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**A MODERN EXILE: HOME AND BELONGING IN *FOR LOVE ALONE***

**Modern Bir Sürgün: *For Love Alone* Romanında  
Yuva ve Aidiyet İncelemesi**

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**Abstract**

This study examines the transforming notions of home, belonging and exile in *For Love Alone* by Christina Stead and suggests that the heroine Teresa represents a modern exile who searches for love, knowledge and freedom in the imperial context of the early twentieth century. Teresa's experiences are both shaped and constrained by her family relations, gender, colonial and imperial status, and her cultural and geographical bonds with Great Britain. Her voyage from Sydney to London, in this sense, symbolises a continuous struggle against all kinds of social, cultural and historical pressures at the intersection of modernity and imperialism in the 1920s and 1930s. Teresa, as an Australian white woman, cannot develop a sense of belonging by oscillating between exploited and colonial lands. In time, she gets rid of her ties to objects, people and places, and for her the real home becomes a world of love, knowledge and independence.

**Keywords:** *For Love Alone*, Home and Belonging, Modern Exile, Christina Stead

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## Öz

Bu çalışma, Christina Stead'in *For Love Alone* adlı eserinde yuva, aidiyet ve sürgün kavramlarını incelemekte ve kadın kahraman Teresa'nın yirminci yüzyılın başlarında sevgi, bilgi ve özgürlüğü arayan modern bir sürgünü temsil ettiğini öne sürmektedir. Teresa'nın deneyimleri, onun aile ilişkileri, cinsiyeti, sömürgeci ve emperyal durumu, ve Büyük Britanya ile olan kültürel ve coğrafi bağlarıyla hem şekillenir hem de kısıtlanır. Bu anlamda, Sidney'den Londra'ya yaptığı yolculuk, 1920 ve 1930'larda modernite ve emperyalizmin keşişme noktasında her türlü sosyal, kültürel ve tarihsel baskıya karşı sürekli bir mücadeleyi sembolize eder. Avusturyalı beyaz bir kadın olan Teresa, sömürülen topraklar ile sömürgeci topraklar arasında kalarak, bir aidiyet duygusu geliştiremez. Zamanla nesnelere, insanlara ve mekanlara olan bağlarından kurtulur ve onun için asıl yuva, sevgi, bilgi ve bağımsızlık dünyası olur.

**Anahtar Kelimeler:** *For Love Alone*, Yuva ve Aidiyet, Modern Sürgün, Christina Stead

### 1. Introduction

In her novels, Christina Stead (1902-1983) combines art with experience and provides an intellectual outlook on critical issues, such as marriage, love, independence and accessing knowledge. She presents the drama of human beings "struggling against interwoven psychological and socio-economic pressures", such as "the tensions of family bonds, the burdens of money and poverty, the constraints of social values and expectations" (Strauss, 1982: p. 86).<sup>1</sup> *For Love Alone* (1945), in this respect, shares mutually related themes with her preceding novels such as *The Salzburg Tales* (1934), *Seven Poor Men of Sydney* (1934), *House of All Nations* (1938) and *The Man Who Loved Children* (1940).<sup>2</sup> In the novel, Teresa is presented as a young, intelligent and imaginative woman living with her family near the harbourside in Sydney, Australia. Discontented with her family life, financial concerns and cultural restrictions, she is committed to finding true love and traveling to London to become an independent woman and accessing knowledge at the cultural centre of the British Empire. Throughout the narrative, Stead gradually reveals Teresa's disillusion with her life, drawing a complex psychological charac-

<sup>1</sup> Stead identifies her novels as psychological narratives that present "the drama of the person" (Raskin, 1970: p. 75). *For Love Alone* is dramatic in the sense that the characters are presented without any subjective statement from the narrator and they are only subject to the reader's judgement (Blake, 1994: p. 119).

<sup>2</sup> Stead's later novels include *A Little Tea, a Little Chat* (1948), *The People with the Dogs* (1952), *Dark Places of the Heart* (1966; UK title *Cotters' England*), *The Little Hotel* (1973), and *Miss Herbert (The Suburban Wife)* (1976).

ter rather than an idealized female figure. Teresa's ambitions are balanced with "*consequent delusion and self-deception*" in both Sydney and London (Blake, 1994: p.119). *For Love Alone*, in this sense, is distinctive in its psychological depth, unique style and expression, and its emphasis on the vitality of the human need for love, artistic expression and independence.

