In the final section of this chapter, I will attempt to introduce, in cameo form and through a reading of two short poems by Seamus Heaney, the dilemma of the postcolonial critic who looks to assemble an organon responsive to the historic and aesthetic dimensions of literature. As already explained in the introduction, this cameo reading is also intended to highlight considerations of genre that have a significant impact on the reading and reception of postcolonial literature. The reasons for the relative neglect of poetry and drama in non-Irish postcolonial literature have been briefly broached in the previous chapter. This next segment returns to this very topic as the silent preface to the challenges posed for the postcolonial novel. In distinguishing poetry from the modalities of prose, Susan Wolfson has argued in *Formal Charges* that poetry is "precisely, and inescapably, defined by its formed language and its formal commitments" (3). Without denying that poetry has specific characteristics, and has traditionally been more inviting of considerations of form, however, I will argue in my readings of postcolonial novels in the final three chapters that the narrative modes that dominate canonical postcolonial literature are no less defined by their aesthetic dimension. Indeed, it is particularly important that this consideration be extended to literary expression in this genre because of the implicit understanding of prose as "compositorial" rather than "compositional," and of form in prose as "instrumental" rather than as a part of the signifying design (Christopher Ricks qtd. in Wolfson 236n4). Although the challenge is magnified by the variant mode of telling, the centrality of aesthetics obtains in postcolonial literary prose even as it determines our modes of apprehending poetry. Exclusive attention to the postcolonial novel either as a form predisposed to national allegory or as a purely
symptomatic formal societal product of the prevailing relations of production delegitimizes both the validity of postcolonial experience as expressed in poetry and drama as well as the postcolonial novel's escape from the burdens of this "modern" form through devices it shares with these genres. In the current critical moment, however, neither has escaped the pressure to perform in instrumentally political ways.

In his poem "Hercules and Antaeus" (North, 1975), Heaney dramatizes the conflict between the mythical, "Sky-born and royal" Hercules, and "the mould-hugger," Antaeus. In Heaney's rendition, the "challenger's intelligence" is a "blue prong" that lifts Antaeus "out of his element" and "into a dream of loss." The poem and the conflict described therein end in two counterposed images: Hercules lifting his arms "in a remorseless V" and Antaeus lifted and banked "high as a profiled ridge, / a sleeping giant, / pap for the dispossessed" (46-47). Along with other companion pieces in the collection, this poem has been read by some critics as a political allegory for postcolonial troubles in general, and Northern troubles in particular, the available commentary veering between regard for "fidelity to the processes and experiences of poetry," to use Heaney's own words, and frustration at the failure to build a meaningful bridge between poetry and politics as a result of the abstraction of immediate political contexts (Preoccupations 56; Longley 74). The competing imperatives of poetry and politics bedevil the critic even as they render ambiguous the poet's and the poems' purpose. The complexities of Heaney's difficult hermeneutic endeavor--the attempt to grasp his own bequest of dualities as much as the intricacies of colonial experience, to do his own work as much as that of understanding Irish identity, to reconcile poetics to politics, and perhaps to move toward and be moved by an objective as yet unknown--join with the dilemma of the literary critic charged with marshaling a criticism responsive to that of the postcolonial writer essaying matters of history with the matter of art.
David Lloyd draws attention in *Anomalous States* to Heaney's stature as a poet and the coincident "tendency to regard his work as articulating important intuitions of Irish identity" (13). Composed as they were by a Northern Irish poet in the seventies, "after the renewed outbreak of political conflict," as Helen Vendler notes, the Hercules and Antaeus poems are historically rooted in the context of a troublesome phase in the political life of Northern Ireland. In his introduction to the context for *North*, Blake Morrison writes: "In the early 1970s, in a new version of the old cry, 'Where are the war poets?,' critics and journalists had begun to call for poetry that would 'deal with' Troubles" (55). As the "best-know of the Belfast 'Group,'" Heaney "was particularly subject to such exhortations. Thus when *North* finally appeared in 1975, containing some poems explicitly about the Troubles, there was an almost audible sigh of relief" (56). Clearly, much was expected of the poet and the collection.

