Analyzing the "Internal Other" in English literature: Welsh Characters in J. Fowles' *A Maggot* and A. Burgess' *Any Old Iron*

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Abstract
The paper is devoted to the problem of depicting the "internal other" in English literature in the second half of the 20th century. For a long time the significance of Welsh characters as the Others was not as essential for English literature as for Irish or Scottish; however, in the second half of the 20th century the attitude to them changes, which, as we suppose, is connected with the establishment of the European Union and foregrounding of the Arthurian myth. This brings about the discussions of English works of literature of the 1980s like *A Maggot* (1986) by John Fowles and *Any Old Iron* (1988) by Anthony Burgess. In these novels one can trace particular similarities in the depiction of Welsh characters. For example, the characters have a widespread family name Jones, and also the authors depict such stereotypes of Welsh behavior as craving for alcohol and garrulousness. The narrations of both novels have certain similarities: the main characters participate in a "quest", the consequences of which must play a significant role in the history of their nation and the world in general. All above mentioned facts argue for the specific status of Welsh characters in the English novel of the end of the 20th century and for a particular place literature allots to them not only in the national but also in the world history.

Key words: Welsh, national character, Fowles, Burgess, contemporary English literature.

1.   Introduction

The concept of the "Other", which is dissimilar, but available for understanding and cognition, dates back approximately to the beginning of the 20[th]century.The modern understanding of the issue of the "Other" in the humanities is usually connected with the name of E. Levinas (1999). The philosopher comes up with the suggestion that for the first time the Other acquires the attributes of the subject, but not the object of relationship. This problem attracted the attention of such authorities as philosophers Edmund Husserl (*Kartesianische Meditationen, 1950*), Jùrgen Habermas (*Die Einbeziehung des Anderen. Studienzurpolitischen Theorie, 1996*), Jacques Lacan (*D'un Autre à l'autre. Séminaire 1968—1969*). The majority of the investigations of the "Otherness" belongs to the sphere of cultural, political studies or Philosophy. There are different types of Other; but our point is the national Other, which is studied for example by E. Said (*Orientalism, 1978*) in connection with the problem of the East in the western eyes.

As E. Said notes, the English literature for many centuries allocates an extremely significant place to the image of the Other (The Image of East, for example) (Said, 1978). As we know, there are different types of the Other, even national one. Traditionally there were singled out images of "internal" and "external" Other, where "internal" Others are living in Great Britain (Scottish, Welsh, Irish people) and "external" Others are people of other nations (Breeva & Khabibullina, 2009). The issue of the "external" Other in English literature remains quite relevant for many centuries. However, alongside the unfading interest to the "external" Other, the "internal" one keeps the minds of English writers of the 20th century occupied. Notwithstanding, the issue doesn't get proper investigation in literature, and is given attention mostly by the specialists in social and cultural studies. The literary aspect of the issue is characterized by its specificity, the investigation into which is the core matter of our paper. The geographers Corey Johnson and Amanda Coleman give the following definition of the term: "Here we explore the idea of an internal 'other', which we define as the intentional construction of a region as different from, perhaps even antithetical to, national norms and values, as an element of nation-building" (Johnson and Coleman, 2012). That is to say, on the territory of one country a certain group of people is a carrier of the norms as well as the other group being the citizens and having values, traditions, language, etc., become 'the internal Other'. There is another term close to the meaning to this term as 'internal orientalism', used by Jansson D.R. in his work 'A Geography of Racism': Internal Orientalism and the Construction of American National Identity in the Film Mississippi Burning (2005).

2. Welsh in Modern English literature

Wales is often called "the first colony of England" because the area was conquered by King Edward I in 1282. In 1536 after the signing the Wales Acts, Wales became a full part of the Kingdom of England. Despite the subsequent amplified process of anglicisation, the Welsh were able to defend their national identity and their language and they have continued to sustain a sense of Welsh identity and to revitalize their language. And today, according to N. Griffiths' data, there are more than 6 million people in Wales of which 500,000 have fluent Welsh and nearly 66% of them define their national identity as a 'Welshman' as well (Griffiths, 2007).