Teresa's experiences as a white colonial Australian woman and her quest for love, knowledge and freedom in Sydney and London cultivate a number of questions on the notions of home, exile and belonging: what is home? Is home a place, a thing or a person? How do the imperial, cultural and familial factors influence Teresa's sense of belonging, as well as her physical, intellectual and spiritual journey? What makes her an exile and her voyage modern? What is the significance of love, freedom and knowledge in *For Love Alone*? What does Stead's youth tell us about Teresa's experiences in the novel? In line with these questions, this study suggests that Teresa represents a modern exile who searches for eternal love, knowledge and freedom in the imperial context of the transforming world of the early twentieth century. Her experiences are both shaped and constrained by her family relations, her gender, her colonial and imperial status, her cultural bonds with Great Britain, and the geographical distance between Australia and England. Her voyage, in this sense, symbolises a continuous struggle against all kinds of social, cultural and historical pressures at the intersection of modernity and imperialism in the British Empire in the 1920s and 1930s. As a young intellectual woman, Teresa gradually frees herself of attachments to things, people and places. She lacks a strong sense of belonging or attachment to either England or Australia; instead, home for her is the world of love, knowledge and independence. In the novel, Stead presents the drama of a modern exile as she oscillates between the colonised and the colonial land, unsettled in both places. The autobiographical background of the novel also provides us with Stead's critical perspectives on modernity, literature and imperial exploitation in the period.

The present study examines the transforming notions of home, belonging and exile in *For Love Alone* in three distinctive ways. In the first section, the problematic definitions of place, home and sense of belonging in the modern world are elaborated, along with a brief discussion of gender discrimination as one of the reasons for Teresa's estrangement from her Australian culture. Stead's unsentimental third-person prose in the first few chapters regarding Teresa's family life and Malfi's marriage is dramatic in the sense that these issues are exposed to only the reader's judgement without "*any subjective statement from the narrator*" (Blake, 1994: p. 119). In the second section, the relationship between home, modernity and voyage for Australian women immigrating to England is discussed in the imperial context of the 1920s and 1930s. Teresa's exemplary voyage from Sydney to London, in particular, discloses her spatial, psychological and intellectual journey within the flux of a changing and modernising world. The third section examines home as the world of love, independence and knowledge through Teresa's experiences in Lon-

don and her relationships with Jonathan Crow and James Quick. Her experiences with Jonathan and James also provide the reader with a complete picture of her disillusion, ambitions and her search for love.

## 2. Place, Home and Sense of Belonging

In *Space and Place: A Perspective of Experience* (2001), Yi Fu Tuan describes the experience of space as being either "direct and intimate" or "indirect and conceptual", focusing on the ways in which we gain knowledge of a place (p. 6).<sup>3</sup> In this respect, home is identified as an "experiential space" in which we learn using all our senses and experiences, whilst our country is a "symbolic and conceptual space" in which we can have only limited experience (p. 6 & p. 18). This symbol-making strategy, however, does not inhibit a passionate attachment to very large places such as nation states (p. 18). Home is more likely an intimate place in which our need for safety, security, nourishment and shelter are satisfied (p. 144). It is endowed with value through "enchanted images of the past" evoked not only by the concrete building, but also by smaller and more familiar things stored in the memory (p. 144). Home can also be understood as "an emotional investment that a person makes in a particular place, which may be reinforced by repeated, ritualized ways of being [...] Notions of home are both deeply personal and are inextricably bound up in cultural and historical contexts" (Houston Jones, 2007: pp. 59-60). In this sense, the notion of belonging closely overlaps with the concept of home, identity and place attachment (Davis, 2018: p. 45).

