

# Editorial

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Marked with dual identity, the first issue of *TM* seeks to primarily engage in the relationship between women and authority, vested in literary and philosophical texts. The collection brings together the voices of philosophers, theologians, writers and literary scholars. Significantly, it opens with an article by Pamela Sue Anderson, who explores the ways in which texts such as Kant's *The Critique of Pure Reason* "permit or prohibit women to think philosophically." Alert to the insights of Michèle Le Doeuff, Anderson recounts her own development as a philosopher in an interview by Alison Jasper, which is the last text in the issue. The second article in the collection, authored by myself, applies the concepts from Anderson's reading of Kant, notably images of an island of "pure understanding"—and stormy beyond, to the selected novels by a Canadian writer Jane Urquhart. Following this, Agnieszka Łowczanin provides a reading of *Tristram Shandy*, focused on the marginal character of Mrs Shandy. Engaging with the medical ideas about reproduction in the age of Sterne, Łowczanin sees Mrs Shandy as a victim of cultural imaginary. Alison Jasper, a theologian, redefines an androcentric concept of genius. Inspired by Julia Kristeva, she reads Michèle Roberts' *Secret Gospel*, whose protagonist Mary Magdalene claims authority, while finding her sexually different access to Christ's message. The theme of marginalization of women by philosophical, mythological or sacred texts is given a different aspect in an article by Joanna Kazik, who examines the strategies in which medieval and early modern works exclude women from the community by turning them into a laughing stock in seemingly playful jest.

Marije Altorf, another philosopher appearing in this first issue, devotes her article to the tension between authority and creativity in Iris Murdoch's *A Fairly Honourable Defeat*, read in the context of Murdoch's philosophy explicated in *The Sovereignty of Good*. Altorf's reading of Murdoch as a philosopher offers a parallel to Anderson's reading of Le Doeuff. Engaging with the phenomenological philosophy of Maurice

Merleau-Ponty, Małgorzata Myk focusses on Rhoda from Virginia Woolf's *The Waves*, and sees the character's "uncertainty" as a paradoxical expression of her authority. A different perspective on female authority is adopted by Adam Sumera in the analysis of Ian McEwan's "Conversation with a Cupboard Man" and its film adaptation. At the heart of the analysis is the son emotionally devastated by his toxic mother. Unlike McEwan's character, constricted by the cupboard space, Muriel Spark's heroines, discussed by Monika Rogalińska, struggle out of their conventionalized selves into full personhood.

In the first of two radically different approaches to poetry in this section, Małgorzata Poks dwells on spirituality in the works of American poet, Denise Levertov, whose religious undertones, no matter how muted or transformed, testify to the affirmation of life. In contrast, Katarzyna Poloczek's article on Irish poet, Mary Dorsey, shows how the pronounced manifesto of lesbian desire turns into an indictment of the community, whose repressive standards aim at a violent eradication of difference. The section ends with two men reading women. Alex Ramon scrutinizes the fiction of American-born Carol Shields, who developed as a writer in Canada, and detects in her male characters a potential for disrupting stereotypical constructions of masculinity. Tomasz Fisiak juxtaposes *The Bell Jar* by Sylvia Plath to *Faces in the Water* by Janet Frame so as to read both against Liz Stanley's concept of feminist auto/biography.

Opening the section Word/Image/Sound, Paul Tiessen analyzes the first novel by Rudy Wiebe, a Canadian writer of Mennonite origin, in light of his memoir *of this earth*. The article stresses the relationship between language, soundscape of childhood, memory and identity. David Jasper remains within his interdisciplinary interest in literature and theology, discussing the artist as a mediator of religious experience. His article connects light in the paintings of Joseph Mallord William Turner and Vincent van Gogh with religious illuminations. Disturbing the contemplative tone of the first two articles in this section, Tomasz Dobrogoszcz analyzes Michael Haneke's film *Caché* in light of postcolonial criticism, emphasizing the polarity between descendants of the colonized Algerians and their former masters, now unsettled by the intrusion of surveillance camera in their apparently safe home. The focus of Joanna Kruczkowska's article is Northern Irish vernacular used in the poetry of Tom Paulin and Michael Longley. In each case the soundscape reflects an engagement with history and politics. The article by Katarzyna Ojrzyńska is devoted to Brian Friel's *Molly Sweeney*, whose dance, explored in the context of Irish dance, takes her out of her ordinary self repressed by patriarchal convention. While Ojrzyńska's article connects with the first section through the character of Molly, an article by Joanna Kosmalska returns to the output of McEwan,

whose short story is analyzed in the first section by Sumera. Devoted to dichotomous images in McEwan's *Saturday*, Kosmalska's text explores paradoxical characters and their paradoxical world.

In harmony with Word/Image/Sound Teresa Podemska-Abt elicits comments on Indigenous Australian literature from writer Jared Thomas, whose remarks on language, tradition and identity provide the second section of *TM* with further depth and excentric perspective that already anticipates the second issue, notably *Marginalia/Marginality*. The two interviews in the first issue have been grouped in a separate part, with Agnieszka Salska's and Grzegorz Kości's comprehensive reviews of selected scholarly books in Poland. Fusing the convention of an article and review is a text by Richard Profozich on the contemporary situation of American newspapers.

While harmonizing with respective sections, all the texts in this volume can be subdivided into philosophy and theology, British and American literary studies, Irish studies, Canadian studies, Aboriginal studies, film studies and gender studies.

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