But if the images in Hercules/Antaeus poems evoke colonization or Northern "troubles," they do so obliquely at best (89). The poems cast these troubles in a drama that removes us to different places and earlier times, and their protagonists into other and confusing roles. If we were intent on a postcolonial parable--it is by no means clear that this is what Heaney himself is offering or if this is the poem's only purpose--"Hercules and Antaeus" appears to offer a powerful mythography of the colonial encounter in which the native would seem to have been thoroughly defeated by "the challenger's intelligence." The overt references to historical figures (Byrthnoth and Sitting Bull) alongside references to mythical ones and to real places ("sleeping giant," a well-known topographical feature in Northern Ireland) alongside conceptual ones (sky and earth) evoke particular contexts for this old story, but an abstract sort of native is invoked here, born and tied to the land and its fecund if defeated possibilities. In this extended elegy, Heaney collapses time and place, geography and history, text and variant contexts, and what he elsewhere refers to as a
blending of "atrocities past and present," into an overwhelming (and timeless) schema of challenge and defeat (Preoccupations 57). Those who long awaited a poet of the troubles find that within the logic of this particular poem from the collection, however, colonial, postcolonial, and even Irish experiences have been recessed into a much older story, and one with a known plot. Clearly, Heaney's response to the Northern troubles is to seek other troubles through the course of history. The immediacy of contemporary issues has been worked out of the poem in the process of straining them through a cribriform mythical structure that permits them to leak away. What is left behind is what was already there, an abiding, indeed archetypal, and already known myth now sodden with suggestion but lacking precise shape, and therefore both frustrating and rich for interpretation in its ambiguity.

"Hercules and Antaeus," Heaney explains to Seamus Deane, traces a contest in which rational light finally conquers and illuminates the dark instinctual outlook of the tribe" (Hart 77). This is a story not for the moment or the hour, but for all time. Henry Hart explains that the poem expresses solidarity with the dispossessed and damned; with Balor, the one-eyed robber god defeated by the legendary invaders of Ireland (the Tuath de Danaan); with Byrhtnoth, leader at the Battle of Maldon whose forces were massacred by the Danes; with Sitting Bull, emblem of the American Indians doomed by white colonizers; and ultimately with Catholic inhabitants of Ireland deracinated by Protestant conquerors. (97).

Beyond this expression of solidarity, however, Heaney is also interested in presenting the story of challenge and defeat as an old story, as the oldest story in fact. The particular context of the more contemporary colonial and postcolonial experiences is both excessive and subordinate to this story. Surveying a series of events, Heaney seems to insert the reader into history even as he ultimately ejects us out of it, capitulating to some greater demand.
The work of political probing is thus performed here not through a \textit{sui generis} model arising from the context but through a return to stock figures from a traditional poetics that are revised, reconstituted, and pressed into service for a whole range of contexts. The poem submits a particular phenomenon, one rehearsed repeatedly through history in successive scenes of challenge and defeat as a mythical grid through which the Irish situation might be read. Beyond the teleological structural plot of challenge and defeat, there is little but "pap for the dispossessed," in the poet's own ironically apt phrase. It is precisely this move and the recourse to myth that have garnered him much criticism from critics of the collection in which the Hercules/Antaeus poems appear.

Ciarán Carson and David Lloyd have both objected to the "dangerous conflation of myth and history" in \textit{North} (Murphy 49). In his review of the collection in the \textit{Honest Ulsterman}, Carson complains:

\begin{quote}
It is as if he is saying, suffering like this is natural; these things have always happened; then happened then, they happen now, and that is sufficient ground for understanding and absolution. It is as if there never were and never will be any political consequences of such acts; they have been removed to the realm of sex, death and inevitability. (qtd. In Murphy 49).
\end{quote}

The poems, simply put, are unequal to the political task at hand. Lodged in this incommensurability, however, is the stuff of the poetic. It is the mis-match that allows the poetic any capacity it might have for transcending the \textit{lebenswelt}. The abundance of the poetic imagination exceeds the worldly purpose, freeing the text from a transparent auctorial intention.\textsuperscript{ii} The liberation of the text for interpretation beyond its pragmatic context constitutes some of what we have come to recognize as the ideological power of literature. It is precisely the process of mutation between genres that renders the literary project excessive to the factual record. If this genre-dependent liberty constitutes political evasion, even
ideological capitulation, it is also the freedom essential to creating possibilities that evade the conditions of the given world. Even the ideologically failed text affords insights excessive to its conservatism by virtue of this incommensurability.