The evidence of the fact that the "external" Other arouses a particular interest of literary figures are The "external" Other arouses a particular interest of the modern writers which can be demonstrated by the fact that the Welsh images in the literary works of the 1980s were described by the most influential representatives of the literature of the 20th century, Anthony Burgess (*Any Old Iron*, 1988) and John Fowles (*A Maggot*, 1986). They belong to one and the same epoch and have a lot of common features in their writings (Zinnatullina& Khabibullina, 2015). Scottish and Irish images traditionally aroused a keen interest in English literature, which, as we assume, is connected with the periodically developed interstate conflicts since the relations with Wales have always been less troublesome for English people. Welsh nationalism and separatism emerge only after World War II (McAllister, 1998). However, the interest in the issues of Wales aroused significantly in the 1970-80s, and the above mentioned novels and other English literary works are spectacular examples to it (Daphne du Maurier's *Rule, Britannia, 1972,* may serve an illustration where the non-fictional aspect plays a significant role in the fictional story (Dinerstein & Aleeva, 2015)). The interest in the Welsh might also be connected with the idea of the European Union establishment and the necessity to search for the common-European identity, which brought to foregrounding of the Arthurian myth which appeals to the generic Celtic past of modern Europe.

It is important to note that neither of the authors is ethnical Welsh (Burgess is of some Irish origin), but this theme aroused a particular interest of both writers –Burgess and Fowles. And it is also relevant to mention, that in earlier periods of their work the writers didn't exhibit any interest in the inhabitants of the British Isles. So, John Fowles writes in his essay on occasional writings "To be an Englishman, but not the British" (1964):

> "The Scots, Welsh and Irish are no more (or no less) English than Australians and the Americans" (Fowles, 1999, 95).

Analyzing the relations between those four nations inhabiting the island the writer comes to the conclusion that despite regular conflicts they all remain interdependent and, to a certain extent, necessary to one another:

> "For centuries the English have had to put up with the aggressive nationalism of the other three quarters that make up the United Kingdom the reason, of course, that the other three countries have never forgiven the English for 'conquering' them is that the moment they do so they will have to stop having revenge. They are never happier then when be laboring" (98).

In his literary works the writer masterfully employs the stereotypes English people have in their minds to create his images. So we know that Conchis from *The Magus* (1965) and Jenny from *Daniel Martin* (1977) are of Scottish origin, and Lily from the former novel is half Irish. The character of *The Ebony Tower* (1974) Henry Breasley is half Welsh (Fowles, *Ebony Tower,* 1999). Having Welsh blood running in veins earlier was a symbol of the character's "oddity" and queerness.

3. Welsh: Fowles' and Burgess' view

In portraying Welsh people Fowles and Burgess, to a certain degree, make use of the recognized stereotypes of the national character: craving for alcohol and idle talk, a wish to fib, which are quite often mentioned in descriptions of the Welsh:

> "The English people quite often make laugh on Welsh thirst for drinks, though not in such volumes as the unrestrained Scotts drink" (Rykhtik & Giernovaya, 2011, 157).

So, in the novel by J. Fowles, the reader learns the traditional Welsh "weakness":

> "His failing is strong drink, it is common in our profession, alas" (Fowles, 1985).

His speech is also different from the manner the other characters speak, which stipulated his presence in this company:

> "In company he will boast and tell tales enough; I am certain not to me, on such an occasion" (Fowles, 1985).

In the novel by Burgess, a whole family of Welsh descent is depicted, and the author gives a multiple notices of the Welsh predilection for drinking and fibs comparing them with the Russian people. This stand is a characteristic of the "civilizing" myth quite steady for the British culture (Breeva & Khabibullina, 2009). Both writers endow their characters with names, the emblematic for the Welsh ethnicity family name - Jones.

Both writers consider the historical component absolutely crucial. A. Burgess repeatedly appeals to the ancient history of Wales primarily via minor Welsh characters reminding about

past clashes between the Welshmen and Englishmen tracing back to the early Middle Ages (Burgess, 1989). In the novel by Fowles the action is set in the 18th century which is perceived as the time for setting the English national character and the generation of the concept of "us". In this period the relations between English and Welsh people are quite ambiguous. On the one hand, after the English and Scottish parliaments executed the Acts of Union in 1707, the country experienced an ambitious outreach of the benefits of the Union. At this the official powers turn to the facts which originally bear the mark of Welsh pride: kindred ancientry, language and religion. On the other hand, English people preserve a particular sense of superiority which is reflected in a slightly scornful attitude to Welsh people.

