CHAPTER TWO: BODY AND SOUL

Food, we have seen, comprises the wealth of human experience, from the most private moments to thundering social events; a material entity, response to a physical need, signifying also the breadth of emotional and spiritual being. Meanings assigned to somatic appetites and how one responds to them determine a character’s status; and are themselves determined by a range of societal factors. In *Voss* and *Captain Michales* we find this extends far beyond consumption of food. Construction of body and soul and of the relationships between the two depends upon all the things that found community and the individuals therein.

THE ACCOMPLISHED SELF

Qualities of character and accomplishment acquire their value according to external measures; none of which may be assumed to be universal.\(^1\) Contrasting values are evident throughout the two texts; the underlying patriarchal hierarchies given varying expressions in the detail.\(^2\) Cretan elders are the warriors, whose authority lies in their bodily courage and strength. Sydney aristocracy is founded on wealth and education.\(^3\) Attributes esteemed within the one society are disparaged by the other.\(^4\)

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\(^1\) See, for example: Goodman 1998, Jameson and Masao 1998, Rachels 1998. Also Professor Ali Mazrui’s address to the Royal Society of Art, London, 15/6/00: *Pretender to Universalism: Western Culture in the Globalising Age*. Broadcast on BBC World Service. Text available online: http://www.bbc.co.uk/worldservice/people/features/world_lectures/mazrui_lect.shtml – accessed 8/6/03. Current historical events, however, would seem to contradict this, with the attempt by Messrs Bush, Blair and Howard to impose ‘democracy’ upon Iraq – as it were, from the barrel of a B52* – founded on belief in a universal value-system, evidently holding contemporary Western models of democracy as the highest aspiration for any community. Flaws in this approach are discussed at length by Jonathan Raban (2003). One significant aspect not addressed by Raban is the absolutist nature of President Bush’s Christian faith: that he believes himself to be in possession of The Truth. (For more discussion, listen to Monica Attard’s interviewing Gore Vidal on ABC Local Radio’s *Sunday Profile*, 20/4/03: http://www.abc.net.au/sundayprofile/stories/s834661.htm) The fact that such absolutism is itself socially constructed does rather undermine its own certainties. (*I acknowledge my debt for this metaphor from an interview by Jeremy Vine of Francis Fukuyama, *Newsnight*, BBC2, 24/5/02.)

\(^2\) These are closely related to the variant views of God. Both Cretan and Anglican Gods are indisputably male; hence man’s superiority over woman. However, the Orthodox man establishes his headship in physical dominance, where Sydney society revolves around rules of polite persuasion. The English God would suggest, where the Greek God enforces. For further discussion, see Chapter Six: *Finding God*, pages 157-159.

\(^3\) In addition to religious and cultural fundamentals (see, for example, Herzfeld 1985), these differences also reflect socio-economic disparities between Crete and New South Wales in the nineteenth century: the emphasis of post-industrial economic prosperity on individual autonomy and the tertiary social sector. For more discussion, see Luntz 1999 and Teasdale and Teasdale 1992.

\(^4\) We also see this between the white and black societies of *Voss*, where Aboriginal traditions are belittled by the expedition P181-182, P260-261 (often to the white men’s detriment, such as missing
Literacy diminishes a Cretan man.\(^5\) Education is considered not just a waste of time but denotes mental or personal instability.\(^6\) In order to prove themselves worthy of community respect, Kosmas and Tityros are required to demonstrate physical prowess and battle-field valour; none of their other skills rate at all, until these aspects of their machismo are indisputable.\(^7\)

In White’s New South Wales, in contrast, men of letters hold the upper rungs of the social ladder. Literacy is power\(^8\), and being illiterate a source of shame\(^9\). Far from an attribute to which one should aspire, physical strength is indicative of a man’s lesser rank.\(^10\) Class and education are so intimately tied that appreciation for literature is sufficient to betray one’s social superiority, even when all other trappings of rank are absent. The Sandersons, for example, having ‘renounced Belgravia for New South Wales’, are models of humility – except for their love of books.\(^11\) Similarly, Brendan

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\(^5\) For example: Tityros is ridiculed because of his tendency towards books rather than violence \(\text{s} \, 15 \ p9, \text{s} \, 147 \ p137; \) Kosmas is considered a shirker bringing shame on the family for going abroad and acquiring an education \(\text{s} \, 17 \ p11, \text{s} \, 466 \ p403; \) when Charitos is sent to be educated, Captain Michales keeps him away from school and teaches him the business of his shop, for fear of the consequences of book-learning \(\text{s} \, 49: \ \text{Q}a\text{x}a\text{l} \ \text{a}\text{f}\text{e}j \ \text{t}a\text{v}\text{m}\text{a}\text{t}a \ \text{s}ou, \text{q}a\text{b}\text{a}l \ \text{e}\text{i}j \ gual \ \text{a}k\text{i}, \ \text{q}a\text{g}i\text{h}\text{e}ij \ \text{rezi}li. \) (You’ll ruin your eyes, you’ll wear glasses, you’ll be a laughing-stock. \(p33 \ \text{my alterations}\)).

\(^6\) For example: Hadjisávas’ interest in archaeology and foreign languages \(\text{s} \, 167-168, \text{s} \, 158-159; \) Captain Michales’ fear of his son Thrasáki being infected by the plague that literacy carries \(\text{s} \, 297 \ (\text{not in translation}); \) Old Séfakas’ warning for his future great-grandchildren: \(\text{s} \, 488: \text{b}a\text{f}d\text{a} \ \text{a}p\text{o}\text{gra}\text{m}\text{a}\text{t}a! \) (Beware of letters!)

\(^7\) Tityros’ finally achieving manhood – in dominating women and standing his ground with other men \(\text{s} \, 299 \ p259-260 – \) is manifest somatically \(\text{s} \, 308-309 \ p268-269, \text{s} \, 350-351 \ p308; \) his arrested development finally able to complete itself.

\(^8\) For example: Voss receiving news during the expedition \(P199, \) refusing to read the funeral service for Palfreyman \(P366, \) forbidding the public reading of the Christmas service \(P216. \)

\(^9\) For example: Judd hiding his inability to read \(P216-217: \) ‘Judd went away. … All the scraps of knowledge with which he was filled, all those raw hunks of life that, for choice, or by force, he had swallowed down, were reduced by the great mystery of words to the most shameful matter.’ After Palfreyman’s death, he’s forced to confess \(P366: \) “‘I cannot … I cannot … but would if I had the education.’ / It was terrible for him to have to admit.’

\(^10\) For example: Harry Robarts \(P35-36, \) \(P103; \) Albert Judd \(P142-143, \) \(P260-261; \) Lieutenant Tom Radclyffe’s breeding requires him to repress his desire to challenge Voss at a physical level \(P28; \) Ralph Angus’ simultaneous attraction and fear of Judd and the gardener from his childhood \(P452. \)

\(^11\) \(P135: \) ‘This was the one thing people held against the Sandersons, and it certainly did seem vain and peculiar. They had whole rows of books, bound in leather, and were for ever devouring them.’
Boyle’s rejection of the class into which he was born is encapsulated in literary barbarism.\textsuperscript{12}

While literacy is essential to a lady’s breeding, excessive intellect undermines her femininity.\textsuperscript{13} This points to the importance of social context in two ways. Firstly, in its sexist application: what is sauce for the gander is not for the goose.\textsuperscript{14} And in the way the same accomplishment is given diametrically opposite significance across the two cultural contexts: feminising Cretan men and masculating Sydney women.

Cultural context is further emphasised in Diamandés’ watch, which he wears as a symbol of personal importance, although he’s unable to tell the time; and is teased for his vanity, not humiliated for his lacking a rudimentary skill.\textsuperscript{15} And in the value accorded to Patasmos’ mantinades: oral creativity esteemed although the written word is shunned.\textsuperscript{16}

Specifics of cultural esteem endure beyond altered situational demands. Class-based criteria for choosing the expedition leader – appropriate to the urban sphere – persist in the bush: literacy rating more highly than practical bushcraft. Letters are decried until Captain Michales’ end, despite their saving the lives of the majority of community leaders and bringing current troubles to a close. At no stage does Captain Séfakas retract his disparagement of book-learning\textsuperscript{17}; not even as he wages his final

\textsuperscript{12} P178: ‘the station-owner had torn the boards off Homer to chock the leg of the table, and such other books as he had inherited, or even bought in idealistic youth, now provided material for spills, or could hope at best to be ignored, except by insects, dust, and mould.’

\textsuperscript{13} Laura, for example, P62-63: ‘Una Pringle had always been of the opinion that Laura was a stick, worse still, possessed of brains, and in consequence not to be trusted.’; young men don’t like Laura for the same reason P66: ‘Those of them with whom she was acquainted did not care for Laura for the same reason P66: ‘Those of them with whom she was acquainted did not care for Laura Trevelyan, who was given to reading books.’; Chattie Wilson to Dr Badgery P342: “Laura is sweet, too [like Belle] … But peculiar. Laura is clever.”

\textsuperscript{14} We see similar sexism regarding literacy in Cretan society. Although enthusiasm for books denotes effeminacy, it is still the business of men – and not women – to know how to read and write S 14 p8.

\textsuperscript{15} S 211 p186 In Voss’ Sydney, in contrast, time-telling is a universal ability, utterly taken for granted, even by the servant classes. (See, for example, Rose on the very first Sunday P10-14.) The inability to read the time would be scandalous. In her overview of the gendered history of time-pieces, Moira Donald (2000:69) points out the social importance in this carrying of a watch, similar to contemporary flaunting of lap-top computer or mobile telephone.

