

Sentimental Jonah's Heart of Stone

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THERE is a story in the Christian tradition that at the moment of the birth of Christ, a mournful sound echoed throughout the Greek isles. The birth of Christianity spelled the death of Pan, and the expulsion of the Olympian divinities who were sent wandering the night. This same Christian tradition held that the Olympian divinities, being pagan gods, were commensurate with devils who rose from hell to corrupt humanity.

It is the figure of the pipe-playing Pan with which Louis Stone chooses to identify his main character, a hunchback, Joseph ('Jonah') Jones, in his novel *Jonah* (1911).¹ As representative of the pastoral, lover of music and the dance, god of woods and fields, Pan also appears as representative of all the gods and, as such, of heathenism itself. Pan is recognized as the personification of nature in Milton's 'Lycidas', and as the personification of paganism in 'On The Morning of Christ's Nativity'. It is this ambivalent attitude towards Pan that is reflected in the deformed character, Jonah, who lives outside of the law. Jonah, too, can charm with his modern-day syrinx, the mouth organ. Yet Jonah, too, is not far removed from the representation of the 'Pan' that is the eponymous symbol of paganism, and to a much lesser degree, the devil itself.² (The Hades-Pluto-Poseidon trio have more imposing claims.)

In Christian art (as in Greek and Roman) the 'devil' is frequently represented as having, like Pan, a cloven foot.³ This Christian association of the devil and cloven feet is said to have originated in the Hebrew writings in which the devil is called *seirizzim* (goat).⁴ There is no mistaking the allusion in Stone's novel: Jonah and Chook are referred to as 'the devil an' 'is 'off!' (p. 23). Jonah is seen as a 'misshapen devil with glittering eyes' (p. 37) and is as 'crafty as a devil' (p. 12). Explicit here then, is the notion that the 'Devil's form is, after all, that of Pan, and attendant demons are satyrs'.⁵ The supposed satanic associations of the deformed are acknowledged throughout the novel, and the mythological roots of the association explicated in the chapter 'The Pipes of Pan'. The chapter is an overt fusion of mythological and fairytale elements which together provide the framework that makes *Jonah* a novel that inverts reader expectations and Stone a novelist of the grimly humorous. His wry wit is evident in the twisting of familiar European myths and fairytales and in the contorting of popular physical images of the 'principal character' (Stone objected to the use of 'hero').⁶ There is, contained also within *Jonah's* contorted physical image, the perversion that has become identified with the Australian myth of landscape.

Although myths and fairytales 'speak to us in the language of symbols representing unconscious content', Bruno Bettelheim suggests that their appeal 'is simultaneously to our conscious and unconscious mind, to all three of its aspects—id, ego, and superego—and to our need for ego-ideals as well'.⁷ Through the overt association with the mythological Pan, Stone's conscious choice of a hunchback 'hero' presupposes the atavistic response inspired by the Myth of Deformity.⁸ The deformed body is a semiotic system of the irrational; it manifests itself in an easily identifiable form: disability defines an identity determined by persona. Underlying this mask of deformity is the assumption that spirit and body are of a oneness, a wholeness, of synchronous distortion.

It is a response articulated by the shoemaker, Hans Paasch. Paasch is Jonah's mentor and surrogate father. He is also Jonah's first victim in Jonah's battle out of hell-by-association. When Hans Paasch realizes he is being financially devoured by 'the misshapen boy that he had taken off the streets' (p. 83) Paasch experiences 'the vague, primeval distrust and suspicion of the deformed that lurks in the normal man, a survival of the ancient hostility that in olden times consigned them to the stake as servants of the Evil One' (p. 83).

Stone's choice of a deformed main character overtly identified with the dark image of paganism (as opposed to Pan's pastoral image) is calculated to elicit a negative unconscious response within other characters and the reader. The unconscious pessimistic response that determines

myth (of which Jonah is representational) is counteracted by the optimistic response (Jonah's narrative) that fairytale demands.⁹

Clearly, as the Jonah/Pan association reveals, Stone is aware of the prejudices that the portrayal of a deformed character can invoke consciously or otherwise and has exacerbated, then disarmed, reader-response by overtly referring to deformity's mythological past. Reader-response is inverted, through the juxtaposition of mythology and fairytale. It is fairytale and its language of symbols which Stone uses to speak to the unconscious mind, and through which he converts the acknowledgement of prejudices against deformity into an expression of optimism.