Critics suggest that the Hercules/Antaeus poems can be read "as both artistic and political allegories" and that there is as much reason for reading their conflict "as a political allegory" as there is for reading it "as an oblique comment on Heaney's practice as a poet" (Morrison 58; Shapiro 19). Substantiating these somewhat psychobiographic interpretations, Richard Kearney also contends that Heaney "draws from classical myth to exemplify the struggle in his own psyche between the god of reason (Hercules) and the god of ancestral memory (Antaeus)" (130). Heaney himself reveals that "Hercules represents the balanced rational light while Antaeus represents the pieties of illiterate fidelity. The poem drifts toward an assent to Hercules, though there was a sort of nostalgia for Antaeus... This was a see-saw, an advance-retire situation" ("Unhapy" 62). In the essay "Belfast," Heaney writes: "The feminine element of me involves the matter of Ireland, and the masculine strain is drawn from the involvement with English literature. I was symbolically placed between the marks of English influence and the lure of the native experience, between 'the demesne' and 'the bogs.'" (qtd. in Shapiro 17). The logic of the poem, moreover, suggests that the struggle is not only between historical figures but allegorical and psychological elements as well. These elements are at once external to the poet and intrinsic to his own psyche. If Hercules stands for architectonic (and avaricious) intelligence, Antaeus embodies instinct and artesian mystery; if Hercules's is the "future hung with trophies," Antaeus, a potentially representative figure for those on the losing side of the colonial experience, is left with little more than "a dream of loss." The poet's move to allegorize—literally to speak or interpret one experience in terms of another—begins to engender a predictable set of constructions defined by the mythical
scheme even as Heaney battles for a meaningful rapprochement of the competing elements warring within his own psyche for regiment, elements that are reduced to dualities in the attempt to schematize the struggle. The challenger and the native seem to have become here the "diamond absolutes," a notion Heaney rejects forcefully elsewhere in the collection. In structural and formal terms, therefore, it is not surprising that the phenomena of encounter and battle, historic or personal, are reflected in antagonistic representations. The Hercules-Antaeus combat is thus mirrored in linguistically opposed constructions that give structural poetic form to the confrontation of conceptual dualities. Reflecting the sexed traits associated with the challenger-defeated, "Hercules and Antaeus" is constructed, as Alan Shapiro points out, on the basis of a formal tension between vowels and consonants, identified with Antaeus and Hercules respectively. If Hercules is "snake-choker," "dung-heaver," "spur of light," "blue prong," Antaeus is associated with the softer vowels and assonances, "cradling dark," "secret gullies."

Insistently preserving the dualities of male/female, instinct/intellect, tradition/technology, and past-ism/futurism, the poem seems to signal total entrapment in a scheme that disallows nuance and enforces assent to the systemic world of Hercules. Hercules apparently "has the measure / of resistance," and one assumes the full measure of the "overendowed navvy," in Burris's evocative description of Antaeus (97). Notwithstanding that Heaney substitutes a state of coma for Antaeus's death in the original myth, the prospect of his reawakening is powerfully belied. As a figure for the vanquished, Antaeus leaves no palpable moraine, only "pap for the dispossessed." If Antaeus survives at all, it is as Herculean postscript, present only, and thus only relatively, as irrecoverable past. Their future already horoscoped by history, Antaeus is thus consigned to categorical identification with a defeated native experience while Hercules serves as the (forever)
triumphant masculine strain." Visible only in light of the challenger's light, the native is invisible in his own element and by his own lights:

But now he [Antaeus] is raised up—
the challenger's intelligence

is a spur of light.
a blue prong grappling him
out of his element
into a dream of loss

Within the mythical scheme available, Antaeus has no existence except in relation to Hercules. If he existed before, it was only in anticipation of Hercules's definitive challenge. In an earlier eponymous poem in the collection, Antaeus confesses, in a feminine mode:

"When I lie on the ground / I rise flushed as a rose in the morning" ("Antaeus"). The feminine air of expectation is complemented with a combination of bravado and dread in the lines that conclude the poem:

Let each new hero come
Seeking the golden apples and Atlas.
He must wrestle with me before he pass
Into that realm of fame