\textsuperscript{16} S 233 p207 Compare this with the performances at Mrs Bonner’s dinner party P87, P90-91: poetry reading, in German, by Voss (demonstrating the value of the published word – even though completely incomprehensible to his anglophone audience), piano pieces, Tom Radclyffe’s love-song: practised renditions of predetermined scripts.

\textsuperscript{17} Such as S 409: Bde\lá l ej e i hai ta\ gram mata, e ik o s i te s erej bde\lá l ej e i hai k ai\ pil i ziount o a i ma toua h rwpou. (“Letters are leeches, twenty-four leeches that suck a man’s blood. p362 my alterations)
Critique of such value-based intransigence is provided by both White and Kazantzakis. Tityros and Kosmas overcome the humiliation of their book-focus by proving their manhood in physical terms, achieving salvation by acts of the body. Superficially this seems to bolster the valuing of body over mind. Yet this is not the whole story. While of undeniable material consequence, Kosmas’ decision to die fighting the Turk is essentially mental resolve. He shows himself a man of indisputable courage. He also shows acknowledgement that the battle cannot be won by words. But ultimately his action makes a sacrifice of himself: an act of spirit rather than body.19 Similarly, Tityros’ development from ‘half-helping’20 to full man manifests itself physically: in size, bearing and appetite, and in the crowning of his manhood with his father’s clothes.21 But his ultimate contribution is in deciding to stay away from the physical battle and to use his education for the good of the fight, inspiring the next generation.22 Salvation for both of them is in their learning to appreciate a mingling of body of mind: that the one need not preclude the other.

Likewise, Laura learns through the bodies of Rose, Mercy and Voss to embrace her own fallibility: the human soul is a fractured beauty, incomplete apart from its own material identity23; experienced in living.24

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18 s 434 (not in translation): qa gemis w toxrow deq ahi sw toxo, q aehew kai sto\ kampanario qa pa w kai sto tzam kai qa gray 'El euteria hQafatoj! 'El euteria hQafatoj, prina peqa\w. It is particularly interesting that Old Séfakas maintains his criticism of literacy while marvelling at the power of letters, finding that his words animate the inanimate and make sacred the mundane: Den hian pla\elouch porta, hian autoj o Diqoj, o Kapetan Shfakaj, hianta duoful a thj kardaj tou pouf whazan ... hporta, tocul oto\ a\mil hto, petouse yuxh\milouse, qamatourgousa santinei cul o. (It wasn’t any longer a door. It was himself: Captain Séfakas. It was the two lobes of his heart which called out. … the door, unspeaking wood, was sprouting soul, was speaking, working miracles like wood from the sacred cross.)
19 s 537-541 p469-472
20 s 147: mishpoukia\
21 s 350-351 p308, s 410-413 p363-366
22 s 513-514 p445-446
23 p351, P473
24 P475 Such interdependence of body and soul is expressed also by Vendúsos at Captain Polyxigis’ grave-feast (s 204-205, not in translation), describing the human body as the instrument and the spirit as the music, and posing the question, s 205: Mouzika xwrij lufa ginetai; ... yuxh\xwrij podia, xeria, ahtera kai kefal hgyinetai. (Is there music without the lyre? … is there a soul
MIND OVER MATTER

Laura begins the novel accepting the superiority of mind over body, which conviction accords with her social status\(^{25}\), gender\(^{26}\) and religion\(^{27}\). Her absorption of these conventions, though, is thorough, filling her with repugnance at bodily contact.\(^{28}\) The brutal physicality of Rose’s pregnancy is a crisis point, driving her by instinct further from her own body\(^{29}\) and by will into the arms of Voss\(^{30}\) – and ultimately herself.\(^{31}\)

without feet, hands, bowels and head?) And more generally by Mina Loy: ‘We have flowed out of ourselves / Beginning on the outside / That shrivable skin / Where you leave off’ (“The Dead”, Conover 1996: 72-73); Elizabeth Riddell: ‘I owned my body once but now my body owns me.’ (“The Time of Life”, Riddell 1990: 20); and Tessa Ransford: ‘Like a Russian doll I know my body is encompassed by layers of spirit force / where the gashes it has suffered / are sealed and knit again / and all my flesh is held pristine and clear. / This undying body is the innmost and the utmost.’ (“Russian Doll”, Ransford 1998: 31).

\(^{25}\) See Shuttleworth 1990.
\(^{27}\) Laura’s Protestant God keeps respectable distance from the body, uncomfortable even in dispensing affectionate love P286, P296-297, P372-373. In the same way that extremes of Protestant religiosity are expressed in evangelical fundamentalism, extremes of material repudiation associate thin with righteous. Richard Gordon (1990:92) highlights the prevalence of such attitudes within general, secular, Western society: ‘In early Christianity, individuals were exhorted to counter the threat posed by bodily appetites through fasting. Contemporary societies have adopted a secular counterpart; it is called dieting. Lacking a moral vocabulary, contemporary societies have projected the notions of good and evil onto the images of our own bodies: the idea of God (the qualities of perfection, of cleanliness, of goodness) is now contained in the image of thinness; while that of the Devil (ie: corruption by the appetite, sloth, greed) is embodied in fatness.’ Modern Protestant movements have fortified these associations, as Marie Griffith (1997:449) reveals: ‘Since the 1950s American Christianity has seen the rise (and sometimes fall) of groups and concepts like Overeaters Victorious, Believercise, the Faithfully Fit Program, and the Love Hunger Action Plan. … This trend hardly faltered in the 1980s and ‘90s. The recent plethora of publications includes books on “spiritual discipline for weight control”, “biblical principles that will improve your health” and achieving “greater health God’s way”.’ While of particular prominence in the USA (see, for example, Banks 1988, Kreml 1978, Wise 1978, Thomas 1975, Pierce 1960, Shedd 1957), similar movements are evident in the UK (see Richard Johnson, “God Loves Brownies”, http://www.rjsj.demon.co.uk/pieces/weighdown.htm – accessed 8/6/03) and Australia (such as at Robina-Surfers Paradise Uniting Church, Queensland and the Contemporary Christian Centre, Lake Macquarie, New South Wales). For further discussion, see Lampson-Reiff 1988.

\(^{28}\) Concerning Rose P58: ‘Laura Trevelyan had continued to feel repelled. … It is the bodies of these servants …’; and Belle P130-131: ‘She was as determined to press against her cousin, as the latter was to hold her off. … Persistent touch was terrifying to her.’

\(^{29}\) Unable to eat P76.

\(^{30}\) P174-175: ‘By the heavy heads of roses that stunned the intruder beneath trellises. By the scent of ripe peaches, throbbing in long leaves, and falling; they were too heavy, too ripe. Feet treading through the wiry grass were trampling flesh, it seemed, but exquisitely complaisant, perfumed with peach. … Leather was not the least potent of the scents of their journey, and at evening the head would sink down into the pillow of the warm, wet saddle.’

\(^{31}\) This is complicated also with the intrusion of Voss’ proposal, provoking in Laura such deep physical need she tergiversates from a lifetime of repulsion and suddenly embraces Rose, horrifying them both, but marking Laura’s first steps towards Voss and personal integration P175-176.
Voss also sets out pitting mind over matter; with both positive and negative associations. Strong will models the divine and is the apogee of human development.\(^{32}\) But moments immaterial are also the harshest: the spirit a much sharper weapon than the body.\(^{33}\)

Strength of spirit over physical weakness is epitomised in Palfreyman\(^{34}\), Patasmos\(^{35}\), Captain Stefanés\(^{36}\) and the schoolmaster from Embaros\(^{37}\); and mirrored in Judd who, despite outstanding physical capabilities, dominates through mental endurance.\(^{38}\) It is not inconsequential that Judd is the first to acknowledge the damaging impact upon the expedition of loss of hope.\(^{39}\) Nor that he is willing to submit to his spiritual needs and turn back home.\(^{40}\) It is such inner resistance, rather than material resources, which sustains him through his decades in the bush.\(^{41}\)

Generations of freedom fighters inhabit the walls of Megalo Kastro. Muses Captain Michales: “truly the bodies of Cretans, strong as they are, do not come up to the strength of their souls”.\(^{42}\) These souls persevere long after their bodies’ demise. Death is unable to touch them, embodying the triumph of spirit over matter.\(^{43}\)