Place, however, does not always refer to a spatial phenomenon. Above all, "for the young child, the parent is his/her primary place" and "the caring adult is for him/her a source of nurture and a haven of stability" (Tuan, 2001: p. 138). The child makes sense of the world with the help and presence of the adult (p. 138). A more mature individual depends less on other people and can find "security and nourishment in objects, localities, and even in the pursuit of ideas" (p. 138). Intellectuals and talented people can choose to live for art and science in any part of the world. Others may prefer to live alone in nature and avoid any material possessions. However, for many people, other human beings still remain quite valuable and the source of meaning besides their valuing of possessions and ideas (p. 138). Old couples or young lovers, for instance, may "rest in another's strength" or "[dwell] in another's love" more than they are attached to any places or material conditions (p. 138). Home, therefore, can be a human being, an object, an idea, or the world of art and science for an individual. Whilst objects and places are enduring and dependable, human beings lack these qualities; yet, "in the absence of the

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<sup>3</sup> Yi Fu Tuan (2001) describes space as "a more abstract [concept] than place" and suggests that "what begins as an undifferentiated space becomes place as we get to know it better and endow it with value" (p. 6).

*right people, things and places are quickly drained of meaning so that their lastingness is an irritation rather than comfort*" (p. 140).

The opening chapters of *For Love Alone* suggest that Teresa's home as an experiential space is not an intimate one in which she can develop a sense of belonging and/or emotionally invest. Teresa and her younger sister Kitty are presented as two young women sharing the role of the mother, taking care of the house after their mother's death. They continue their lives without the affection and nurturing of a mother figure, and their father, Andrew Hawkins, is far from being a caring parent. Their parents, as their "*primary place*", therefore, seem to have failed to provide a sense of emotional security and stability. In the novel, the house where Teresa and her family live is barely described. Instead, as the title of the first chapter (*Brown Seaweed and Old Fish Nets*) also suggests, connotations and images of the sea pervade in Stead's writing (Blake, 1994: p. 118).<sup>4</sup> The Hawkins family lacks the strong emotional bond that could keep them together for a long period. Andrew's persistent emphasis on beauty as a sublime phenomenon and the significance of love as a uniting power among human beings is developed as an ironic stance, which draws attention to the absence of love among the family members. Andrew's narcissistic personality and his tyrannical approach to the young Teresa, on the other hand, turn the house into a place in which she is emotionally injured and cannot develop a sense of attachment to her family and home. She believes that her family members torture her, in particular her father, who frequently ridicules and criticises her behaviours. In the absence of nurturing parents, the house is stripped of its meaning and value, and Teresa's life at home becomes irritating rather than comforting.

Establishing a sense of belonging to home or other places became deeply problematic for many individuals in modern societies due to the speed of change (Houston Jones, 2007: p.60). At the start of the novel, as a young woman, Teresa is committed to finding romantic love and she invests all her hope in a poor young tutor in Sydney, Jonathan Crow. Jonathan, however, is unable to meet her expectations and ultimately disappoints her. Teresa also reflects the characteristics of young intellectuals and artists "*mov[ing] through spaces*" with "*no settled attachment to a place*" in the early twentieth century, which reflects a modernity "*that constantly subverts any discourse of place as settled attachment*" (Thacker, 2003: p. 192). She is gradually freed of her attachment to her home, relatives and Australia, and decides to abandon the continent to achieve her goals of finding love, accessing knowledge and becoming an independent woman. The narrative style of the novel also reflects these problematic relations and gradual changes. Although the text begins with a prologue written in lyrical prose or prose poem style, in the first chapters the narrative suddenly shifts to unsentimental and conversational

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<sup>4</sup> Stead herself "lived from the age of 15 in a house at Watsons Bay which ran down to the waters of the harbour" (Blake, 1994: p. 118).

prose to describe Teresa's family relations and her disillusionments about her life in Sydney. Stead's satirical approach to white Australia through Teresa's family and Malfi's marriage, and her presentation of many redundant details about the wedding signify the absurdity of their everyday life with overwhelming style. In this way, Stead provides a juxtaposition between real life and Teresa's dream of living for love alone.

