of Rudkin's feminist (if not modest) proposal - who strives to be awakened, made conscious, integrated into the whole human "Self".

This experience is akin to what Artaud must have had in mind when he sought "the metaphysics of the flesh". Derrida puts it in this way: "My spirit is no longer my body, my body no longer my gestures, my gestures no longer my life". Artaud's claim, as Derrida verbalizes it, is that "the integrity of the flesh torn by all these differences must be restored in the theater"¹¹⁶. My claim is that Artaud's "metaphysics of the flesh which determines Being as life, and the mind as the body itself, as unseparated thought"¹¹⁷ - is what is conceived in the play and made to burst out in the final "eruption" of

¹¹⁴ Ibidem, p. 16.

¹¹⁵ O. B r o w n, Life against Death. Psychoanalytical Meaning of History, in Susan Sontag "Against Interpretation", p. 263.

¹¹⁶ D e r r i d a, op. cit., p. 179.

¹¹⁷ Ibidem, p. 179.

the volcano and the "ekstasis" of Child Manatond's entire being.

The "metaphysics of the flesh" is obviously conceived throughout the play by means of integrating its various levels of action and imagery into a whole. The whole is, as has already been suggested earlier, a blend of ancient and modern myth with a science-fiction-like fable. In the latter, the playwright utilizes the motif of a Huxleyan - Orwellian anti-utopia where, by means of sinister psychotechniques of masked degradation, captivity and subjection of body and mind to a "King of Love", a travesty of Freudian ideas is put to work. This vision of a world travestied an anti-utopia of Father Freud - Master Nebewohl - Fog King - evolves into a kind of utopian vision of overcoming the body - soul opposition.

The play may be compared to "Zen and the Art of Motorcycle Maintenance", the novel in which the author, Robert M. Pirsig, intermingles the level of the actual action, (which concerns motorcycle maintenance and father - son relationship, among other things), with a train of an original philosophical argument, in which he "deconstructs"¹¹⁸ large segments of Western philosophy, including Plato and Descartes, in order to reveal the "utopian" [...] possibility of getting beyond - or outside - the dualism of matter and spirit. This novel in a way also treats about the strategies of enslavement and liberation.

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¹¹⁸ R. M. Pirsig, *Zen and the Art of Motorcycle Maintenance*, Corgi Books, London 1980. Ch. Norris devotes a chapter to this novel in his: *Deconstruction: Theory and Practice*, Methuen, London, New York, 1983, where he says that parallelly to Nietzsche, Pirsig's novel sets out to "deconstruct the ruling metaphors of reason itself", (ibid., p. 61-64).

Ewa Fortian-Szabo

DAWID RUDKIN: STRATEGIE ZNIEMOLENIA I WYZWOLENIA

Sztuką omawianą w artykule jest "The Sons of Light" Davida Rudkina. Autorka stara się wykazać, że Rudkin pozostawał pod wpływem myśli A. Artauda i jego koncepcji "teatru alchemicznego". Myśl Artauda jest w pewnym sensie pokrewna niektórym dokonaniom C. G. Junga, który przejmując symbole alchemiczne dla psychologii głębi. D. Rudkin, według interpretacji autorki łączy w omawianej sztuce elementy mitów gnostyckich, przede wszystkim manichejskich, z koncepcjami teatru Artauda oraz zdobyczami psychologii głębi. Analiza sztuki dokonywana jest również w odniesieniu do literatury "anty-psychiatrycznej" i współczesnej myśli post i anty-freudowskiej, zarówno z kręgu anglo- jak i francuskojęzycznego, jak również do krytyki feministycznej.

Śledząc rozwój akcji dramatycznej i bogatej symboliki sztuki Rudkina, autorka wyodrębnia motyw "konstrukcji" i "dekonstrukcji" ja ("self") oraz motyw jungowskiej "indywidualizacji". W finale sztuki, która upodabnia się do "alchemicznej retorty" Artauda, następuje przewrócenie opozycji: duch - materia, równoznaczne z dekonstrukcją postępowego "ja" i połączeniem uprzednio niespójnych elementów świadomości.