Jonah as a larrikin is the analogue of the mythological Pan. But where Pan is in his element in the pagan pastoral of Arcadia, twentieth-century Jonah rules and triumphs in near-barbaric, inner city Waterloo. His triumph is an inversion of Waterloo's implied 'decisive defeat' and a wry comment on the expression *Et in Arcadia ego*. In this role he comes closer to portraying the image of Pan so often invoked by many other Australian writers¹⁰ in which Pan is a literary symbol of humanity's primal impulses, where 'will, effort, and action' are expressed through 'earth-vigour'.¹¹ This earth-vigour is translated into literary vigour in which Australian writing 'has been marked by strength rather than grace, by a rude energy rather than by subtlety, so that vitality has often atoned for lack of form; freshness for want of pumiced elegance'.¹²

If Pan is the literary symbol for this type of writing, then by a process of inversion, Jonah is its personification. The most obvious inversion of expectations is found in the way in which Jonah's deformity becomes a positive factor. On the miniscule battleground of Waterloo, Jonah does not succeed in spite of his deformity, but because of it. In every sense, his deformity reforms him. The beating of a bricklayer that could have ended in the bricklayer's death, causes Jonah to regret his part because 'his hunchback made him conspicuous'. The liaison between Jonah and Clara is reduced to sneaking secrecy, which is necessary because 'Jonah's conspicuous figure made recognition very likely in the streets and parks of the city' (p. 185). Indeed, to put a slightly different emphasis on the phrase and intended meaning, Jonah is a novel about a 'self-made man'.¹³

Jonah's association with Pan and the Pan-environment comes alive from the first page through descriptions of carnage that maintains human existence. The original meaning of 'pan' (from the Greek *paiein* meaning to feed, to pasture)¹⁴ is gruesomely invoked: sheep are 'skewered like victims for sacrifice'; a pig hangs 'pallid as a corpse'; butchers hack at meat for their customers who stand 'sniffing the odour of dead flesh, hungry and brutal—carnivora seeking their prey'.

'Jonah's Arcadia' is as incongruous as 'brutal pastoral'. Jonah's land is a land whose creatures are continually in conflict and whose inhabitants are dispassionately likened to various animals and insects. In it, Jonah rules as leader of the Push and, like Pan who ruled in the forest, inspires panic in those who wander his domain at night. He, too, is a leader of Flocks and Shepherds, not a follower.

Jonah's environment is not the forest but the urban 'landscape'. The Australian landscape has its own myth, is itself a semiotic system that suggests a perverse fascination with hostility, extremity, and inversions (as of the seasons). Indeed, as Graeme Turner suggests, 'it is just these most harsh and bizarre aspects of the land which we perversely enshrine in our image of national character'.¹⁵ He comments that 'the Australian landscape as mirror to the soul reflects the grotesque and the desolate rather than the beautiful and the tranquil'.¹⁶ Jonah's physique takes Turner's statements to their literal conclusion. Jonah's body is the embodiment of the characteristics of the land he lives in, though at the time the novel was published, 'The kind of national type suggested by Jonah was hardly likely to be popular'.¹⁷

Jonah's connection with Pan is an example of polygenesis, consciously developed; Jonah's connection with inverted elements is Stone's acknowledgement of cultural specificity. Moreover, the extent to which it is possible to see Jonah as a national character, portrayed through myth that has been inverted to articulate the particular structure of Australian culture and its colonial roots, can be seen in Jonah's 'orphan' state. Jonah's parentage is unknown, his parents having

rid themselves of his 'unwelcomed presence'. However, in terms of the cultural specificity of myths, it is worthwhile noting that Pan is generally held to have been fathered by Hermes, patron of rogues, vagabonds and thieves. The character of Jonah the larrikin, is therefore, a reflection of this mythological parental consciousness. As such, Jonah's 'Pan persona' supports, in part, the theory that the pessimistic response that determines myth stems from character action based on superego demands.¹⁸ For Jonah, it is Paasch who provides the shadowy presence of a surrogate father. His suitability for the role is accented by his abnormal fascination with the unwanted of his trade. His shop contains 'half a dozen pairs of misfits', the pride of which is a 'monstrous abortion of a boot, made for a clubfoot'.¹⁹ Paasch clings to the boot 'with the affection of a mother for her deformed offspring' (p. 83). This statement of affection is inexplicable, an inversion of expectations and, indeed, of truth, given our knowledge of Jonah's abandonment and the savage reaction towards abnormal offspring in the animal world. But as a collector of the unwanted of his trade, Paasch is the ideal surrogate parent. Indeed it is not until he realizes he is facing ruin through Jonah that the compassionate Paasch experiences 'suspicion of the deformed'.