Teresa's experience of displacement and lack of sense of belonging is shaped and further constrained by her gender and colonial status in Australia. In the novel, problems of gender discrimination and racial hierarchy are presented with a satirical approach through the scenes about Andrew's self-love and Malfi's wedding. As a white colonial man, Andrew considers himself superior to the colonised indigenous women on the island continent. He declares that he worships beauty, yet his speech is full of discriminative vocabulary: "*She was sitting on the ground nursing her black baby*"; "*she asked how it was possible for a man to have such beautiful white feet as mine*"; "*I have always been admired for my beautiful white skin*"; "*the darkies*"; "*women have kissed this hand*" (Stead, 1978: pp. 5-9). In the same chapter, he is introduced as "*a tall man with a powerful chest and thick hair of pale burning gold and a skin pale under many summer's tan*", and also described as "*the golden-haired man*" with "*brilliant oval-blue eyes*" and "*marvellous hair*" (pp. 5-9). He is disappointed that he does not have "*lovely*" daughters and believes that Teresa does not have the qualities a woman should possess (p. 8): "*It is a pity, for you have no attraction for a man as you are now, and it might be better if you knew how to lure men [...] You are too cold*" (p. 11). He also emphasises how little she knows about sexuality: "*I determined to lead you out of all the temptations of your sex, for there are many - many of which you are not aware [...] A woman's honour means something else from what you imagine*" (p. 13).

Nevertheless, Teresa rejects this male-dominated Australian culture "*which sees female gender as a handicap*" (Yelin, 1993: p. 185). She refuses "*sexual difference as disability*" and believes in the power of love combined with sexual independence in the exotic environment of the island continent (pp. 193-4). In this context, Stead does not seem to "*privilege women over men*", instead she searches for social equity for women and men in a more humanistic way (Yelin, 1998: p. 3).<sup>5</sup>

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<sup>5</sup> On the issue of feminism, Yelin suggests that Stead "*expressed little or no solidarity with other women and eschewed identification as a feminist or with feminism*" (1998: p. 3). She nonetheless seems to share the idea that women and men are equal because "*the experience of the female is as much primary human experience as that of the male*" (Strauss, 1982: p. 87). However, Stead was an author writing in an era '*when – unlike both the late twentieth century and the late nineteenth century – female voices and feminist perspectives were not in favour*' and "*war and economic catastrophe had foregrounded more 'masculine' concerns and the literary mainstream was often misogynistic*" (Birns, 2015: p. 29).

However, the scene in Harper's Ferry, "*a wild landscape*" in Australia, signifies the possible threat of the sexual vulnerability of women to male sexuality in the wilderness (Yelin, 1993: p. 195). This endows the exotic nature of the island continent with erotic connotations (p. 194). Teresa's approach to marriage is also ambiguous and complicated: while she does not wish to become an old maid, which she describes as "*a miserable mass writhing with desire and shame*", her approach to marriage is not a traditional one either (Stead, 1978: p. 20). To illustrate, the end of Malfi's wedding is described as "*the splendid intoxication of the burning air, reeking with food and body smells and cheap perfume and faded flowers*" (pp. 45-6). The poverty and powerlessness of Teresa's aunts and cousins seem to generate a dislike for traditional notions of marriage. Teresa's discontent with her life and search for romantic love gradually drives her into her own fantasy worlds. In this sense, she might be identified as a "*love-hungry girl*" who seeks a wider arena for infinite love, knowledge and, "*less explicitly, of some larger destiny which is not to declare itself till much later*" (Geering, 1969: p. 24).

### 3. The Imperial Context: National Identity, Voyage and Modernity

Besides home, homeland is another significant type of place at the medium size (Tuan, 2001). Many human groups consider their homeland as the centre of the world, which implicitly attests to the worth of their location (p. 149). Besides a sense of belonging to home, attachment to the homeland is a kind of human emotion that can be intense, yet "*its strength varies among different cultures and historical periods. The more ties there are, the stronger is the emotional bond*" (p. 149 & p. 158). However, Tuan suggests that, "*while it takes time to form an attachment to place, the quality and intensity of experience matters more than simple duration*" (p. 198). A homeland can be known either intimately or conceptually, neither of which inhibit a strong attachment. In the imperial context in particular, "*negotiations of national identity refer primarily to roots in terms of common origin, tradition and bounded culture*" (Wangler, 2012: p. 121). However, in a modernising and changing world, establishing a sense of attachment to one's homeland has become more problematic and complicated because modernity "*constantly subverts any discourse of any settled attachment*" (Thacker, 2003: p. 192). In this sense, Teresa, as a white colonial Australian woman, represents a modern exile who holds an in-between status in the imperial hierarchies of the British Empire and denies any attachment to places by continuously moving through spaces.