Among sky-born and royal:
He may throw me and renew my birth
But let him not plan, lifting me off the earth,
My elevation, my fall. ("Antaeus")
Threading together their twinned fate, "Hercules and Antaeus" begins thus: "Sky-born and royal / . . . Hercules has the measure / of resistance." The poet's return to the phrase "Sky-born and royal" forges a shackling link between the two poems. "But now," the poem continues, "he [Antaeus] is raised up." We understand that Antaeus falls by this rise because we are meant to recall the fear expressed in the earlier poem: "But let him not plan, lifting me off the earth / My elevation, my fall." But we are also meant to recognize this as a felix elevatio that will bring the native into an inevitable, and therefore inevitably progressive order. Hence the poet's apparent assent, even capitulation, albeit reluctant. In their interpretation of the poem, David Cairns and Shaun Richards argue that "the objective is to create an act of union between Antaeus and Hercules in which the historical inevitability which sides with the latter can be enriched by 'instinctive feel' and 'illiterate pleasure'" (145). Assuming that such a union is desirable or even possible, it is nevertheless clear that the terms of the union will remain the challenger's, and the junction between the two will be forever marked by the inversality of the constitutive elements. Antaeus has no present and no future, Hercules no relevant past.

It would seem then, that the triumph of Hercules is quite complete. If Hercules is associated with the future and Antaeus with the past, the past is thereby lost. The inevitability of the outcome is signaled pluralistically through the device of a known story, through the recourse to eclipsed moments in history, and through the very structure which preordains the end. Inasmuch as these events have already happened and cannot be changed, poetic intervention cannot alter their course. The end of the poem is predetermined by the defeat of Antaeus and his tragic elevation. This loss is already the undeniable donnée.

Despite this given scheme of challenge and loss, reflected in the strictly dualist structure of the poem, a parallel move within the text escapes this rigidity altogether by collapsing time and space in two short lines that seem at first glance to be little more than an
aside: "Balor will die / and Byrthnoth and Sitting Bull" (46). The insistent "Bs" in the heroic names, following in sequence from "A"ntaeus suggest the beginning of a litany that terminates prematurely, but not before it has suggested a larger and uncontainable history and the subordination of this history to linguistic order. Figures and events from different traditions and historical periods are crossbred within one poetic string, the "Ba," "By," "Bu" variation in repetition serving almost as incantatory enunciation, or even a grammar of violence. With these two lines, the poem opens the floodgates of epic memory, commemorating the losers this time and all those ways of being and knowing that have supposedly long surrendered to their challengers. The poet refuses to let the past lie "slumbering in forgotten crates" even if their content is supposedly and inevitably known (North 17-18). His own well-known penchant for "digging" surfaces repeatedly throughout this and other collections of his poetry in images of excavation and unearthing as in the lifting of "the lid of the peat" and of "the coffins of dead relations," of "unwrap[ping] skins" (4; 6; 24). As he excavates "the cud of memory" the poet is intensely aware of walking over "the skull-capped ground" (8;16). He will "revive the clay "and re-animate it for the present (18). An artful voyeur strolling through the past, the poet is a disengaged flaneur through time who will collect its fragments for the reader and reconvene their memories. It is death itself that is disallowed here even as it is recounted. In as much as this is an unaccepted death it then becomes a powerful mode of reliving the past through remembrance:

We do not fall like autumn leaves
To sleep in peace. Some traitor breath

Revives our clay . . . . (18)