Let us take a closer look at Welsh characters in the novels. David Jones in the novel by Fowles is a theater actor who accompanies Mr. Bartholomew with a group of travellers. The reference to the characters' ethnicity in this novel starts with names. Firstly, Jones is one of the most widespread Welsh names. Secondly, like almost all characters Jones has a nickname Farthing, which denotes the name of an English coin, and associates the character with the one of most characteristic Welsh features - their love for money which is to a certain degree specific for Jones. A peculiar device used by the writer is that this image is portrayed via the perception of other characters: Mr. Puddicombe and Ayscough. Both are English people and each of them somehow finds himself under the influence of certain preconceptions. This allows the author to leverage basic English stereotypes regarding Welsh people.

The harshest "critic" of Jones is Mr. Puddicombe who is Black Hart's innkeeper, who in his turn can firstly be connected with his particular acquaintance with Farthing, the man whom Jones had to pretend to be. Secondly, the scene is laid in Bideford, provincial town on the west of England close to Wales, and Mr. Puddicombe as a typical representative of the surroundings is the bearer of that very prejudice which is widely spread around the territory, and as we know, the province has a more radical attitude to the Others.

From the very first meeting Mr. Puddicombe identifies Jones' ethnicity and demonstrates a particular discrimination on the ethnic grounds:

"But I put no credence in Farthing. He was Welsh. They are not to be believed" (Fowles, 1985).

It is him who articulates the ugliest traits of Welsh character ascribed to them by the English. These are the love for boasting ("He boasted but to make favour with my maids"), for food and drinks ("For he did so eat and drink that my cook did call him, tho' then in jest, Sergeant Cut and Come-again"), propensity for lies ("Save his mustachios, that he wore quilled, like the false Turk he was") (Fowles, 1985).Taking into account Jones' main aim for the trip, which was to create this very impression, we might say he achieved the desired result. He goes on playing his role when communicating with Mr. Ayscough who also doesn't sympathize with Welsh people, though he can be regarded as a man of education:

"Jones, Iwarnthee. Thou reek'st of lies as thy country's breath doth stink of leeks" (Fowles, 1985).

It's Mr. Ayscough who finds out that his predilection for lies and swindling is Jones' intrinsic features. The interrogation clarifies that initially he went in cahoots with Mr. Bartholomew's father. To get double advantage Jones resorts to lies and fraud, and this sustains Mr. Puddicombe and Ayscough's apprehension of the Welsh.

Another feature of character which reveals itself when communicating with Mr. Ayscough is piousness:

"Wales is the most priest-ridden country in the world" (Fowles, 1985).

The 18th century marks the emergence of the Methodists which became one of the most significant religious and social movements in the history of Wales. The Welsh Methodists rejected to be a part of the Anglican Church and clamoured against any centralization. Bit by bit they constructed their own buildings and houses for meetings (chapels), which finally brought to the split from the Church of England in 1811 and the official set up of the Calvinist Methodist Presbyterian Church of Wales in 1823. Jones' piousness is revealed first in his belief to the main character Rebecca. After he saw what happened at the cave and heard Rebecca's tales, Jones follows her words: he rejects all the money, stays in Cardiff and starts righteous life:

"By one I met after I removed to Cardiff, sir, in my master Mr Williams's house, that is, his place of business, who spoke of the same affair, for he landed that very morning from Bideford, and talked of new discoveries, and that Bideford was full of it and said 'twas now thought five travellers lay murdered two months past" (Fowles, 1985).

This can be explained by the fact that Welsh people including Jones adhere to nonconformist views, and consequently, communicating nonconformist ideas Rebecca exerts a huge influence on him. He treats her as a prophet, a bearer of the holy light. At the same time Jones' readiness to believe in the duke of Darkness, his fears of Mr. Ayscough's threats emphasize some naivety of his, which is also considered a characteristic feature of Welsh people, traditionally explained by their lack of education.

Therefore, in the novel by Fowles' Welsh people are portrayed via their perception by English people, which allows the author to depict them exactly as the 'Others'. In the novel "*A Maggot*" Fowles shows his game with the stereotypes attributed to the people of this ethnic group. On the one hand, he shows that in the 18th century during the period of ethnic development English people tended to bash the Welsh, which is depicted through Mr.Puddicombe's perception of Jones; on the other hand, we can see the "realistic" image of a Welshman in the novel with both negative (love for alcohol and money which brings to lies) and positive features (piousness, naivety). The bearer of such perception of Welsh people is Mr. Ayscough whose occupation allows him to separate himself from the existing stereotypes and practice the unbiased attitude to other ethnicities.

