

Exposition

Foreword

DÁNIEL PANKA & EVGENIYA LAVERYCHEVA

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The idea for the *Anthony Burgess Special Issue* of *The AnaChronisT* was prompted by a conference held at Eötvös Loránd University (ELTE) on 10 November in 2017 as a celebration of Anthony Burgess's centenary. Aside from plenary talks and individual sessions, the conference also featured the continental premiere of Burgess's musical setting of T. S. Eliot's *The Waste Land*, performed by members of the Department of Music Culture and the School of English and American Studies at ELTE, who were also helped by then-current and former students of the Liszt Ferenc Academy of Music. Perhaps even Anthony Burgess would have approved of such a conclusion to the conference proceedings, since he considered himself first and foremost, as it stands on the homepage of the International Anthony Burgess Foundation in his own words, "a musician who writes novels, instead of a novelist who writes music on the side."

Besides honouring Burgess's own self-image as a composer, the conference focused on the author's literary output and his relationship to other media. Collected in this volume are extended versions of the papers presented at the conference, selected on the basis of the generous offers of the participants to take part in this project and elaborate on their talks. It is the editors' hope that the assortment of scholarly essays captures the multidimensional and interdisciplinary spirit of the event, as well as providing a deeper insight into Burgess's work and a look beyond the traditional cornerstones of Burgess scholarship.

Anthony Biswell's essay looks at Burgess's biographies of Ernest Hemingway and D. H. Lawrence and addresses important questions

FOREWORD

in connection with Burgess's own endeavours to write his own biography. Biswell's contention is that a new insight into Burgess's two autobiographies can be gained by understanding the way Burgess constructed biographies about others and how these texts operate.

Gábor Bodnár looks at Burgess's musical setting of *The Waste Land* through the lens of Robert Schumann's work. (Not coincidentally, Bodnár's help was also instrumental in the staging of the performance at the end of the conference.) In the essay, Bodnár attempts to outline a method (or a map) for the curious reader/listener that would facilitate a comprehensive understanding of Burgess's work, which is filled with interdisciplinary and intertextual allusions throughout.

Jim Clarke's essay focuses on the various invented languages in Burgess's fiction. Clarke argues that numerous forms of constructed language in the writer's oeuvre, from mock-Elizabethan in *Nothing Like the Sun* to Nazi newspeak in *Earthly Powers*, deserve just as much attention as Nadsat, Burgess's arguably best-known invented language. The article provides a full taxonomy of created languages in Burgess's novels, offering a new approach to analysing these linguistic inventions outside the science-fiction genre where they notably belong.

Zsolt Czigányik and Júlia Bánházi discuss Burgess's idiosyncratic view of history based on his dystopian novel, *The Wanting Seed*. Czigányik and Bánházi argue that cyclicalality (as opposed to a linear teleology) and the Pelagian–Augustinian dichotomy play an important part in forming Burgess's paradoxical fictive world that the writer presents in the novel. The authors claim that *The Wanting Seed* takes nothing less than the nature of history as its subject matter.

Ákos Farkas and Evgeniya Laverycheva explore the possibility of reading *The Clockwork Testament* as a campus novel by demonstrating how the narrative is primarily centred around a university campus, a genre-defining feature of academic fiction. They argue that such a reclassification of the third instalment of the "Enderby Quartet" may offer fresh insight into the thematic and stylistic aspects of Burgess's work as well as place the novel among other important representatives of the genre of academic fiction.

Hajnal Király investigates Stanley Kubrick's creative strategies in the filmmaker's 1971 screen adaptation of Burgess's *A Clockwork Orange*.

Király discusses the intermediality of the novel and how its audio-visual aspects are adapted and transformed by Kubrick in his screen version, representing the manipulative effect of media on society. She suggests that the connection between the novel and the film goes far beyond the narrative or stylistic level, opening a new path to their interpretation.

Károly Pintér's essay discusses Burgess's third and last dystopian novel, 1985, as an extraordinary combination of essay and fiction. Analysing the string of non-fiction texts from 1985, Pintér argues that Burgess not only offers his views on Orwell's *Nineteen Eighty-Four* but also contemplates a number of related political, social, philosophical, and other issues. In view of this, 1985 is regarded as Burgess's "cacotopian (his preferred term for dystopia) ars poetica," involving the reader in a "complex intellectual game" of the genre.

Rob Spence's essay focuses on various representations of Burgess's home city, Manchester, in the writer's prose. The article explores how Burgess's childhood memories of his birthplace provide copious material for such of his novels as *The Pianoplayers*, *Little Wilson and Big God*, *Honey for the Bears*, *Any Old Iron* and others, where Manchester appears in one form or another.

The issue also features a review by Mária Palla of a recently published Burgess biofiction written by Sean Gregory, and a brief personal reflection on 2021 Nobel Prize Laureate, Abdulrazak Gurnah, by Anthony Levings of how he wrote his PhD dissertation on an important aspect of Burgess's work. The crown jewel in the printed version of the issue is the edited but unabridged typescript of a thus far unpublished lecture by Burgess entitled "Imperfect Man," with an introduction by Andrew Biswell, director of the *International Anthony Burgess Foundation*. It is here that we wish to express our heartfelt gratitude to Professor Biswell for allowing us, on behalf of the Burgess estate, to include this valuable addition to the Burgess *oeuvre*. We do hope that this special issue will prove to be stimulating and worthy of interest both for Burgess scholars and for the general readership.