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32 P23-24, P75, P95-96
33 P21: ‘How much less destructive of the personality are thirst, fever, physical exhaustion, he thought, much less destructive than people.’; P149: ‘Rocks will not gash him deeper, nor sun cauterise more searingly than human kindness’.
34 From the morning of the Osprey’s departure P104: ‘Palfreyman began to wander in free captivity, amongst the blunt-toed, hairy sailors, all of whom had the power and knowledge to control unmanageable objects. It was only really through humility that his own strength was restored to him. Some of those sailors began to recognise it, and wondered how they could repair their error after they had shoved aside his apparently frail and useless body.’ To his death P364, ‘at peace and in love with his fellows … they had become human again’.
35 Deficient of body but with a mind like a steel trap, his mantinades keep the whole community in awe of him s 233 p207.
36 s 22: Ερευνώντας την αγκάθια αυτή, όμως τον αρσενικότητα, αυτός έχει επίσης μια συνεχή, ανασηκωτική ικανότητα και έχει επιφυλακτιστεί από την ανθρώπινη ριζοσπαστικότητα του άρη. (The body was spent … but his spirit stood upright in his breast. p15)
37 s 340 p299
38 P226-227: What Voss fears most from Judd is ‘the compassion he had sensed in the ministrations of Judd … For compassion, a feminine virtue, or even grace, of some sensual origin, was undoubtedly human, and did limit will.’ P260: ‘If his frame appeared to have suffered less than that of any other human member of the expedition, undoubtedly this was because his earlier life had tempered it. His mind, moreover, had returned to his good body, and was now in firm possession’.
39 P361-363
40 P367-368
41 Judd, in fact, notes his body as a hindrance to survival, P450: ‘Ah, if he could have thrown off that body which had always been a trial to him, whether hewing stone, receiving the cat, streaming through forests of tropical grass, bearing chains, crossing deserts, but to part company was not permitted till the very last.’
42 s 15 p9: Δεν προσφέρει μέρος, τον αρσενικότητα, αυτός έχει επίσης μια συνεχή, ανασηκωτική ικανότητα και έχει επιφυλακτιστεί από την ανθρώπινη ριζοσπαστικότητα του άρη. (We see this also played out in the actual events of the novel, the spirit of resistance – h(καρδιαθῆ)=Krkthj – forcing them to fight for freedom
Artistic expression gives the spirit flight beyond the body’s limitations. Willie Pringle’s painting, Topp’s music and Captain Séfakas’ ‘Freedom or Death’ all endure: icons of their selves, beyond the material. As do the words of Frank’s poetry: ‘… take my spirit out of this my body’s remains, and after you have scattered it, grant that it shall be everywhere …’.  

**MATTER OVER MIND**

Frank Le Mesurier’s poetry serves as tangible proof of mental triumph over physical inadequacy; through his poems, ‘he was truly strong’. Yet his final act destroys this proof: ripping his poems to shreds, before he does the same to his body, showing both that the art is an intimate piece of the artist and that art as matter is as fragile as the body. The spirit of his art may persist, but the body has victory in form. This is echoed in Jackie’s smile, continuing long beyond any meaning within it:

> Death had just apprehended Jackie, crossing a swamp, during a thunderstorm, at dusk. The boy had not attempted to resist. He lay down, and was persuaded to melt at last into the accommodating earth, all but his smile, which his tight, white, excellent teeth showed every sign of perpetuating.

The dominance of matter over mind is most often negatively connotative. Bodily appetites conquer attempts at spiritual restraint. Efendina, for example, is more persuaded by his desire for pig-meat than for holiness. When he does practise self-restraint his body still dominates, rendering him deliriously incapable: ‘He would try to jump from one gutter to the next, but he couldn’t. The street seemed to him like a

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43 A flip side to such spiritual longevity is seen in the amartiē gonewn (sins of the parents) emanating in the bodies of their descendants. For example S 66 p57: Archondoula’s father was a dragoon in Constantinople. He once allowed a Christian to be hanged for a murder committed by a Bey, his fear keeping him silent. Now, in consequence, his son is a deaf mute and his daughter remains unmarried.

44 P316-317

45 This is particularly emphasised in his poems’ standing as substitute for experience P152: ‘All that this man had not lived began to be written down.’

46 P152

47 Encapsulated in White’s describing his slitting of his throat as P405: ‘his last attempt at poetry’.

48 P455
Chapter Two: Body and Soul

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river; he wanted to plunge in, but dared not. He drew back trembling, unable to swim.50 Captain Michales’ body holds such sway that his only means for controlling his lust is physical: stabbing himself and stabbing Eminé.51 Laura’s repulsion for Rose Portion’s body outweighs her shame at such uncharitable arrogance52, and is itself overthrown only through the physical processes of birth and death53.

Charilaos’ deformities embitter his soul, restricting his social participation even more effectively than do the fantasies of his compatriots’ prejudice.54 The brokenness of his body manifest also in personality.

Mercy’s capturing of her grandmother’s heart, however, is a positive somatic triumph. Through physical intimacy with the child, Mrs Bonner transcends her internalised judgmentalism, and is released of past demons: her lost babies, Belle’s departure, the ways in which life has not turned out as she hoped it would.55 As is Voss through his relationship with Laura.56

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49 s 59 p50, s106-111 p98-102
50 s 107: Pol emouse na/pera∫ei a po∫olefa pezodromio stovajlo, na/∫e∫mporouse. Potamoj tou∫=ai hounto∫ o dromoj, ximouse na/pera∫ei na to∫h diabel=ma/∫ou∫kobountan ta∫hpatato∫, ai/hatrai∫ o antron∫kontaj, gia∫i den ka∫exe ko∫umi.
51 s 295 not in translation, s 385 p340
52 P244-252 Note that it is not until Rose is dead that she becomes ‘her friend’ P250, P252.
53 s109-110, s129-130: O kut Xari∫aj Lio∫tara∫kj ... Kwl okouβaroj na∫oj ... to∫ xamandraki ... Ta∫pa∫aiα∫tekounta∫kaiton ko∫fazan metro∫ho. Era tel wio∫h∫n etou∫e, pou∫uf a∫ge katw a po∫th∫=i∫=∫oxus∫a∫∫: mi∫stike∫ dunα∫e∫ kubernou∫e, skotein∫e∫, kai/∫omati∫ tou∫ h∫an∫ako∫/ki α∫sεkoi∫a∫pol l h∫n∫∫a∫, kitri/nize∫ kai/∫ mara∫thie∫, sa/να∫s eda∫∫kase okia/∫ ki ekoun na/∫poumpw∫, nauv∫ta∫, me∫a st∫o∫ perbo∫lth∫=Ar∫xontopou∫laj, koi∫ace∫mai∫fountwth∫/emmia/∫kai/∫moni∫ma∫=ta∫f∫l∫a th∫ stroufιcan∫ka∫i∫mara∫thkan. (Charilaos Lio∫ndarak∫s... A dwarf with enormous buttocks ... the little gnome ... The children would stop and stare at him in terror. He was a goblin, guarding gold hidden underground. He had command over secret, dark forces. He had the evil eye, and if he looked at you long you’d turn yellow and wasted as though a snake had bitten you. The story went that one day in Archondopoula’s garden he had stared at a flourishing lemon-tree, and suddenly its leaves withered. p101, p119 my alterations) s196: den tou∫ suξw∫nouse pou∫eki∫o∫ ei∫kan nm∫oi∫ ki au∫oj de∫ei∫ke (He couldn’t forgive them for having shapely bodies while he had not. p180)
54 P393: Mrs Bonner prepares herself with ritualistic fervour, after which ablations ‘she was free at last to sniff up the sweet smell of cleanliness from the nape of the childish neck. This elderly woman would grow quite drunk on kisses’. P397: ‘How she fitted herself to the body … Mrs Bonner forgot those incidents of the past that she chose to forget, and was holding the flesh of the child against the present.’
BROKEN BODIES

Both White and Kazantzakis use physical deformity to crystallise the inadequacies of materialism. The lepers of Megalo Kastro are horrific to behold: ‘with cheeks eaten away, with no noses, with no ears. Others were blind. Some seemed to be smiling because they had no lips and their teeth were showing.’ Captain Michales voices our repugnance: “Only healthy people should live ... What use are these people?”

Their bodily disfigurement renders them utterly socially marginalised: they are expelled from the city, in their own colony outside the city gates. No other breach of convention results in such disenfranchising, showing the social primacy of body over mind: if your spirit breaks you lose your social status, but if your body breaks you may lose citizenship. The lepers are excluded even from religious involvement, having their own separate Easter celebrations. Yet in the lepers we find also the same enduring human soul: love, desire, and the thirst for immortality:

In one shack, rolling on the floor, a newly married couple clutched each other fervently. The man’s fingers were eaten away by the disease and oozed foully. His wife had no nose; it had begun to rot long ago and had fallen off in the days before her wedding. But the new bride, rapt and cooing, had covered her face with a white towel, and her husband held her with his elbows and they struggled together to make themselves a son, so that leprosy would never be removed from the world.

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56 For example, their final ride through the German landscape P417-418, after which P418: ‘he was ready to meet the supreme emergency with strength and resignation’.
57 95 (not in translation): mefagwme nanpoula, xwrij murej, xwrij autia/ajlioi straboi/merikoiv/ pwej gel owsan, giatidei kaneleia kai faizountanta dohta touj. 96 (not in translation): monaka gero/akorwpoi prepei na'zoun, sulllogisthe, ti/xreia zountai touboi.
58 The lepers’ expulsion beyond the city walls also associates them with religious or social pollution – similar to that of death. For further discussion see: Morris 1987, Parker 1983.
59 This is mirrored to a lesser degree in Charilaos. Although retained within the community’s physical confines, he is ostracised from full social participation – in spite of wealth and heritage 109 p101.
60 193 (not in translation) The significance of this is profound, since the Easter ritual symbolises the process of Crete’s liberation. The lepers are not included in Crete’s resurrection: when the island is freed from the Turks, the lepers will still be exiles. Such religious exclusion also associates the Cretan community with its ancient antecedents, where the gods were given perfect bodies and divinity rested in physical perfection. See Dutton 1995: 95.
61 56 (not in translation): S’eqa xamw!, kulis neho katakan, eaj ajtraj kai\\ gunaika, niopantroi ki autoj/ajkiaizountanai u'sa. Taidaktul atou ajtrouj h\fanfagwme apothi ha'rstia ki erexamnia ki trinh brrma, ki h\gunaika den eije nuth! eijkeji xis eis na'apitei apokairo kaitij mejej eikei pou\h\anna\ par neutei thé=eke prebei. Malourgourize hniopanthi suneparim na apothgli uka ki eikekepas nehmin a\strph pets e\atopros wpothjiki ogamproj th
kratouse metouj ajkwhouj tou kaiymkountanai kaihe gion na\hcol hqei potel apoten kos nó h'lcpa.
Social exclusion does not diminish the spirit’s indomitability. Nor has it the right to do so.\(^\text{62}\)