In the 1920s and 1930s, London was considered the centre of the British Empire and it was one of the largest cities in the world; Australia's remoteness from England thus generated a sense of "*distance from the full intellectual life of the old world, from music and art*" (Woollacot, 2001: p. 3). Arts and urban oppor-

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tunities in London attracted more white colonials to the imperial metropolis, which was a sign of achievement and ambition for artists (p. 5). The many reasons that colonials were drawn to London included shopping, "*inherited cultural memory, the site of ancestral connections, the setting of major historical episodes and the desire to visit relatives who had left Australia and settled in England*" (p. 5). The industrialisation of travel increased the connectedness and movement between the centre and the colonial settings of the British Empire, such as Australia, New Zealand and West Indies, and women's "*modern ambitions for education, jobs, and careers promoted their mobility*" (p. 8). Therefore, the flow of white colonials to England increased steadily from the 1880s to the 1950s and indeed it normalised the flight of Australian women to London as "*a recognized cultural ritual*" to the centre in order to act upon their ambitions as a response to social and cultural limitations on women's entrance into the public domain in Australia (p. 6). Despite the racial and patriarchal cultural context of both places, Australian women found more opportunities for work in England and their distance from their family facilitated their integrity in the public domain (p. 7). London also offered white colonial women more flexible opportunities to contest the social and sexual imperial order through "*sexual subjectivity, expression and autonomy*" (pp. 183-6). Through "*becoming sexually active while claiming the status of respectable women, and in pursuing their own ambitious careers*", Australian women contributed to modernism's engagement with sexuality and the cultural change of the period (p. 186). London, therefore, became a site of exchange between old world and new, with their respective contributions to the social and cultural life.

Colonials from Australia lived, at the same time, in a site "*where colonialism and modernity intertwined*" (Woollacot, 2001: p. 10). Teresa's experience of modernity is intimately linked to the connectedness and movement between Sydney and London in the imperial history.<sup>6</sup> In the period, the steamship was the symbol of the modern world as it accelerated the speed of sea-travel to Europe. In an age in which travel writing was also becoming popular, voyages and moving through spaces indicated experiencing different places and never settling in a particular place that would evoke a sense of attachment or belonging (Thacker, 2003: pp. 194-5). Intertwined imperial histories of London and of Sydney developed a modernity established between the metropolis and the colony (pp. 199-211). In the letters, diaries and journals of traveling Australian women, voyages often meant "*interconnectedness and traffic between different points of empire*" (Woollacot, 2001: pp. 1-46). In the novel, although Teresa is born and raised in Australia, she

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<sup>6</sup> Various journeys between "*first world metropolitan spaces and third world imperial spaces*" also suggest that these spatial relations are "*manifestly relations of power*" that maintain a meaningful connection between modernism, imperialism and the metropolis (Thacker, 2003: p.6). "*Circulation and profit issues*" played a crucial role in the "*connection between colonial territories and the imperial center*" (Said, 1994).



does not regard the island continent as the centre of the world. London is a symbolic and conceptual place she has never been, yet it is the cultural centre of the empire and she works and almost starves herself for three years to collect sufficient money for her voyage. After her arrival in London as a colonial migrant, she believes that "*being a stranger is the norm rather than an exception*" in the metropolis, which addresses a "*postcolonial notion of belonging and exile*" (Thacker, 2003: p. 196 & p. 214). In this respect, Teresa is a voluntary or self-imposed exile who does not experience "*a painful or punitive banishment from [her] homeland' since her home is no longer considered 'safely habitable'*" (Naficy, 1999: p. 19).<sup>7</sup> Simultaneously, she represents white Australian colonials "*who were at once colonizers of indigenous people*" and now occupied an ambiguous status between the colonised and metropolitan Britain (Woollacot, 2001: p. 9).

In the prologue of the novel, entitled *Sea People*, Stead provides us with a slightly different approach to Australians' self-conception and sense of belonging to their homeland. First of all, as Susan Sheridan notes, this introductory part looks like "*a prose poem which gives a positive twist to the colonial-expatriate myth characterizing Australia*" (1988: p. 60). At the end of this lyrical prose, Australians are described as a separate race: "*To this race can be put the famous question*" (Stead, 1978: p. 2). Their ancestors are described as "*people [who] came, all by steam; or their parents, all by sail*" or "*born wanderers of the sea-world*" (p. 1). Australians are thus considered a separate race/nationality with a common inheritance of Britishness. The juxtaposition between Australia and England, on the other hand, not only draws attention to the vast distance between the two far-away continents, but also reflects some stark differences and paradoxes between the two parts of the world:

*In the part of the world Teresa came from, winter is in July, spring brides marry in September, and Christmas is consummated with roast beef, suckling pig, and brandy-laced plum pudding at 100 degrees in the shade [...] This island continent lies in the water hemisphere [...] The other world - the old world, the land hemisphere is far above her as it is shown on maps drown upside - down by old world cartographer.* (Stead, 1978: p. 1)

In this passage, the reader is presented with world cartography with spatial boundaries from an Australian point of view. The narrative also informs the reader about the history of exile in an imperial context. Australia is described as "*a fruitful island of the sea-world*", whereas England is identified as "*a scarcely noticeable island up toward the North Pole*" (p. 1). Although England is an ideal place in the

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<sup>7</sup> Diaspora, like exile, is "*a concept suggesting displacement from a center [...] Exile may be solitary, but diaspora is always collective*" (Naficy, 1999: p. 20). Dissimilarly, nomadism "*dispenses altogether with the idea of a fixed home or center. For nomads, home is mobile [being at home everywhere, but lacking a fixed ground]*" (pp. 20-1).

old world as a cultural centre, Teresa finds the exotic nature of Australia more beautiful and attractive. Teresa's spatial, intellectual and sexual journey towards her "*secret desires [...] to Cytherea*" starts from an exotic island, "*a great Ithaca*" (p. 192 & p. 2). The prologue informs the reader that Australia has a rich and undomesticated natural beauty that attracted Europeans to the continent. Nevertheless, the differences between the old and new worlds generate a two-dimensional destiny and experience for the colonials who leave for the imperial metropolis (Sheridan, 1988: p. 60). From a broader perspective, Teresa's restless journey from Sydney to London represents the transition of ideas of white colonials into the newly modernising imperial culture, in which the world and they themselves are in a flux of change.

In *For Love Alone*, the expatriate voyage of Teresa from the new world to the old suggests a new mode of life, and new exhilarating experiences at the crossroads of modern ideas. Her journey may be described as an "*extensive walk through and across the cities, continents, social identities*", modern ideas and cultural transformation within the British Empire (Parsons, 2000: p. 124). In Australia, the number of colonial women departing for London outnumbered men in the early decades of the century. Despite the restrictions of femininity and cultural limitations, women's immigration was not prohibited (pp. 1-19). For Teresa, voyage means economic independence, accessing knowledge and an escape from gender limitations. Thus, her voyage to Cytherea means the "*fulfilment of desires forbidden by civilization's repressive order*" (Brydon, 1987: p. 80). She also believes "*firmly in the power of will to alter things and force things to an end*" (Stead, 1978: p. 87). As a citizen of the empire, she is determined to get a job in an office and to live independently. As the title of the second part of the novel - *Port of Registry: London* - suggests, England is her port of origin, but she is not settled there. Wool-lacott suggests that many Australians considered their voyage to England as a journey "*home*" and it was like "*a secular pilgrimage to Mecca*" (2001: p. 18).

Teresa's physical, spiritual and intellectual voyage is not limited to London. Her voyage to Cytherea is more than a response to living on the borders of the empire: "*She would go to Europe and perfect herself*" (Stead, 1978: p. 203). As a modern self-imposed exile, she keeps moving through spaces and denies any sense of attachment to places. Home for her is the world of love, independence and knowledge. For Jonathan, however, London is a place where he can advance his educational skills with a scholarship (p. 239). In the novel, Teresa, Jonathan and James Quick represent "*the others*" who change both their own destiny and the metropolis with their quests. The "*other*" in modernism, in this respect, is a "*self definition since the beginnings of colonial expansion in the Renaissance*" (Armstrong, 2005: p. 135). Colonials and other immigrants are the producers of modernity to a large extent in the geography of the empire and London is "*the scene of broader cultural encounter*" (p. 136).