Like Fowles, Anthony Burgess portray his characters via the narrators' perception, who is a Jew and, unlike English people in the novel by Fowles, is free from the patterned way of thinking and maintains particular objectivity. The representatives of the Welsh in the novel by A. Burgess are quite numerous. They are the members of "Meibion Arthur", such as Aled Rhys and other incidental characters the majority of which are Welsh nationalists; they are given a satirical depiction in the novel. A more detailed portrayal is given to the representatives of the Jones family. David Jones survives the "Titanic" wreck and participate in World War I, and his nature is characterized with simplicity and naivety and some mystic surrender to fate. He is a gifted lover, the feature which the author attributes to all Welsh people (Burgess, 1989), and he is no stranger to the bottle. His Russian wife Ludmilla learns Welsh and penetrates into the mysteries of Welsh cuisine. David's father, Elis Wyn Jones, is thrifty and suspicious like all Welsh, and he sings the gold nugget (the Golden Age symbol) away to his son. Before his death he asks to roast a leg of mutton and give him a drink (Burgess, 1989). David and Ludmilla's children are seen as "weird" each having their own oddities: Reginald Morrow Jones (Reg) is sticky-fingered and smell-

insensitive, his younger brother Dan looks like their father more than others and is notable for his passion for fish, and beautiful Beatrix (Trixie), who refuses all men for her love to the younger brother.

Describing the specificity of depicting Welsh images Burgess, unlike Fowles, exploits the stereotypes only as regards to older generation (David Jones and his father) and incidental characters while Jones' children represent particular ideas of the author. For example, through constant associations with fish Dan Jones is compared with the image of Fisher King of the Holy Grail myth [11], which was quite topical for the Arthurian novels; Beatrix personifies the type of an ice Goddess who we can be seen in other novels by Burgess; and Reginald Jones becomes a kind of modern Parsifal who saves the world contributing to the end of the Iron Age. Thus, at the level of new generation, the author steps away from the generalizations which will bring to stereotypes. Just sometimes during some conflict situations the narrator ironically mentions turnip (*Brassica napus*) as a favourite Welsh food or he remembers of jonquils while mulling over the meeting with the heroine [10]. Welsh blood in their kind is not of Celtic origin but it comes from the earlier nation of the Picts. He considers the Celts as tall and fair-haired people and the Picts as short and dark-haired ones with the Pictic genes overcoming the Celtic ones in the long run[10])[1]. The characters' "British blood" is not European; it originates from the most ancient inhabitants of the islands. Correspondingly, the main characters' father Jones is represented as the embodiment of British nature.

The plot functions of Welsh characters in the novels by Fowles and Burgess are largely similar. In both novels the characters become travelers participating in some kind of a "quest" carrying out a sacral mission for the sake of future changes. In the novel by Fowles these were the searches for the missing Mr. Bartholomew who sets out to the South-West of England being a part of some strange company. The result of the travel is the birth of a girl who will stand at the origin of a new religious movement with Jones acting as a helper. The birth of a new Christian movement spreading in the USA afterwards is the very sacral mission performed by the characters in the novel.

In the novel by Burgess Dan and Reg brothers first find and then steal (thus depriving the Soviet Union of the chance to wage World War III) and later do away with the Excálibur, the Arthur's Sword, or in another version the Sword of Mars belonging to Attila, Roman Aetius and later to the King of Britain Aurelius Ambrosius. The history of the Sword starts the novel and it becomes the most important artifact in it, and the characters perform the function of the world's saviours by their conduct. This mission was set by David Jones:

> "I'll have no children, but my children will be my books. You're married, Taff, and you'll have kids, and if you've any sense of duty to humanity you'll bring up those kids to spit in the eye of government and piss in the mouth of all authority. And not to be taken in by the big words. We don't want this lot [the Great War] to happen again"(Burgess, 1989,155).

The realization of the mission becomes the proof of the lasting importance of British people in the world, and the very fact that Burgess prescribes the role of the saviours not only to British people but halfway Welsh as well emphasizes the significance of the Welsh component in modern history and literature.

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[1]Burgess here contradicts the common knowledge about the Picts. The commonly accepted fact is that the Picts are one of Celtic peoples with large face, dark eyes and hair as their typical features.

4. Conclusions

Thus, in spite of the stereotypical element in the depiction of Welsh characters in both novels these characters participate in the most important process for the national identity, which is of the formation of new faith, and finally new American ideology or saving the world from the epoch of murderous wars which establishes the role of Welsh people in British and world history.

Acknowledgements

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