Rose Portion’s harelip performs a similar function in \textit{Voss}. It is introduced in the moment of our meeting Rose, and used synecdochically, defining its owner by her deformity: “‘What will I do with this German gentleman?’ asked the harelip, which moved most fearfully.”\(^\text{63}\) As a servant, Rose stands at the fringes of polite society; her disfigurement puts her almost beyond human expectation, approaching animal status.\(^\text{64}\) Yet it is also the locus of her most human quality: emotional consciousness embodied in ‘her struggling lip’, as if it is itself an animate being: ‘In moments of distress, or even simple bewilderment, this would open like a live wound.’\(^\text{65}\)

Society repels the fractured body, but the spiritual essence persists, undiminished; and both are vital to the community’s own continuation. God is incarnate in the broken body – in the leprous Christ, with fingers and nose eaten away and his top lip rotting.\(^\text{66}\) And God is resurrected through the broken body, from whom is delivered Mercy.\(^\text{57}\)

\section*{THE DIVIDED SELF}

Voss’ expedition is a journey towards the divine, through the integration of body with soul. He begins in Augustinian dualism\(^\text{68}\), seeking spiritual liberty from bodily

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\textsuperscript{62} Contemporary Western comparisons are drawn between the lepers’ social exclusion and that faced by fat people: ‘the fear of fat… so close to us, it’s our own bodies, that we don’t see it as coming from outside ourselves, we don’t name it for the weapon it is’ (Elana Dykewoman, “Traveling Fat”, Schoenfielder and Wieser 1983: 154); equivalent spiritual indomitability evident in the fat liberation (size esteem) movement - for more discussion, see Goodman 1995.
\textsuperscript{63} P9: ‘If the more sensitive amongst those she served or addressed failed to look at Rose, it was because … they were embarrassed by her harelip.’ This is further emphasised through contrast with Laura ‘the flawless girl’, metonymised as a ‘Sunday dress’.
\textsuperscript{64} P55: Rose ‘stirring and moaning, even retching’ like the cows of Mrs Bonner’s childhood; P56: ‘it was animal mumbling, and biting of her harelip’; P56: her pleasure never demonstrated in smiling: smiles a uniquely human attribute; Rose’s emotions require somatic expression, as if she hasn’t human communication skills P57: ‘Kindness made her whole body express her gratitude, but it was her body that repelled.’ Such animal connotations to deformity are mirrored in the Cretans’ response to Charilaos: \texttt{sa
ym
hha
a
a
or
wpoj, ka
t
h
es
a
a
or
wpo
kai
dain
kou} = (As if he were not a human being, but something between human and demonic. p119 my alterations)
\textsuperscript{65} P81
\textsuperscript{66} §193
\textsuperscript{67} P248-249
\textsuperscript{68} David Friedman (2001:34) locates the Christian mind/body conflict in the penis: ‘Human spirit was divine but the flesh corrupt. And no organ, Augustine would establish, was more corrupt than the penis.’ Emanating from Platonic dualism (see Plato’s \textit{Phaedo} 62a-70c: Gallop 1990), such demonising of sexual appetite above all others was perfected by the Christian church; St Augustine taking the Pauline struggle against the flesh (see, for example, Romans 7.14-25) to its logical
demands: the leader ‘who could dispense with flesh’, urging his disciples to choose ‘the infinite … that genius of which you sometimes suspect you are possessed’ over ‘the inessential … the flesh’. Dissonance between mind and body shows from his first meeting with Laura, edgy and awkward, ‘distressed’ and ‘blundering’, yet ostensibly comfortable: physical disposition in complete contrast to his internal state. And this dissonance is an act of will. He controls his appetite for food, extends this to control of his hunger for intimacy and sex, and resistance against a humbled, incarnate God. Voss’ God is supremely immaterial; carnalised divinity repulses him. He views the attraction to humility before such God as somatic weakness: ‘To surrender itself into other hands is one of the temptations of mortal flesh.’ He will resist.

At the end, though, Voss’ resistance falters, to his own edification. He succumbs to humility – to Laura’s body and his own mortality. In his final journey, Voss settles comfortably into their sexual unity, exposing both corporeal and spiritual needs, and finding fulfilment of both. Embracing his weaknesses gives him sufficient strength to face even death.

Voss’ dualism is enacted entirely within his will, in keeping with his desire for mental dominance. Yet his loosening of will is experienced somatically:

"Feeling his horse quiver beneath him, Voss looked down at the thin withers, at the sore which had crept out from under the pommel of the saddle. Then he did begin to falter, and was at last openly wearing his own sores that he had kept hidden. Vermin were eating him. The shrivelled worms of his entrails were deriding him. So he rode on through hell ..."

indicating a fundamental unity of body and mind, despite his attempts to keep them divided.

More successful separation of body from soul is demonstrated by Captain Michales, evident from his first visit to Nuri Bey.81 Shamed by Nuri’s intention to have Eminé appear before him unveiled, Captain Michales attempts to distract himself with his worry-beads82: diverting his mind to conquer physical desire. In doing so he establishes a model of conflict between mind and body, even before the conflict has actually arisen. It is a foregone conclusion that as soon as he allows his concentration to move away from the worry-beads and to the woman herself, he will be lost.83

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80 This unity of mind and body is, in fact, evident in Voss throughout the novel, from his leaving the Bonners’ on the first Sunday, feeling alienated and humiliated, and becoming ‘clumsier, and leaner’ P29. Isolated, restless, and barely suppressing his many hungers, ‘his face had dwindled to the bone’ P30. This exemplifies Evald Ilyenkov’s ‘thinking body’ (1977:31), a model elaborated upon by Elizabeth Grosz (1994:xii), taking Lacan’s use of the Möbius strip to describe relations between conscious and unconscious and applying it to body and mind: ‘Bodies and minds are not distinct substances or two kinds of attributes of a single substance but somewhere in between these two alternatives. The Möbius strip has the advantage of showing the inflection of mind into body and body into mind, the ways in which, through a kind of twisting or inversion, one side becomes another. This model also provides a way of problematizing and rethinking the relations between the inside and the outside of the subject, its psychical interior and its corporeal exterior, by showing not their fundamental identity or reducibility but the torsion of the one into the other, the passage, vector, or uncontrollable drift of the inside into the outside and the outside into the inside.’ Thus Voss becomes neither wholly body or wholly mind – or even a dominance of one over the other – but an endless interaction of the two upon each other.

81 s27-41 p21-35
82 s36: to konpol öği
83 The competitive relationship between body and soul is encapsulated in the physical triumph of lust over mind: submission to physical desire symbolised by his fist crushing the worry-beads s 37 p32.
Chapter Two: Body and Soul

Captain Michales’ relationship with Eminé encapsulates his dualism. His body wants her, his soul wants Crete – and the gulf between them seems unreconcilable. To exorcise her from his dreams, he stabs himself in the thigh, yet her power over him persists. The only way for him to free himself is to kill her.

Such physical means of liberating spirit from carnality demonstrates a belief in the relative dominance of body over mind: that only physical measures are sufficient to break the body’s hold. But it also shows belief in the moral superiority of mind, since he will go to such lengths to impose his will upon bodily appetites. This is further evident in his shame at Eminé’s presence in his thoughts, even when his actions display indisputable devotion to Crete; even when no one else would suspect him. And in his denying of his need for sleep and the physical effects upon him of alcohol.

Sleep

Sleep is a liminal state, occupying space between mind and body, and is used as such by both authors. Captain Michales views sleep as his enemy. Sleep provides an open door to his desire for Eminé, illustrating failings in the dominance of his will:

‘It was a treacherous creature, and he did not trust it.’

Sleep is the passage for Kostaros’ haunting of Kosmas and Noëmi, and the channel of Noëmi’s

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84 Captain Michales constructs his dualism in gendered terms: he is not torn between two masters (God and Money: Matthew 6.24, Luke 16.13) but two mistresses.
85 s 295 not in translation
86 s 371 p 326
87 s 385 p 340 s 430: ‘Apothìνukta tou= ονικου=καρδία tou εικε αλαφρσει= δεν nτρέπομαιntαπάτο tou= απαρονην μόναο=, καραφισε ονικου = του, πολ' έμουσε τω = αλακερο=, ισοαξοj, γιαλιθν Κρθηθ. (Since the night of the murder his heart had been lightened. He was no longer deeply ashamed when he was alone. His mind was cleansed. Now he fought single-mindedly for Crete. p 373 my alterations)
88 s 371: Ντρέπομαι = καρδία του, Οκι, δεν έμουσε, σκοτωνε, την πασ = ονικου, δεν έμουσε, καραφισε, γιαν Κρθηθ, μόναο = του ονικου = του, Ντρέπομαι Ντροφη = Ντροφη = πουκαταστησει, καπετάν Μιξαλη = μουρμουρίσε, κει = ελτσαστει, στήθ= ζωτια/ (His heart was oppressed. He was fighting, killing and at every moment exposing himself to death, willingly, for Crete. But his mind was not on Crete … “Such shame! What have you sunk to, Captain Michales?” he murmured, and spat into the fire. p 326 my alterations)
89 The power of sleep to straddle body and no-body, flesh and no-flesh is beautifully personified in Kenneth Slessor’s poem “Sleep”. (Haskell 1991: 36-37, first published in Poems 1957)
90 s 53 p 46-47, s 141 p 131, s 182-183 p 173
91 s 53: Μπαμπεση = εικε, δεν έμουσε, κει = ελπιστοσον ιθ
92 s 459 p 396-397, s 504-505 p 438, s 523-526 p 455-459
miscarrying\textsuperscript{93}. Sleep allows exploration of taboo, giving to Laura and Voss somatic freedoms denied by their will\textsuperscript{94}; often with physical effect\textsuperscript{95}.