#### 4. A Journey towards Love, Knowledge and Independence

In *For Love Alone*, the significance of universal themes, such as love, accessing knowledge and being independent, are highlighted against the constraints of the imperial history and culture of Great Britain. Home or homeland for Teresa is neither the colony/her birthplace Sydney, nor London, as the cultural centre of the empire. As an intellectual woman in search of her goals, her voyages, displacement and unstable national identity show her to be a modern woman with no settled attachment to a place. Home, therefore, is a world of love, knowledge and independence, rather than a settlement or a place. In this sense, it is difficult to consider her as an Australian woman dreaming of returning to her homeland since she leaves Australia decisively with certain ambitions and objectives. In the modern world, nationality is often regarded as "*an artefact, an invented, fabricated, heterogeneous product of a fictive identity*" and, for Teresa, "*no single set of identity categories*" such as race, ethnicity, language or citizenship seem to take priority (Yelin, 1998: p. 3). In this sense, Teresa is "*un-Australian, un-English*", a displaced person who sets out to explore the meanings of displacement (p. 3).

Teresa's relationship with Jonathan affects her journey and her quest for love to a great extent throughout the novel. Jonathan is a "*member of petit-bourgeoisie, and an obscure man without wealth or influence*" (Harris, 2000: p. 175). He is an instrument of bourgeois realism based on exploitation and power. He is aware of the corruption of social and education system and survives by exploiting them for his own purposes (p. 175). His sexual relations with the maid at the boarding house and his "*experiment of love*" on girls, including Teresa, indicate his tendency to exploit the system. He tends to see Teresa as a rejected sister who needs help. For him, love is a primal instinct in women and it is very rare. He believes that people are afraid of love because "*it dissolves society, it's unpopular*" (p. 236). For Teresa, on the contrary, love is "*subversive, even revolutionary, because [it is] egalitarian and unlimited*" (Brydon, 1987: p. 81). Moreover, Teresa's "*earnest sexual idealism gives the novel the intensity of a romantic quest*" (Blake, 1994: p. 120). As Sheridan points out, "*her two passions, for knowledge and for love, merge and focus on him [Jonathan]: he becomes a symbol of life she wants*" (as cited in Harris, 2000: p. 180). Indeed, she likens herself and Jonathan to birds preying on one another to achieve their aims through each other's companionship: "*We don't know anything, that is why we are so miserable. We prey on each other, but we don't want to*" (Stead, 1978: p. 219). However, Stead seems to confirm Teresa's belief that love is significant and "*that commitment to the joy and the pain of loving is necessary for vitality, and that this applies to both sexes*" (Strauss, 1982: p. 90).

After Jonathan arrives in London, he mentions the dark side of this civilized city in his letters and complains about abject poverty and otherness in the metropolis:

*You have no idea of poverty here. Wait till you come and you'll see. Imagine, there are regular beggars who show their sores in public, and the waiters and the servants are beggars, too, they all expect tips, because they are underpaid. [...] Sir is used everywhere by everyone to everyone. He sirs me but I'm damned if I'll sir the next, I will teach them a little Australian [...] I can never adapt myself to their social strata, all signaled by different accents. A man with my accent is an outsider, I could not possibly get a job at the L.S.E. (Stead, 1978: pp. 247-49).*

At this point, he refers to his lower status as an Australian colonial in the imperial hierarchy. The distinction between Australia and England is more clearly described on a cold snowy day when they go for a walk. Snow is described as "something heroic, primeval, belonging to the possible antique history of their race", whilst "their land of sun [Australia] seemed to them sparkling land, set in blue seas, and much preferable"; however, "they had to go, called out by the sea, driven forth on its ships, they couldn't stay in the busy port of Sydney and not that all chances it offered of distant seas" (p. 189). Although they find Australia more attractive and prefer living there, they feel that they have to stay in London just to access all the opportunities it offers:

*The intercontinental magnet drawing Australians was [...] a cultural one [...] Apart from this the problems of poor, intellectually ambitious youth in an urban society where social and sexual restrictions are intensified by economic depression are not very specific to Australia as distinct from England or America" (Strauss, 1982: p. 84).*

As an Australian woman working in London, Teresa enters the public space and gains the opportunity to have "[her] own voice in the city" (Parsons, 2000: p. 84). After her failed relationship with Jonathan, she meets James Quick, an American living in the metropolis. Birns claims that, *the failed relationship of Teresa and Crow limns an antipathy that yet implies a world of dependency, vulnerability and mutual caring. Teresa's acceptance of a complex world, a world she once thought was animated by love alone, is informed by her romantic disillusionment, but this does not represent an utter disappointment. The modernity described by the novel is multi-layered and multipolar, and although its heroine struggles with genderhierarchies and ideologies, she still manages to navigate forward within its systems. (2015, pp. 38-9).*