In associating Antaeus with ancestral memory, moreover, the poet's account of this overwhelming defeat nevertheless constitutes that remembrance of things past which will not
accept their inherent pastness. Whether or not we accept that "to recall the past is a political act," as Geoffrey Hartmann suggests, as a poetic act it effects a simultaneous affirmation of the terrors of the past even as it denies the ultimate terror of the final death we know as disremembrance (78). In his essay "The Storyteller," Benjamin accords to memory the status of "epic faculty par excellence" (97). With the eclipse of those modes of telling that were designed to pass on the past and keep it alive through transmission and contact, it is a willful act of remembrance, however imperfect, that must be mobilized. If it is not given to us at the end of a horrifying course of events in history, Benjamin laments, to be able "to exchange experiences" and therefore to remain conscious of history without the faculty of this whole memory that can "absorb the course of events," imperfect recall and partial vision must now be our diminished legacy (83; 97). Within a Benjaminian scheme, as proposed in various essays in *Illuminations* in general and his "Theses on the Philosophy of History" in particular, the mis-fitting parceled fragments we are given by the contemporary poet-storyteller do not constitute a new or alternate history with another teleology nor a hidden subversive text but rather a refusal to surrender the past to the hegemony of the *nunc stans* even as they become newly relevant to it. The oldest story in the world is thereby sundered as moments of rupture, of paroxysms and crises flash up to reconfigure the present, denying to history its fantastic creed of progress and to the future the promise of ongoing evolution. Indeed, Heaney structures his presentation of these moments as if they were haphazardly illuminated by random bolts of lightning: "Balor will die / And Brythonth and Sitting Bull." The prophetic tone used by the poet who can logically be no more than a belated witness is accomplished by wrenching the past linguistically into the future tense. Memory thus makes the already past immediate, but it also fills us with foreboding for a future we know to have already come to pass. This overwhelming compression of time, effected through poetic and linguistic devices, becomes extremely suggestive as a potent reminder of a danger not yet
past. As Benjamin declares, "the 'state of emergency' in which we live is not the exception but the rule. We must attain to a conception of history that is in keeping with this insight" (Thesis VIII, 259). In his dreadful recounting of "atrocities past and present," Heaney ultimately gives us a catalog and a chronicle of things past, not a narrative of forward movement. It is what Benjamin refers to in "The Storyteller" as the embedding of definite events "in the great inscrutable course of the world" (96). It is not the concatenation of events with which the poet is concerned but with moments of misprision and loss in the course of history. If this is no more than aesthetic resolution, it is also no less than a seizing of the past for an as yet unknown future, thus articulating a poetic space of irresolution enacted precisely by that modal mis-translation between the political and the poetic that would normally disallow the conjunction of random fragments of history.

If the above implies the potential for poetic transformation and excess, the formal structure of the poem with its counterposed binaries and stylized antagonists embed the story squarely within a predetermined and inescapable interpretive plan. The native, by definition, must be constructed in the language of origin and loss. If the native has a contemporary dimension at all, it is in terms of capitulation to the challenger's regime of intelligibility; he is already transformed by the Herculean "spur of light." The figures of Hercules and Antaeus might be seen as exemplary for the inevitability which characterizes the representation of the colonial and the postcolonial in the script derived from First World critical apparatuses. When the challenger's eye thus seeks out the native, it finds defeat and loss, as new light is shed, but on the old dark. The implied disavowal of an other intelligence in this formulation functions as an exquisite cartouche within a bigger picture: in the larger field of inquiry known as postcolonial studies, it is the passe-partout into the interpretation of the expressions and experiences of the native. Against the challenger's intelligence stands the nostalgic native, the mould-hugger now uprooted from place, a tragic figure who is without, it would
seem, the intelligence or perception, or choice (the Latin "intelligere" also implies "to choose") enjoyed by the challenger. Disregarding, for the nonce, the fact that there are no real women in this scenario who might proliferate the difference internal to Antaeus's world, in the argument as presented, if the value of native experience is its feminine, instinctual contribution to male rationality, the latter is supposedly still the absolute value since its triumph is so complete.iii This story, as it exists in a powerful archive, concedes neither instinct to Hercules nor intelligence to Antaeus, but Heaney's own acts of reconciliation suggest that the struggle continues somewhere, in the arena perhaps of aesthetic form or in a cognitive struggle that attempts to harmonize two sorts of order in an unequal battle. The attempt to fashion an admittedly muddy allegory of the defeated native and the conquering challenger result in their construction in sharply antithetical terms, but with the sense of battle alive.

Heaney's struggle to broach the experience of colonialism and its legacy in the Antaeus poems is particularly resonant for the postcolonial project because it expresses so eloquently the traps that await the writer and the critic in their attempt to comprehend the political through the poetic within this predetermined schematic. The plenitude of the present remains undisclosed in the "cradling dark" and "secret gullies" that were the haunts of Antaeus. In the available blueprint, the only permitted space of difference stands between Hercules and Antaeus as both history and intercultural contact are simplified in the re-discovery of the native. The intimacies of difference, the brooding battles within the world of Antaeus, the challenges to which Hercules is subject in his own world, have no voice within this schematic. Is this poetic scheme a measure of bourgeois capitulation on Heaney's part or faithful rendition of inescapable realities? Whether the poet has found this script or generated it for the task at hand, whether he speaks in propria persona or as ventriloquus, whether he mythologizes history or historicizes myth, whether he reduces the potential of
Antaeus to "pap" or laments that it is thus reduced, whether he naturalizes violence through long memory or refuses the scopic blinders of the present, whether he flattens experience into mythical monotone or exhumes a synecdochic chorus, whether he thus evades history or is forever haunted by it, this is the thicket of questions that await the figure Joshua Glen cheekily terms the "hermenaut" entering the deep and alien poetic space that can still remind one of home.