Sleep as an opportunity for bodily dominance over mind is taken to its extreme in Harry Robarts’ death. In sleep the mind relaxes, giving the body free rein. Harry’s dying marks the ultimate consequences of somatic ascendancy, evident in his own unwillingness to give up mental control: “Oh there is time for sleep. Sleep will not pass.”\textsuperscript{96} So close are sleep and death that the moment of Harry’s death is not known. We know he’s alive when he’s conscious enough to converse with Voss.\textsuperscript{97} We know he’s dead when his body is putrid.\textsuperscript{98} In between these two significant states: life and death, is sleep.\textsuperscript{99}

ALCOHOL

Alcohol is another means for loosening control of the mind over body.\textsuperscript{100} Under the influence of alcohol, we behave in ways we might not choose to, were we in complete command of our actions, such as Manúsakas’ taking an ass to the mosque to pray.\textsuperscript{101} But it also allows for behaviour of which we are unashamed, but which our mental censors would not normally permit, such as the affection shown for the

\textsuperscript{93} S. 525-526 p458
\textsuperscript{94} P48, P149 P430: ‘The gaunt man, her husband, would not tempt her in. If he still possessed her in her sleep, those who were most refreshed by the fruits of that passion were, with herself, unconscious of the source.’
\textsuperscript{95} The best example of this, of course, is Voss’ sleep-walking, P189-190. Voss’ fierce denial ‘as if refusing a crime with which he had been unjustly charged’ illustrates how seriously he holds the dangers of sleep, knowing that his body might have exposed him while the guard of his mind was down. This is emphasised in the unanswerability of Turner’s claim that Voss put the missing compass in Judd’s saddle-bag while sleep-walking P214. Even if Turner is telling the truth, Voss’ culpability is still not proven – but his self-control remains perpetually in question. White capitalises further on the liminality of sleep when Voss is caught by Palfreyman stealing his cress and mustard P307: ‘So a sleepwalker is caught, but will not understand.’ – the issue of whether or not Voss’ thieving is deliberate deftly and inextricably muddied. Sleepwalking as potentially mitigated exploration of the unacceptable is also illustrated in the adolescent Willie Pringle P70: ‘they had not yet made up their minds whether he was a monster, or a sleep-walker’.
\textsuperscript{96} P406
\textsuperscript{97} P407
\textsuperscript{98} P413: ‘One burning afternoon the blacks dragged away the profane body of the white boy, which was rising where it lay.’
\textsuperscript{99} P407: ‘Then sleep prevailed.’ Note how sleep is here given the same solemn weight of order on the first Sunday afternoon P14; in both cases as if some external probity has finally taken sway. White suggesting that any sense of our own potency is deluded.
\textsuperscript{100} This is illustrated in the extreme by Brendan Boyle’s destruction of his mind via rum, P440, P445.
\textsuperscript{101} S. 28 p22 The universality of this situation is stressed by Captain Michales’ reluctance to condemn his brother’s actions. (As soon as he himself got drunk, he gave no thought either to Crete or to Christendom. p74)
dead Manúsakas by his closest friends. For men of weak minds or feeble will, the power of alcohol proves overwhelming. For men such as Vendúso and Turner, the only way to ensure their control over alcohol is to remove it from them. Captain Michales’ potency is proven in his resistance to the unwanted effects of alcohol.

Captain Michales proves his strength of will by using alcohol to control his demons: voluntarily yielding parts of his mind into the hands of bodily dominance. He finds this such an effective method of controlling unwanted thoughts and feelings, that he relies upon it as an automatic prescription; and quails before his inability to drink away desire for Eminé. This illustrates a complicated relationship between body and soul. Alcohol is a material substance, with material effects – which impacts upon the mind. Captain Michales demonstrates the dominance of mind over matter by using this material substance, with its somatic ramifications, to control his thoughts and feelings. The fact that his lust for Eminé remains impervious to the

102 σ235-238 p209-212 Alcohol allows Fanúrios, Stratés and Patasmos to express their grief in the ways they need: kissing him, singing, and then jumping over his body. When Patasmos accidentally knocks the body to the floor, they are able to touch him and stroke him tenderly – with which they feel that their goodbyes are completed, and the alcohol puts them to sleep.

103 For example: the guests at Captain Michales’ cellar-feast

104 One of the benefits of being up in the mountains with insufficient provisions is that Vendúso can’t get drunk and make a fool of himself – a sentiment expressed by Voss to explain his willingness to have Turner participate in the expedition: ‘your nature will not receive much encouragement in those parts’.

105 To krasi de to ei a)ggi|cei. (The wine had not affected him.);

106 (O kapeta| Mixalj, me| otolokfai, pi|emnoj kai| ceroustoj, kratouse|ana|ia ahoxta). (Only Captain Michales, full of drink but unaffected, held his head high and his eyes wide open.);

107 Gia prw/th fora|o (O kapeta| Mixalj ghzie, cana|enizeth|koupa tou, epine: de|ntou=di|ne kamia|xara|toko|krasi|tos|ixai|mountan, ka|te|fora|pou|kau|pou|mou|sth|koupa stol| stona tou, talxe|lia tou|strou|fizankai|den h|gel an|nato|rixne|ne|to|zoi|sta\ s|wo|ki|tou, gia|na|picei|tou, me|a|tou|dai|mo|ouj: mhe|h|guna|ka, mhe|o( pol| enoj, mhe o(Qe|oj tou|ekananza|fti: oi(dai|mhoi oi|di|koi|tou|fobou|an|mo|to|kra|s)i|kai| dws|tou ki|epine|kaqe|poutou|e|w|e|na|to|uskhou|ken|ai. (Captain Michales kept filling and refilling his glass and drinking. The wine gave him not the slightest pleasure. He hated it. Every time he raised his glass to his mouth, his lips resisted and refused. But he forced it against his own will into his stomach, to quell the demons within him. Neither woman nor war nor God could overcome them. His demons were afraid of wine alone, and he drank of it freely whenever he felt their rage rising in him.);

108 σ112: O kapeta| Mixalj ghzie, cana|enizeth|koupa tou, epine: de|ntou=di|ne kamia|xara|toko|krasi|tos|ixai|mountan, ka|te|fora|pou|kau|pou|mou|sth|koupa stol| stona tou, talxe|lia tou|strou|fizankai|den h|gel an|nato|rixne|ne|to|zoi|sta\ s|wo|ki|tou, gia|na|picei|tou, me|a|tou|dai|mo|ouj: mhe|h|guna|ka, mhe|o( pol| enoj, mhe o(Qe|oj tou|ekananza|fti: oi(dai|mhoi oi|di|koi|tou|fobou|an|mo|to|kra|s)i|kai| dws|tou ki|epine|kaqe|poutou|e|w|e|na|to|uskhou|ken|ai. (Captain Michales kept filling and refilling his glass and drinking. The wine gave him not the slightest pleasure. He hated it. Every time he raised his glass to his mouth, his lips resisted and refused. But he forced it against his own will into his stomach, to quell the demons within him. Neither woman nor war nor God could overcome them. His demons were afraid of wine alone, and he drank of it freely whenever he felt their rage rising in him.);

109 σ112: Ga|lprw|fora|o|kapeta| Mixalj tronac|e|kai|dws|tou ghize|kai\ cana|enizeth|koupa tou ki|epine. (For the first time Captain Michales was afraid, and kept filling his glass and refilling it and drinking.);

110 σ182-183: Prw|foratolgi e|ti|denei|ke| a) afrwse|i|thk|adi|a|tou. (For the first time a carouse had failed to lighten his heart.)
alcoholic assault proves the dominance of body over mind; even though the lust is manifest in mental obsession, and even though the immediate factor over which it shows dominance – the intoxicant – is physical.108

LAURA’S ILLNESS109

This complex intertwining of body and mind is illustrated also through Laura’s mysterious fever, the outward and visible sign of her internal, invisible struggling with Voss.110 Her physical suffering mirrors his, allowing her to engage with him spiritually during his ordeal.111 Experiences of the expedition intermingle with her own – both of mind and of body – each aspect of personhood fed by the other.112 Yet her own experience of the illness is rendered in deeply dualistic terms: her real self imprisoned by the ailing body.113

The two represent the divided self: Laura as body, Voss soul. To save him she must sacrifice Mercy: the physical manifestation of their union.114 And she does save him, in humble synthesis, body and soul tending each other:

So they were growing together, and loving. No sore was so scrofulous on his body that she would not touch it with her kindness. He would kiss her

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108 Further complications are seen in Vendusos’ justifications for becoming drunk: that this is the only way for him to open his mind and enter into the meaning of things, § 204 (not in translation): Gia/ pjej a ko/ma mia/... n’ a ho/cei tol/ma o/sou! (Have another drink ... to open your mind!) This illustrates the power of alcohol – the physical substance – to release the mind from its own restrictive dominance. Nuri Bey cites the same effect during Captain Michales’ first visit § 35: O Nourhj xarke: Kal ol/dro/phi ne o/qumj, qa pe/sei me/a s thryak/hjka\]qa\]prie\] = cok\]ki/meho/ n/ma\]! (Nuri was glad. The rage was taking a good course, it would dip into raki and be smothered there! p29) As does Idomenéas who, when drunk, is able to forget the troubles of Crete, forget the letters he writes constantly, lighten up, and sing § 205 (not in translation).