Through Paasch, Jonah has inherited his livelihood, a means to independence, and so, a means to move away from the 'father'. A common fairytale and mythic message, and one in operation here, is that for maturation to occur, the parent must be defeated. Paasch's defeat comes with the opening of Jonah's shoe shop: Paasch, horrified, 'swallowed hastily, with the choking sensation of a parent whose child has at last revolted' (p. 83).

Jonah is no longer the child. He is the father. His fertility has produced an heir contrary to *ex nihilo nihil fit*, the proposition that nothing was ever yet conceived of nothing. It is on seeing his son for the first time that Jonah changes, and not because he is 'a sentimental bloke after all' and 'admits to his feeling'.²⁰ Stone is far too conscious a writer to string his story on so feeble a thread.

Jonah's change (and this is an interior change, the only possible change) occurs when Jonah voices the primitive responses to the disabled and rejoices that out of his grotesque body with its back 'thrust outwards in a hideous lump' he has created his son's 'straight back and shapely limbs'. His son, Ray, has inherited none of Jonah's deformity, ergo he has inherited none of the prejudices. To use an obvious simile: through his son, Ray, Jonah is able to shake from his back the burden of collective prejudices. Moreover, he has created proof that his physicality is not the result of devilish interference, but of chance:

His eye caught his shadow on the wall, grotesque and forbidding; the large head, bunched beneath the square shoulders, thrust outwards in a hideous lump. Monster and out-cast was he? Well, he would show them that only an accident separated the hunchback from his fellows. He thought with a fierce joy of his son's straight back and shapely limbs. This was his child, that he could claim and exhibit to the world.
(p. 43)

After Jonah discovers his son, Ray, his motivations are the clear-headed motivations of the self-serving, not the sentimental. Ray is proof of Jonah's humanness, he is the anchor in the flotsam of normality, and Ray is a purging of identification with the convict mythology, for he is without blemish. (The convict mythology is certainly invoked from the start, with Jonah being, after all, a larrikin—a word purported to have Irish origins, but achieving its Australian form of 'larrikin' meaning hooligan—also Irish—in Melbourne, around 1870). Finally, Ray is the catalyst in Jonah's move away from larrikin identification towards maturity and financial success as a twentieth-century mark of 'respectability': 'He would have thrown up the sponge there and then, but for the thought of the straight-limbed child in Cardigan Street, for whom he wanted money—money to feed and clothe him for the world to admire' (my italics, p. 84). Through Ray, Jonah can regain his place in the world, and is no longer forced to act the social misfit he portrays. The assertion that Jonah's place in life has been marked by chance, not divine retribution, is reiterated in the exhibition of the son, Ray, this perfect flesh from

imperfection: 'he stood before the crowd, his eyes glittering with pride as he exhibited his own flesh and blood, the son whose shapely back and limbs proved that only an accident separated the hunchback from his fellows' (p. 59).

Jonah's later success is gained through utilization of his son, and the 'father', Paasch. When the roles are reversed and Paasch has grown 'childish in his distress' (p. 196), Jonah intervenes not because he is sentimental, nor because he wishes to impress Clara with a philanthropic gesture. He is protecting his own interests: Paasch tells Jonah with 'prophetic fury' that 'The great gods shall mock at you' (p. 197), and Clara recognizes some primitive power behind his curse. She tells Jonah, 'if he dies, his blood will be on your head, and your luck will turn' (p. 197). Jonah needs no prompting in the face of 'prophetic fury' for 'Paash's words had struck a superstitious chord in Jonah, and he went out of his way to find a plan for relieving the old man without showing his hand' (p. 197). Through cash he hopes to dispel Paasch's 'prophetic fury' and propitiate the gods, or at the very least, the Furies, avenging spirits of retributive justice whose punishment is said to have extended to those who had 'defrauded the friends who trusted them, or who, having grown rich, kept their money to themselves, and gave no share to others'.²¹ This same sense of superstition has fuelled Jonah's antagonism towards Paasch, who, he says, 'is no friend of mine. 'E told everybody on the Road that I went shares with the Devil' (p. 197).