1'Antaeus, son of Poseidon and Gaea, is the giant of Libya who compelled all strangers passing through the country to wrestle with him. Whenever Antaeus touched his mother Earth, his strength was renewed, so that even if thrown to the ground he became more powerful. Hercules overcame him by lifting him into the air, in effect dis-placing him and his connections to the strength-giving earth.

ii See Terry Eagleton's elaboration of this Benjaminian idea, "Truth is the death of intention," in Walter Benjamin or Towards a Revolutionary Criticism, especially on 117.

iii See also Thomas C. Foster (71).

iv Like other critics, Andrew Murphy agrees that "Antaeus serves as a figure for the native communities who opposed the advance of colonialism throughout the world," concluding that Heaney's position is as follows: "the struggle of these traditional, pastoral, earthbound societies was . . . always doomed to failure, as they faced an adversary whose technological advantage and whose world-view always outstripped and exceeded that of the communities who resisted them" (47). In "Fusions in Heaney's North," David Lloyd states that "Heaney fashioned this list [of "national military heroes"] with an eye to chronological progression and cultural plurality" (85). Morrison suggests that the Antaeus poems could be read "as an allegory of the Protestant settlement of Ireland . . . but it is more a parable of imperialism generally" (59). Written as the later Antaeus poem was, in
the aftermath of Heaney's experiences at Berkeley, the sense of solidarity expressed in the poem is confirmed by Heaney's own comments on the influence of his sojourn in California:

The whole atmosphere in Berkeley was politicized and minorities like the Chicanos and Blacks were demanding their say. There was a strong sense of contemporary American poetry in the West with Robert Duncan and Bly and Gary Snyder rejecting the intellectual, ironical, sociological idiom of poetry and going for the mythological. I mean everyone wanted to be a Red Indian, basically. And that meshed with my own concerns for I could see a close connection between the political and cultural assertions being made at the time by the minority in the north of Ireland and the protests and consciousness-raising that were going on in the Bay area. (qtd. in Morrison 59) find original footnote 49

'Hercules's victory over Antaeus, as Sidney Burris reminds us, was "an intellectual one because he discovered that holding the giant over his head would cause his eventual downfall" (96).

"Michael Molino argues that if "on one level, the wrestling match between Hercules and Antaeus is an allegory of the Irish and British struggle in which the British finally defeat the Irish," the conflict "also represents . . . a struggle not with the British, but within the Irish themselves" (94-95). Molino nevertheless concedes that Antaeus "is representative of the Irish tradition and the myth of origin" (95). "In 'Making Strange,' [Station Island]," Cairns and Richards explain, "Heaney fragments himself into his two constituent parts, Antaeus and Hercules, the one 'unshorn and bewildered / in the rubs of his wellingtons,' the other 'with his travelled intelligence / and tawny containment, / his speech like the twang of a bowstring;' and produces a synthesis as he, Heaney as a transcendent
consciousness, stands between them, advised by a 'cunning middle voice' to 'Be adept and be dialect'" (145).

"Hercules and Antaeus," Heaney explains to Seamus Deane, "traces a contest in which rational light finally conquers and illuminates the dark instinctual outlook of the tribe" (Hart 77). Heaney wishes to function Janus-faced: "looking back to a ramification of roots and association and forward to a clarification of sense and meaning" (Preoccupations 52).

Cairns and Richards suggest that "these dualities of male and female, intellect and instinct, are found throughout his work, forming a leitmotiv whose comprehension is central to its understanding, just as its recognition appears to have been crucial to Heaney's own poetic growth" (143). Preserving the dualities, Heaney nevertheless advocates their rapprochement: "The objective is to create an act of union between Antaeus and Hercules in which the historical inevitability which sides with the latter can be enriched by 'instinctive feel' and 'illiterate pleasure'" (145).