109 In this way Laura’s fever takes on sacramental status, as defined in the Catechism of the Book of Common Prayer (1662), page 345.

110 For example: she P395 experiences his P400 thirst; and, P400: ‘bathed at least temporarily in the cool flood of stars’, his temporary nocturnal relief P383: ‘his green flesh, watered by the dew, was shooting nightly in celestial crops’. Laura’s experiencing physically what is for her essentially spiritual torment is reminiscent of Franz Kafka’s (1973a:183-221) Harrow of the Penal Settlement: the typewriter which inscribes upon the body the moral sentences of the condemned.

111 For example: Laura P380 and Voss P387 both tormented by her hair; P391: her hair is cut after he has seen it so; her dreaming of the dog licking his dry hand P381-382 echoes his last conversation with Harry, the dog who tears at one’s thoughts P406-407; the comet, which Laura recognises as breathing space not salvation: P399, P402; Laura bled by leeches P409-411 foretold by Voss P408: “What is this, Laura?” he asked, touching the roots of her hair, at the temples. “The blood is still running.”

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113 P378: ‘How gravely her jaws contended with speech. Her stiff and feverish form, inside which she could move about quite freely, was by now of little importance; it was, truthfully, nothing. Yet, between bouts of fever, she was idiotically comfortable’.

114 P394
wounds, even the deepest ones, that he had inflicted himself and left to suppurate.115

Their unity is proven with her fever breaking as he dies.116

Body and mind are also contained between Voss and Laura in blood, each prescient of the other’s bleeding.117 Blood is fundamental to body.118 Yet blood has overwhelming spiritual connotations119, signifying guilt120, anger121, bonds of kinship122, as well as the limits of life: birth123 and death124. Laura’s being bled by

115 P408
116 P420: “O God,” cried the girl, at last, tearing it out. “It is over. It is over.” Such oneness of the living with the dead represents reconciliation of dualism at its extreme: death the ultimate divide between body and spirit, as expressed by Mary Wollstonecraft ([1796] 1976:94): ‘It appears to me impossible that I should cease to exist, or that this active, restless spirit, equally alive to joy and sorrow, should only be organised dust – ready to fly abroad the moment the spring snaps, or the spark goes out which kept it together. Surely something resides in this heart that is not perishable …’ For further discussion, see Small 1997: 205-218, Barley 1995: 132.
117 P387: Laura sees Voss bleeding ‘in hot, opaque drops’ – he actually cuts himself (strikes his chin upon the stirrup mounting his horse) P389; P408: He feels the blood from the leeches – she is bled P410.
119 Discussed at length by Galen of Pergamum, second century CE (see Brock 1916). A powerful contemporary use of blood as the point where spirit and body merge is contained within Marc Quinn’s Self (1991): a refrigerated cast of his own head made from nine pints of his own blood, about which he is cited as saying: “It always amazes me that we can both exist at the same time”. (Sarah Adams, BBC Artists in Profile 22/12/00.)
120 Consider Shakespeare’s Lady Macbeth. Act Two, Scene II, line 97: “A little water clears us of this deed”. Then Act 5, Scene I, line 38: “What, will these hands ne’er be clean?” The blood on her hands has life-threatening power over her – once it’s no longer there except in her memory. In its actuality, the blood held no sway over her at all. But the symbolism of it overshadows: she kills herself, Act Five, Scene IV. (Alexander 1951: 999-1027) Consider also these examples of the many uses of ‘Blood On Our Hands’ as headline: Neville Roach in The Age 12/3/03 concerning the recent invasion of Iraq: ‘We have protested long and hard against this evil war. But we have not protested enough’; Will Hutton in The Observer 21/1/01 warning against complacency on Holocaust Memorial Day; John Pilger in The Guardian 25/1/99 about the British Government’s complicity in the atrocities in East Timor; Naomi Sharp in Signposts March 1997 on Australia’s role in the war in Bougainville.
121 Blood as guilt is an enduring symbol.
122 Delightfully encapsulated in Susan Maushart’s infuriated article on the misogynistic fundamentals to the sanitary disposal industry: “I See Red”, The Australian 22/2/03.
123 Concerned with the sharing of blood, as between Captain Michales and Nuri Bey S 32-34 p27-29 – evident also in the severing of such ties: s 242: Delton el ke pia\ aier fo t omer oghkh et o i me, kohpekhe(kokkinhkl wthpoutoul elene. (To him he was no longer a blood-brother. That blood had turned to water, and the red thread which had bound them together was cut. p216) Adolphus Elkin (1943:183) and Ronald and Catherine Berndt (1964:141-182) stress the importance of blood-sharing in Aboriginal kinship bonds, founded on blood as signifier of birth and death.
124 In a review of Ron Mueck’s exhibition at the National Gallery, London, Adrian Searle finds himself troubled by Mother and Baby (2001): a technically perfect depiction of birth, but bloodless and therefore lacking in essence. (The Guardian 26/3/03) Entailed within blood as birth is also the wealth of menstrual symbolism: from Gaia to witch and all attendant taboos; see, for example: Cranny-Francis 1995, Buckley and Gottlieb 1988.
125 The Oxford English Dictionary online gives death as a definition of blood: 3. a. Blood shed: hence, bloodshed, shedding of blood; taking of life, manslaughter, murder, death. (http://dictionary.oed.com) The deep association of blood with death is seen also in names such as Spas no Krovi (Church of the
leeches is an undeniably physical process, with deeply spiritual implications – for Laura herself, who is, paradoxically, to be strengthened by losing blood, and for the witnesses\textsuperscript{125}; blood loss as cleansing and transformative evoking Eucharistic imagery: ‘blood of the new covenant, poured out for many for the forgiveness of sins’\textsuperscript{126}.

The Eucharist represents the archetypal union of body and soul\textsuperscript{127}: matter and spirit indivisibly enmeshed, both within the individual and among communities who share together the sacredness of flesh and blood.\textsuperscript{128} The climax of Laura’s relationship with Voss – of matter with mind – is in the Holy Communion of their final ride together: the \textit{white wafers} of ‘his own words of love that he was at last to put into her mouth’, and his blood consumed by the thirsty earth.\textsuperscript{129}

**BODY**

\textit{It is the bodies of these servants} despairs Laura Trevelyan\textsuperscript{130}, exhibiting the depth of social discrimination contained within White’s physical descriptions. Rose, her maid, is ugly, bovine, \textit{monotonous}, embodied through ‘a dress of brown stuff, that was most marvellously suited to her squat body.’\textsuperscript{131} Laura, the mistress, is slim, \textit{flawless}, with neat cuffs and collar, and a \textit{handsome throat}.\textsuperscript{132} Laura’s body is equipped for

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\textsuperscript{125} Mrs Bonner, for example, is \textit{petrified} by the leeches’ sexual connotations, refusing to look either at the ‘naked leeches, lolling upon the moist grass, in their little box’ or at the ‘medusa-head’ P410. The fat, satiated leeches, having sucked ‘until they could no longer twitch their tails’ cause her to \textit{shudder}: she feels she’s in the presence of a mysterious and slightly unwholesome ritual, augmented by Dr Kilwinning’s suggesting a \textit{clergyman} P411.

\textsuperscript{126} Matthew 26.28

\textsuperscript{127} Such enmeshed – and sexual – intimacy shows in the eucharistic ritual of Nuri Bey’s becoming blood brother with Captain Michales\textsuperscript{32-33}:

\begin{quote}
O Nourmpej\ de\ apokri\ qhe\ koitaze\ pel\ tou\ Rwmio\ kaita\ matia\ tou\ gen\ sa\ palika\ i\ i\ ...
O kape\ ta\ Mi\ x\ aj\ hj\ sp\ iroun\ is\ thu\ fora\ da\ .
Paraf\ en\ taraxhi\ to\ ek\ kurie\ y\ ei,\ morel\ \ kai\ xara\ raj\ na\ s\ mit\ e\ me\ to\
mos\ ka\ r\ a\ gr\ e\ me\ o\ et\ ou\ m\ peg\ ou\ pou\ to\ lai\ ma\ i\ tou. (Nuri Bey didn’t answer. He looked at the Greek beside him and his eyes were filled with the palikari … Captain Michales spurred his mare. A strange agitation had taken possession of him: perhaps it was pleasure at the thought of mingling his blood with this young bey, reared in musk … p26-27 my alterations)
\end{quote}

\textsuperscript{128} Claire Carson (2003) uses this unifying potential of the Eucharist in her discussion of eating disorders within church congregations, providing a model for healing of both the individual body and the collective Christian body.

\textsuperscript{129} P418, P419

\textsuperscript{130} P58

\textsuperscript{131} P9: ‘Her big breasts moved dully as she spoke, or she would stand, and the weight of her silences impressed itself on strangers.’ P10

\textsuperscript{132} P9, P11
Chapter Two: Body and Soul

autonomy and artistry. Rose obeys orders; her creativity confined to physical reproduction. Laura’s face is a canvass for thought and emotion; all Rose’s demonstrative expressions are somatic.