Jonah moves away from identification with Paasch and his misfits. He moves away from associations of 'clubfoot boot' to 'silver shoe', an image central to the novel. Jonah's love of Ray is that of property, an 'exhibit' for others to 'admire', a love that is little different from Jonah's love of the Silver Shoe: as far as Jonah is concerned, 'His son and his shop, he had fathered both' (p. 107). Ray provides the motivation; the Silver Shoe provides the means. Both are 'Currency'.²²

Many allusions are at work here. Greek mythology is invoked through the lame Hephaestus who made golden shoes that trod on air and water, just as Jonah's silver shoe 'trod securely on air' (p. 103). That Jonah chooses a silver shoe recalls the Silver Age of mythology, where the Silver Age signalled the end of the Golden Age's perfect harmony. Significantly, the Silver Age saw the arrival of women and the appearance of bodily imperfection.

The 'giant' size of the shoe invokes both the mythological and fairytale tradition of the giant. Shoes, as well as feet, have long been recognized as a phallic and fertility symbol.²³ Obviously, Pan does not have 'feet' and so the fact of his cloven-hooves would appear to contradict the above statement—yet Pan is the god of fertility. Pan's sexuality is separate from his fertility (the ability to produce).²⁴ Neither his nor Jonah's effectiveness (fertility) is dependent on the frequency of sexual activity, and indeed, once Jonah has demonstrated his ability to produce a son, the sexual act appears to be of minor importance to him.

Apart from its sexual significance (to which we shall return), the shoe in this novel also represents an important move into the world of fairytale. It is a move into an imaginative form that represents the process of positive human development. Not only does Jonah reach self-realization (through financial independence, moral maturity, and the establishment of a positive, albeit limited, marital relationship), but the process of positive human development is extended beyond the text, by the form that text takes. Through fairytale narrative, the reader is taken from identification with the overtly explicated prejudices against the deformed (explicated through the mythological allusions) to an acceptance of Jonah.

Jonah is introduced in the terminology of the unnatural and supernatural, but his introduction is also an invitation by Louis Stone to look beyond what is most obvious:

A first glance surprised the eye, for he was a hunchback, with the uncanny look of the deformed — the head, large and powerful, wedged between the shoulders as if a giant's hand had pressed it down, the hump projecting behind, monstrous and inhuman. (p. 5)

The words 'a first glance' warn the reader to look beyond the physical. Further, the word

‘uncanny’, that is, unnatural, or inciting superstitious fear in the beholder, places all deformed beings, including Jonah, in the Other realm with Other beings.

Stone's choice of words associated with the supernatural expresses a basic premise underlying the myth of deformity. Additionally, deformity provides a convenient system of semiotics, a typical phrenology, where a character's single exaggerated physical abnormality can provoke predictable associations in the reader's mind. This gives the writer the choice of exploiting or contradicting the predictable. Eleanor Dark's hunchback, Paul Hamlin, in *Prelude to Christopher*, is an example of the writer's choice to exploit the predictable. Through gothic evocation, Dark portrays her hunchback as a thoroughly evil toad who plots destruction in his laboratory. It is such a predictable use of the semiotics of deformity, that it risks demystification of the text, and frankly, hilarity. Dark utilizes deformity to exacerbate the premise of evil associations. She capitalizes on the premise that deformity defines an identity determined by persona, or mask, of deformity: it is a convenient ready-made symbol offering maximum character-correspondence with a brevity of words.

It is inevitable that the reader, and characters within the novel, will see the disability before meeting Jonah. The disability precedes the character. In Stone's novel, Jonah the man is obscured by his kyphosis. Ada dances not for Jonah, but ‘before the hunchback’ (p. 17); Clara sees a ‘misshapen hunchback’ (p. 111); Paasch sees ‘the familiar figure of the hunchback’ (p. 82); the piano salesman glances at ‘the hunchback’ (p. 123). Deformity defines identity: what is seen, is judged. Aware of this natural response to the unnatural, Stone invokes the response, and then asks us to go beyond ‘first glance’ for there is more to Jonah than meets the eye. Jonah provides the key to the novel's structure.