Teresa soon explores her power as an attractive, intelligent and creative woman. She gets a better insight into politics, art and literature in Quick and his friends' presence. Her unspoken sexual relations with Harry Girton, a friend of Quick, also creates a passage to her secret desires:

*She had reached the gates of the world of Girton and Quick and that it wastowards them she was only now journeying, and in a direction unguessed by them; it wastowards them and in this undreamed direction that she had been traveling all her life, and would travel farther, without them; and she felt many thou-*

*sands of shadows, pressing along with her, storming forwards, but quietly and eagerly, though blindly.* (Stead, 1978: p. 494)

In fact, the parallels between Stead's life and Teresa's experiences in the novel gives us a retrospective approach to her youth and confirms the notion of her being a modern exile, both in real life and in fiction. Stead confirms the autobiographical aspect of her work by suggesting that her life is "*somewhat rearranged, but it is there*" (as cited in Stern, 1995: p. 57). A number of other major characters, such as Andrew, Jonathan and James, are also derived from the people in Stead's life. James Quick, for instance, represents William Blake, Stead's lifelong partner after her move to London. Stead was herself born into a British colonial family in Australia, just like Teresa, and she lived in different cities in Europe and America, such as London, Paris, Zurich and New York. The settings of her novels also travel through spaces and deny any settled attachment. *For Love Alone* is set in Sydney and London from 1933 to 1937. *Seven Poor Men of Sydney* is the only novel set entirely in Australia and *The Man Who Loved Children* is set in the USA. In fact, these books were published "*internationally in the USA and UK in the 1930s, but not in Australia until the mid-1960s, after Australian academics had begun to notice Stead*" (Birns, 2015: p. 28). Therefore, her "*works embody cosmopolitanism [...] equally at home in Australia, the USA and the UK and even in Germany and France*" and "*stylistically it was influenced by the Russian novel*" (p. 26).

Although Stead has often been considered an expatriate writer, her relationship with Australia is slightly different from other expatriate or displaced writers (Birns, 2015: p. 26). Jonathan Franzen claims that Stead "*fled the country decisively*" (p. 26). As an author who lives "*in an age when literature was often associated with expatriation, exile and internationalism*", her Australian origins were regarded as very significant at the time (p. 27). However, she deliberately distanced herself from Australian national critics such as Nettie Palmer and did not "*wish to be bound by Australia*" (p. 28). Moreover, in an interview with Lidoff (in *England Through Colonial Eyes*), Stead admits that her first impression of England in the late 1920s was that it was an "*old fashioned and backward looking*" country that "*cling(ed) to the past*" (Whitehead, 1974: p. 106). She believed that Australia was a more egalitarian country, with its historical ties with the industrial age and "*lacking a feudal past*", which made it "*naturally [...] a labour commonwealth*" (p. 240 & p. 107). From this statement, it is clear that she disliked the imperial exploitation and the class system of the British Empire (pp. 106-7).

## 5. Conclusion

In *For Love Alone*, Stead successfully portrays the changing notions of home, belonging and exile at the intersection of modernity in the British Empire in the 1920s and 1930s. Although home is often associated with an intimate experience of place and/or locality, its meaning (in modern societies) has been extended

to include a sense of attachment to an object, an idea, or a person, too. As a young intellectual woman, Teresa is unable to develop a sense of belonging to her family and home in Sydney due to maternal absence and her father's manipulative approach. She is further constrained by her colonial status as a white Australian woman, social and cultural pressures, and her impoverishment in Sydney. Although she at first invests all her hopes in finding love in a person, such as Jonathan, she soon finds out that her journey should be towards love itself, art, knowledge and independence. Her voyage from Sydney to London, thus, sy

mbolises a physical, intellectual and spiritual journey between the colonial and the colonised spaces. As a citizen of the empire, Teresa becomes a modern exile unsettled in both Australia and England, and gradually learns how to navigate through cultural and socio-economic systems and frees herself from all attachments to places and people. The autobiographical account of the novel also discloses Stead's criticism of cultural and gendered constraints, imperial exploitation, and her continuous search for infinite love, artistic expression and freedom.

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