Above all else, White’s corporealizations indicate class. Jack Slipper, for example, is of the most disreputable form, all armpits, shoulders and sinewy arms, tobacco and rum – evidence of his insolence as damning as his wiping his hairy nose on his wrist and laughing in the face of authority. Lieutenant Tom Radclyffe, suitable beau for Belle, is handsome, robust manliness and competent politeness, the scarlet of his uniform signifying the soundness of his status. Voss, the scarecrow, straddles the ground between the two: the ragged beard and frayed trousers of social ineptitude alongside the strong back and fearlessness of white bourgeois acceptability.

Kazantzakis’ bodies show us status within gender demarcations: machismo and child-bearing. Physical prescriptions mirror those of cultural accomplishment, again highlighting differences between the novels’ social landscapes.

HANDS

White constructs masculinity in hands. Topp’s ‘small, moist, white hands’ expose his effeminacy; more, even, than his musical sensitivities and girlish romanticism.

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133 For example: giving orders P9-11; adapting to the unexpected P174-175; finding solutions to difficult situations (including, of course, Rose’s pregnancy) P238-247; determining her own future P427-430.
134 For example: piano P99; sketches P168-169; dancing P343-346; poetry P431.
135 P113-115, P129, P346-347, P439-441
136 P56, P57: ‘Kindness made her whole body express her gratitude’.
137 P57-59
138 P20, P125, P18, P27, P86, P91
139 P19, P14, P27, P29, P21, P31-32
140 Kazantzakis also uses hands in this way, most effectively with Captain Mándakas who cut off two of his own fingers when bitten by a snake S 339 p298. In addition to extreme masculinity, this also shows strength of spirit over body, in the desire for ongoing life conquering physical agonies – exhibited also recently by American climber Aron Ralston’s cutting off his own arm to save his life. (Michael Kennedy, “Climber tells how he snapped his arm bones to escape”, in The Sydney Morning Herald. 10/5/03)
141 For example: Compare Fanúrios, as imposing as his mountain homelands S 209 p184, with Bertódulos, the beardless (man-woman) S 104 p96.
142 Kazantzakis’ first view of Christiniá, S 79-80: (The widow, too, is good: plump and fruitful; she’ll bear strong children. p71 my alterations)
Judd’s capable\textsuperscript{144} hands prove his manly dominance: “He is a man. … You only have to look at his hands.”\textsuperscript{145} As Judd ages his hands display his reduced virility: papery and diminished.\textsuperscript{146}

Judd’s hands also reveal his lack of education, and thus his social standing;\textsuperscript{147} a use made of hands throughout \textit{Voss}, especially in handshakes.\textsuperscript{148} Handshakes are also a culturally specific gesture, marking fundamental distinctions between the worlds of black and white.\textsuperscript{149}

Hands are a gesture of the self. Open palms display honest and friendly intentions.\textsuperscript{150} Laura’s hands symbolise her commitment to Mercy, and by extension to Voss.\textsuperscript{151} First – and lasting – impressions are contained in hands, such as between Laura and Dr Badgery.\textsuperscript{152} Voss’ first acknowledgement of his deep attraction to Laura is in dreaming of her hands, which give him access to hidden parts of her self.\textsuperscript{153}

\begin{footnotesize}
\begin{enumerate}
\item P370
\item P274-275  P194: ‘One of his thumbs had been badly crushed by a sledge-hammer long ago, and had grown, in place of a nail, a hard, yellow horn.’ Compare with Topp’s soft and pampered girlie hands, above P33.
\item P454, P471  Such diminishment of strength is shown also in Voss’ starving hands ‘which were, after all, only bones’ P404 and Turner’s ‘sticks of hands’ at his death P453; and the ‘transparent palms’ with which Frank kills himself P404.
\item P472: ‘Judd was feeling his way with his hands.’ Hands his key support and means of communication.
\item For example, compare \textit{Voss’} hot, rough reluctant acceptance of Laura’s hand on the first Sunday P12 with the most powerful handshakes of the moneyed young men at the Pringles’ picnic at Point Piper P66.
\item P219, P389
\item Again, this is culturally specific, since it is not a gesture understood by the Aboriginal men who kill Palfreyman P365. Which, I must admit, I find a little surprising, given the seemingly intuitive nature of the gesture: my palms are empty – I am unarmed. And its historical roots. Open palms were a symbol of friendship and supplication in Ancient Greece (see Pulleyn 1997: 188-195, Burkert 1985) and Rome (see, for example, the Barbarian showing an open palm on the Justice panel of the Arch of Marcus Aurelius (176-180 CE), Kleiner 1992: 290, plate 257). The Hindu deity Ganesh always displays one palm, dispelling fear (Pal 1995), as does the Chinese Goddess of Mercy Quan Yin (Blair 1995). The Buddha taught with open palms, showing the middle way is open to all, represented in statues of the Buddha and in Buddhist meditation practice (Ambedkar 1974). However, the closest gesture outlined by Alfred Howitt (1996:122) in his 1904 study of Aboriginal gestures common to the nations of south east Australia is that for attention, with the open palm moved up and down a couple of times. It would seem that the open palm as a friendly display is not an entirely ubiquitous signal.
\item P326: ‘She wiped upon her apron those hands which the observant Dr Badgery had seen to be too red, and with which she had just been washing various small articles of the baby’s clothing, for she had decided in the beginning that this was a duty she must take upon herself.’
\item P323: ‘Dr Badgery watched Miss Trevelyan’s hand, which was most pleasing, as it hung from the arm of the chair. Or withdrew itself to her lap. Or rested upon the line of her jaw. On one finger she was wearing a little agate ring, that she would twist suddenly.’ In contrast: ‘She found herself staring at his rather coarse, though kind hand spread upon his thick, uneasy thigh.
\item P149: At Rhine Towers, before his letter of proposal, Voss dreams first of a false hand, which he throws away: the social Laura. Then the real hand: ‘white grain’ with its ‘semblance of flesh’, which he hides away ‘in his bosom’. The hand tells her past – in its burn scar – and in it he’s able to ‘read’ all the ‘hills’ of her being.
\end{enumerate}
\end{footnotesize}
Hands are the site of self-control and control of one’s destiny, most poignant in Frank Le Mesurier’s suicide. After asking Jackie what the Aboriginal people intend to do to them and receiving no response, Frank turns to his own decaying hands for the answer: ‘And Le Mesurier continued to sit, staring indifferently at the fragile, yellow-looking bones of his own hands.’ Frank is frightened, unsettled, unsure. His hands are the one way of taking control of the situation – even though the only control he can take is the taking of his own life.

Hands are the purveyors of violence: against oneself, against other people, against animals. Both texts use the hand as departure point for gruesome physical detail, such as Voss’ death: ‘The boy was stabbing, and sawing, and cutting, and breaking …’, laying open our fundamental physicalities.

SEX
The human as physical essence is underscored in sex, as the means for our reproducing ourselves. But sex serves also as the climax of spirituality, in intimate connection between two souls. We see this in Polyxigis’ loss of himself in Emine, in the magic between Kosmas and Noëmi, and between Laura and Voss.

154 P401
155 P405: First Frank tears up his book of poems, ‘by handfuls of flesh’. Then he slits his own throat.
156 For example: Captain Michales stabbing himself in the thigh S 295 not in translation; Efendina’s repentance S 153-155 p144-146.
157 For example: Efendina and his mother S 71-72 p62-63; Captain Michales killing Eminé S 385 p340; Palfreyman’s murder P365.
158 For example: Judd’s slaughtering of the Christmas lamb P211-212; the Aboriginals’ slaughtering the white men’s horses and mules P416-417. The hand as the site of violence against other people and against animals brought together in the death of Furógatos, S539: eaj derbîshj akounphse togo yatostost thepj kaitone facesahkriti. (A dervish knelt on his chest and slaughtered him like a ram. p471)
159 P418
160 Arthur Gibson (1968:142) defines sex as: ‘the mystery of total contact between created existents’, in consequence of which John Macquarrie (1972:116) asserts: ‘even encounters of so-called ‘casual’ sex cannot be regarded as merely peripheral to existence but are bound to affect the persons concerned quite deeply; for in them too something of the totality of being-with-the-Other is expressed, however badly’.
161 S252 p225, S464 p401 Note that Eminé’s failure to reciprocate such intimacy augments her Otherness: she’s not human, S348: omia methgal assa he’enki hisafkathj. Pease eth karabi, thnxacemal stigmhj ki ekle isepali, aparen. (Her flesh was like the sea. A ship would glide over it and scratch it for a moment. Then it would draw together again, maidenly. p306) – The embodiment of animal passion, Stamatibu 1975: 148-153.
162 S446 not in translation, S454 p391, S470 p407
163 In the sexual relationship of Voss with Laura White plays skilfully between body and soul, in their constant dancing towards and away from each other and their own bodies (floundering into each
The spiritual nature of sexuality, though, is entailed also in the mere fact of ourselves as sexual beings. Judd’s losing hope is encapsulated in desire: the erosion of body and soul defined in declivitous libido. Nuri Bey’s suicide enacts the fact of his already sundered soul. The loss of his testicles is more than social masculinity: it is the core of his private identity; our souls intertwined with our desires and self-perceptions of our own desirability.