The fairytale structure of Jonah acts as an important counterbalance to the expectations that the mythological elements have provoked. Primarily, Jonah is a peculiarly Australian version of the several hundred versions of Cinderella that exist. It is obvious that the shoe—the foot—figures predominately in the many Cinderella versions, each faithful to the understanding that the ‘unrivaled tiny foot size [is] a mark of extraordinary virtue, distinction, and beauty’.²⁵ Jonah possesses none of these attributes at the beginning of the novel, and the phrase *ex pede Herculum* 26 serves aptly here, as Jonah's shoe, which is fifteen feet long, blatantly proclaims that this is Cinderella without the ‘extraordinary virtue, distinction, and beauty’ and without the sex. The very symbol of his shop suggests the division between love and riches.

The silver shoe (fifteen feet long) above Jonah's shop is covered with ‘silver leaf that glittered like metal’ and ‘trod securely on air’ (p. 103). Children flock to the sound of hammering, and on the ‘stroke of seven’ images of Cinderella are conjured as ‘the shop stood smiling like a coquette at her first ball’. This is the fairytale of the street—the heroine is a coquette, not an innocent. Stone lays the foundation for his faulty Cinderella, Clara Grimes, who struggles in the midst of genteel poverty, and wrestles between a repulsion for deformity and her reverence for money.

Clara enters the Silver Shoe, her apologies are a rekindling of the Pan mythology, as her voice falls like the sound of ‘harps and flutes on Jonah's ear’. She exclaims, ‘my feet are rather a nuisance’ (p. 109). She presents her foot with its ‘high instep [which] was a distinguished mark of beauty among the larrikins, adored by them with a Chinese reverence’ (p. 110).²⁷ The name ‘Grimes’ (with its meanings of soot, smut, and coal-dust) suggests that Clara is a namesake of her predecessor, Cinderella the Ash-Sitter. But there is an important distinction, a warning, and wonderful inversion: Jonah has the foot of his princess, but not the shoe.

Of the three women Jonah encounters, Ada is the first. Ada is a pitiful creature who stirs ‘no sentiment’ in Jonah (p. 29). Though Jonah voices the familiar male-fear of entrapment during their courtship, it is Ada, the dryad of his larrikin youth, who is trapped. Through loneliness and limited vision, she must choose between the lesser of two evils: Jonah, a ‘misshapen devil’ who can offer her financial comfort, or, the warmth offered by the pub, The Angel, with its ‘unwinking stare like an evil spirit’ (p. 34).

Stone's wry joke is that Mary and Joseph are made for each other: Mary Giltinan and Joseph 'Jonah' Jones are the entrepreneurs of urban Australia. The name 'Giltinan' has many interesting meanings. The most obvious application is that she is merely 'gilt', a layer of gold, and not the real thing; then there is the suggestion of 'thief' both in her role as saleswoman where 'customers were like clay in her hands' (p. 109), and her final usurpation of the two rivals; and then there is the comical application of 'gilt' as young sow, in which the gilt and the gelded suggests a celibacy or sterility in Mary and Joseph's marriage. Their relationship is a marriage not of romance, but of the entrepreneurial spirit: Mary is to reap the rewards because she is 'a born saleswoman' (p. 109) just as in business 'Jonah the hunchback had found his vocation' (p. 88). If a Cinderella can be found in this odd, new-world retelling of an old tale, it is Mary: 'For she worshipped [Jonah] in secret, grateful to him for lifting her out of the gutter, and regarded him as the arbiter of her destiny' (p. 111). Jonah marries Mary 'chiefly on account of Ray, who was growing unmanageable' (p. 216). Yet this marriage is productive in a business sense: the opening of new stores augers well. It can be concluded that having achieved financial success, Jonah too, ends 'happily ever after'. One generally expects to find a happy couple in a fairytale ending, and they are to be found in the parallel plot, in which Chook and Pinkey experience 'a rare kind of human relationship. Theirs is the success story'.²⁸ The appeal of love above business success has led at least one writer to wish that Pinkey had 'been the heroine of the book and not a subsidiary character'.²⁹ While it is understood that the interlacing of the two plots is important in dichotomizing the superiority of love aboveriches, it is the plot of Jonah and his deformity as a device with which this article is primarily concerned. Jonah provides the key to the novel's structure. His failure to achieve a successful loving relationship is foreshadowed by Paasch who prophesizes 'Money you shall have in plenty while I starve, but never your heart's desire' (p. 197); the truth of this is later recognized by Clara when Jonah declares his love to her (p. 202).