Sex and gender are enmeshed both internally, in the gendered identity, and socially, in gender-based sexual appropriations. Kazantzakis’ men are sexually rapacious, like Captain Polyxigis, woman-hunter, and Captain Séfakas who broke three beds on his wedding night. The desire of his women is contained by their marital status. Thus Penelope has no outlet for her frustration with Demetrós, while Chrysánthe’s desire has only her brother Polyxigis for focus. Women who express themselves with the sexual freedom assigned for men are dangerous and dehumanised, such as Eminé the wild Circassian who doesn’t even distinguish between the races of men and the Armenian Marúsia who has sex with other men while her husband sleeps in the next room.
White’s sexuality lurches from polite white coyness\textsuperscript{175} to black animal carnalities\textsuperscript{176}. Brendan Boyle, astride both worlds, has his ‘crude requirements’ satisfied by Aboriginal women.\textsuperscript{177} Turner’s social depravity is evidenced in sexual crudeness.\textsuperscript{178} Rose Portion’s pregnancy puts her beyond the limits even of the lower class, and the father dismissed.\textsuperscript{179}

Such social constructions of sexuality are received into the internal shaping of one’s place in the world.\textsuperscript{180} Thus Laura as chaste schoolmistress will not even permit herself to remember erotic dreams.\textsuperscript{181} Nor may the Misses Linsley’s unspeakable suspicions about Laura’s sexuality be articulated.\textsuperscript{182}

**BODY AS CULTURAL SELF**

Internalised social constructions locate our selves in our bodies; we become defined by the ways in which our bodies are socially determined – both by others and in our own perception.\textsuperscript{183} Selves in social flux breach physical norms, such as Efendina\textsuperscript{184} and Bertódulos\textsuperscript{185} who transgress conventions and Belle\textsuperscript{186} and Thodóres\textsuperscript{187} who cross established developmental bounds. White’s black bodies are at the edge of human speciation\textsuperscript{188}; a graphic account of the colony’s racist fundamentals\textsuperscript{189}.

\textsuperscript{175} Embodied in Mrs McAllister’s embarrassment about her legitimate pregnancy P436-437.
\textsuperscript{176} P184, P194, P401
\textsuperscript{177} P178-179
\textsuperscript{178} P218-219, P298
\textsuperscript{179} P57-58
\textsuperscript{180} Foucault 1980: 155
\textsuperscript{181} P430
\textsuperscript{182} P430-431: The Misses Linsley insinuate to each other veiled concerns about Miss Trevelyan’s lesbian tendencies. Such is the strength of this taboo, it has no name. (‘I am the Love that dare not speak its name.’ – last line of Lord Alfred Douglas’ poem “Two Loves”, originally published in Oxford University magazine *The Chameleon* in 1894. Cited at Oscar Wilde’s trial for homosexual offences on 30th April 1895, White 1999: 54-56.)
\textsuperscript{183} See Dutton 1995: 169-196, Grosz 1994: 23, Székely 1988: 19, Merleau-Ponty 1962: 82. Brian Fay (1987:148) takes this even further, locating the self so definitively in the body that all our social identity is contained within physical form: ‘becoming a member of a particular culture is in part becoming a certain sort of body’.
\textsuperscript{184} S 106-109 p98-101
\textsuperscript{185} S 104 p96
\textsuperscript{186} Belle as child P18-19: ‘on account of her youth, had not yet been encouraged to take much part in conversation when company was present’; P70: running with the children; P174: ‘a girl, almost married, who could not learn to eat a peach!’ . Belle married P351-352. Belle as adult P456: a mother, P464: ‘moved amongst her guests’.
\textsuperscript{187} S 288-289 p255-256
\textsuperscript{188} P179: ‘a pair of shrieking black women, naked as the night’; P184: ‘A yellowish woman, of spreading breasts, sat giving suck to a puppy.’; P204: ‘a suggestion of skin wedded to the trunk of a tree’; P218-219: ‘shreds of shy bark glimpsed between the trunks of the trees … they had the dusty, grey-black skins of lizards’; P400-401: ‘their ant-women … who hung galloping children upon their long and dusty dugs’.
Joseph Campbell and Lawrence Rosen stress that the cultural body transcends western notions of individuation\(^{190}\); as illustrated by Veronica Brodie’s story within the very western context of 1960s Australian racism.\(^{191}\) Born Aboriginal, she married a man of mixed race to whom the state had accorded ‘white’ status, thereby becoming ‘white’ herself. A ‘white’ woman in a black body, she wore dog tags to prove her social identity.\(^{192}\)

**SELF**

Contemporary western individuation sites the self as physical – if interstitial – in the brain.\(^{193}\) Within this material location, however, the self emerges in response to received stimuli: in particular, stimuli from human interaction. Under such self-construction, it functions as gateway between the individual and the external world, becoming ‘the device we employ to negotiate the social environment’.\(^{194}\)

This intentionally (if unconsciously) constructed self is by definition fictional.\(^{195}\) As internal fiction, the narrative self is held within the delicate balance of our perceptive capabilities.\(^{196}\) For others, our selves become the sum of interactional memories: essentially their own construction, unbounded by our own bodies.\(^{197}\) Thus, Kostaros and Voss live on beyond their physical deaths, held in others’ thought and emotions;

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\(^{189}\) See, for example, Watt and Watt 2000, Bostock 1993, Gale and Brookman 1975.

\(^{190}\) For example: Muslim identity located in public activity (Rosen 2002: 132); the body the site of transmigratory souls within Eastern notions of reincarnation (Campbell 1992: 69-70).

\(^{191}\) Another eminently Western illustration is the story of philosopher Jeremy Bentham (1748-1832), whose reconstructed body is stored in a wheeled box at the Senior Common Room of University College, London, and continues to attend board meetings. (Barley 1995: 122) This renders obsolete all concept of self-based individuation beyond the social body.

\(^{192}\) Gale 2002 Social construction of racial identity was of particular significance at a time when Aboriginal people were forbidden to drink alcohol or work or travel freely. Benefits of being deemed ‘white’ were, however, overshadowed by her being forbidden to associate with her family, since they remained Aboriginal and consorting between the races was an offence. These preposterous convolutions of social identity were continued with her children, who were each declared to be of mixed race, but of different proportions, despite their having exactly the same parentage – both of whom were ‘white’, although black.

\(^{193}\) Neuropsychologist Paul Broks (2002a:52): ‘The self is no longer a mystery. We know where it is and even, roughly how it is constructed.’ It is found among the tangled neurons and nerve fibres of the brain.


\(^{195}\) It is also a concept of long standing: the Buddhist \textit{anatta} (Ambedkar 1974), traced more recently from Hume by Daniel Dennett (1992).

\(^{196}\) Hence the apparent loss of self through mental collapse or physical damage. See, for example, Broks 2002b.

\(^{197}\) This immaterial self is encapsulated in contemporary embracing of entirely fictional characters. For example, Nigel Barley (1995:17) cites his early experience of local grief and mourning following the death of one of the characters on the BBC’s radio drama \textit{The Archers}: ‘One does not need to have actually existed to be mourned.’
and, since these thoughts and emotions vary between individuals, they live on with a multiplicity of selves.198

Constructing a satisfactory self demands identifiability with others.199 Laura’s search is for ‘some similar mind’; she finds herself in togetherness with Voss.200 Noëmi’s particular horror is loneliness.201 For material souls like Rose Portion and Edmund Bonner, identification with other selves is contained within body202; sole adit, for even the lightest of selves:

_Heavy with the weight of golden sun, the girl could feel the woman’s pulse ticking in her own body, and was, in consequence, calmer than she had ever been, quietly joyful, and resigned. As she strolled towards the house, holding her parasol against the glare, though devoured by the tigerish sun, she trusted in their common flesh. The body, she was finally convinced, must sense the only true solution._203

This combination reflection of soul through the other’s body is encapsulated with Palfreyman’s shaving the repulsive Turner.204

Such self-constructing underscores the self as intrinsically social. Differences between the social landscapes of each text influence their fundamental diversions in plot. _Voss_ marks the individual’s self-actualising through connection with a personal deity, immortalising discrete souls. _Captain Michales_ explores community struggle, common salvation in the exercise of communal ancient duty.205

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198 For example: Kosmas battles against and reconciles paternal expectations s 448-449 p386, s 504-505 p438, Noëmi is terrorised s 459 p396, s 525-526 p458, and Captain Michales resurrects a warrior s 539 p471; Laura retains Christ P474, Colonel Hebden the Devil P470, and Judd a man P472. In summation P477-478: “Voss did not die … He is there still, it is said, in the country, and always will be. His legend will be written down, eventually, by those who have been troubled by it.”

199 See, for example, Goldsmith 2002:35, Sontag 1979: 153-160.

200 P12, P199-201

201 s 456-457 p393-394, s 524-526 p456-458

202 Mr Bonner in a ‘fleshy man’ P78: not just a lot of flesh, but a deep association with his flesh. P56-57: Rose attempts to bond with Laura through physical devotion. ‘Because she was ugly and unloved, Rose Portion would attempt to bind people to her in this way.’

203 P171

204 P305-306: ‘Turner was repulsive to the rather fastidious Palfreyman … [who] was never finished wondering how he might atone for his degrading attitude, the constant fear of becoming dirtied, whether morally or physically, by some human being. Until the atrocious Turner, with greenish scabs at the roots of his patchy beard, and vague record of vice, seemed to offer him a means of expiation.’ A mirror image of this same interaction is in the gradual deterioration of Voss’ smile: the condition of his soul imparted through the physical lack of emotional connection. P358: ‘Voss continued to grin. His flesh had been reduced to such an extent, he could no longer smile.’ Materially, the grin and the smile are equal. But to humanise, to be able to engage with the other, the smile requires depth (see: Rudberg 1997: 190, Ekman 1984) – it is this spiritual depth which has been eaten away.

205 s 540: to panorama xrebi