Clara, the false Cinderella, stirs Jonah's emotions; she is, after Ray, the 'second passion of his life' (p. 175); but in the context of Jonah's drive to achieve normality and respectability, she is a dangerous woman capable of making Jonah 'forget his business instincts for a minute' (p. 111) and later, capable of transforming Jonah into 'the old-time larrikin' (p. 215). The scene in the sitting-room, after Ada's funeral, is important for what it reveals about Jonah's moral maturation and his recognition that the impoverished Clara is morally bankrupt. The reverence for money is expressed by this false Cinderella when her feelings are replaced by business sense and her 'slight sense of physical repugnance to the hunchback had vanished since his declaration'. Emotion is replaced by rationalization for Jonah, 'and his shop stood for power and success. What else mattered?' (p. 205). Jonah's reaction to Clara is similarly motivated but from the opposite perspective: on first meeting her 'He felt he must keep her at any cost' (p. 10). In the final paragraph of the novel, Clara's power to destroy the essence of a man who has shown himself capable of doing 'the right thing' is depleted by her having already married. It is a narrow escape for this Aussie Battler turned businessman, who had capitulated to his emotions 'as a garrison surrenders without a blow' (p. 216).

In the chapter 'The Pipes of Pan', Clara enamoured with the Silver Shoe, learns its history with astonishment 'like a fairytale that happened to be real'. There are descriptions of brass tubes, gold, and silver tubes, buildings that float with the 'unreality of things seen in a dream'; landscapes like 'hills of fairyland that might dissolve and disappear with the falling night' with its 'magic play of light', and where 'the fantastic city' becomes the 'magic city'. It is a spell that is broken, but recast when Jonah plays his 'pipe'. This chapter best illustrates the infusion of fairytale and mythology: when Jonah takes out his mouth organ, a modern day syrinx, or Pan-Pipe, he captures momentarily the elusiveness of love as he charms Clara, significantly enough, by the river:

He was no longer ridiculous. The large head, wedged beneath the shoulders, the projecting hump, monstrous and inhuman, and the music breathed into the reeds

set him apart as a sinister, uncanny being. She frowned in an effort to think what the strange figure reminded her of, and suddenly she remembered. It was the god Pan, the goat-footed lord of rivers and woods, sitting beside her, who blew into his pipes and stirred the blood of men and women to frenzies of joy and fear. (pp. 182—183)

Clara is ‘hypnotized’ and ‘A pagan voluptuousness spread[s] through her limbs’ (p. 183) before the spell is broken and she stumbles back to the ferry at Cremorne Point. Stone’s use of precise location and authenticity of dialect imparts a verisimilitude unusual in fairytales. But as with Stone’s warning on seeing Jonah, one must not be deceived by a first glance. Stone’s description of a street ‘glitter[ing] like a brilliant eruption with the light from a row of shops’ is juxtaposed with a description of the flesh-hungry inhabitants of the street. The inhabitants are no more real simply because they are more brutal. Stone warns us, through Jonah, to look beyond what meets the eye. By his own admission, Stone ‘haunted the markets for weeks... [until he] got the real atmosphere’.³⁰ It is ‘atmosphere’ which Stone attempts to evoke, and this is precisely what he achieves through incorporating fairytale and mythology. Atmosphere is an intangible essence that surrounds substance—it does not attempt to be that substance. And yet Jonah has been condemned for not being precisely what it does not intend to be: ‘Its realism is only superficial. The characters, for example, are presented in clear outline, but not substantially; distinguished only by the exaggerated features of their personality.’³¹ As this comment omits to mention Jonah’s hunchback, it must be assumed that the deformity was felt to be of no semiotic importance, or that the hunchback was merely an ‘exaggerated feature’. Such criticism of the novel’s ‘unreality’ stems from basic misunderstanding of the main character and the novel itself. It is folly to look at mythology and fairytale as truth—as real—but prudent to recognize truth through mythology.

Dorothy Green makes a case for realism in terms of seeing Jonah dramatically, as a cinematic novel.³² She acknowledges that this perhaps was not Stone’s intention yet cautiously proposes a possibility that Stone had knowledge of the cinematic process. She counters A.G. Stephens’ criticism that Jonah is a succession of scenes by asking ‘But supposing that was what Stone intended it to be?’ (p. 21). Understandably, there are bound to be problems and anachronisms in attempting to define one art form by comparing it with another. It is not necessary to digress into a history of film, for Green’s case for Jonah as a cinematic novel is an admirable one. But her case for realism in the novel Jonah based on a comparison with the art of cinematography needs to be clarified and taken an extra step.

Vachel Lindsay and Hugo Munsterberg, major USA (Formative) film theorists around the time of Jonah’s publication saw film not as ‘a mere record of motion but as an organized record of the way the mind creates a meaningful reality’ (my italics).³³ Their dictum was that film was the medium not of the world but of the mind. Film theorists of the time argued against ‘reality’ which they defined as characterized by time, space, and causality. What film, or the photoplay, did was tell a story by overcoming these characteristics of time, space, and causality, in other words, the realities of the outer world. Indeed, to the Formalists, the cinematic experience was closer to the world of dreams. Even Andre Bazin, a later film theorist in the Realist tradition, likened audience response to cinema as a ‘window on their dreams’³⁴ (and Hollywood is often spoken of as ‘the dream factory’).

And here we have the connection between what Green rightly conceives as a cinematic novel—not in terms of linking reality with cinema, but in terms of linking dream with cinema. Dream is the link between cinema, Jonah, and the fairytale. Unlike the individual dream shaped by the individual unconscious mind (which is often the result of unrelieved inner pressures expressing problems, but never solutions) the cinema and fairytale, like myth, is a controlled collective dream. It is the ‘result of common conscious and unconscious content having been shaped by the conscious mind, not of a particular person, but the consensus of many in regard to what they view as universal human problems, and what they accept as desirable solutions’.³⁵

Green's vision of *Jonah* as a cinematic novel is so keenly expressed that Green interprets as good camera direction one of Stone's more overt fairytale (and myth) links—that of giants and Circular Quay. Since it appears 'like a bite from a slice of bread' (p. 174) it cannot merely, as has been proposed, be seen as being presented 'like a moving picture'.³⁶

Giants exist as a destructive force throughout *Jonah*: the cause of *Jonah*'s deformity is described as being 'as if a giant's hand had pressed it down' (p. 5). The ever-present image of giants is evoked as children 'fascinated by this monster of a boot, [wish]; to see it again in dreams on the feet of horrid giants' (p. 81). Always there is the sense of a larger presence, an authoritative being who controls the people of this little world, people who are, after all, only as important as 'moths', 'ants', like 'flies', like numerous insects and animals.

The words 'luck' and 'accident' figure predominantly: *Jonah*'s deformity is 'only an accident'; Ada's pregnancy is dismissed as such 'accidents were common'; and her death is described simply as 'a fatal accident'. And reality is reduced by Time that is measured in 'strokes', where 'the larrikin never grows old' (p. 4). Stone places *Jonah* the hunchback in the midst of a distorted Eden, a displaced Arcadia, where food is rank; where humans rate comparison with the hunted, the quarry, and have habits like thieves 'sniffing the odour of dead flesh, hungry and brutal—carnivora seeking prey' (p. 3). Recognizable here is the author's juxtaposition of factual language with the organic language of myth, which creates a sense of pull, rather than unbalance, in the reader. The factual language creates a sense that is so unfairytalelike, that it is understandable that many have tried to apply, with obvious failure, the tag of realism to the novel.

There can be very little doubt that Stone consciously strove to fuse myth and fairytale and place them in an urban Australia, even mixing in an Australian version of the Christian family, a family who is creating a future of competitive self-reliance, while throwing hand-outs to a superseded, moribund parent.

Stone's wry wit is evident in the distortion of the mythologies, in the twisting of a fairytale, and the bending of Christian ideologies to personify anti-Christian ideals. *Jonah*, himself, is a wry comment on the nature of the Australian hero—a peculiar combination of beast and prince. He embodies all that is necessary in Australia to 'fit' in: he is, of course, Australian; he is a businessman; he is a husband; he is a father: and finally he is the quintessential misfit, the unrefined 'fifth essence' that the word 'quintessential' implies; *Jonah* is the embodiment of the typical qualities of the outcast, an outlaw in exile, pursuing his life of nonconformity.

1 Louis Stone, *Jonah* (1911; rpt. Melbourne: Angus & Robertson, 1979). All subsequent references are from this edition.

2. William Woods, *A History of the Devil* (London: W.H. Allen, 1973), p. 89.

3. The popular notion of devil did not exist in Greek and Roman tradition, and did not appear in Christian imagery until the early 14th century. Rather than being a direct enemy of man, the devil, or demon, was represented as a dangerous spirit.

4. Gilbert Thurlow in *Biblical Myths and Mysteries*, ed. Bridget Hadaway (London: Octopus Books Ltd, 1974), p. 52.

5. Alan W. Watts, *The Two Hands of God* (New York: Collier Books, 1975), p. 37.

6. John Ladeveze, 'The Writer of "Jonah"', *The Sydney Mail*, 17 July 1912, p. 20.

7. Bruno Bettelheim, *The Uses of Enchantment* (Harmondsworth: Penguin, 1979), p. 36.

8. The word 'deformity' in this article is used interchangeably with 'disabled'. This author is aware of the difference between the terms.

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9. Bettelheim, p. 35.
 10. These include Kenneth Slessor, Dorothea Mackeller, William Baylebridge, and the artist Norman Lindsay, with whom Stone was personally acquainted.
 11. T. Inglis Moore, *Social Patterns in Australian Literature* (Sydney: Angus and Robertson, 1971), p. 292.
 12. Moore, p. 294.
 13. Dorothy Green, 'Louis Stone's *Jonah*: A Cinematic Novel', *Australian Literary Studies*, 2 (June 1965), p. 17.
 14. Robert Graves, *The Greek Myths, I* (Harmondsworth: Penguin, 1977), 102.
 15. Graeme Turner, *National Fictions* (Sydney: Allen & Unwin, 1986), p. 36.
 16. Turner, pp. 31—32.
 17. Green, p. 20.
 18. Bettelheim, p. 41.
 19. In E. C. Stedman's poem, 'Pan on Wall Street', Pan is represented as club-footed, not clovenhooved.
 20. Leonie Kramer (ed.), *The Oxford History of Australian Literature* (Melbourne: Oxford University Press, 1981), p. 99.
 21. Thomas Bulfinch, 'Stories of Gods and Heroes', in *Bulfinch's Mythology* (New York: Avenel Books, 1978 edition), p. 270.
 22. The common colonial term for children born in the colony was that they were 'The Currency'. See Robert Hughes, *The Fatal Shore* (London: Collins Harvill, 1987), p. 158.
 23. R. Brasch, *How Did It Begin? Customs & Superstitions & Their Romantic Origins* (Camberwell: Longman, 1965), p. 41.
 24. Pan's intended capture of the nymph Syrinx, though frustrated, is fruitful in that it produces a source of music: thus his sexual frustration gives rise to a new 'organ', a new 'instrument'.
 25. Bettelheim, p. 236.
 26. By the foot judge Hercules, or, From the Part Judge the Whole.
 27. There is speculation that Cinderella was originally a tale from China, where self-mutilation in the form of foot-binding was once common, though the Chinese are not alone in their regard for feet. See William Graham Sumner, *Folkways* (Boston, Massachusetts: Ginn & Company, 1940), pp. 367—368.
 28. Green, p. 19.
 29. Ronald McCuaig, *Introd.*, *Jonah*, p. xii.

30. H. J. Oliver, 'Louis Stone', Australian Writers and Their Work series (Melbourne: Oxford University Press, 1968), p. 8.
31. The Oxford History of Australian Literature, p. 99.
32. Green, p. 31.
33. J. Andrew Dudley, The Major Film Theories: An Introduction (New York: Oxford University Press, 1976), p. 19.
34. Dudley, p. 148.
35. Bettelheim, p. 36.
36. Green, p. 25.